

"A HISTORY OF VIOLENCE"

New Line Cinema
New Line Cinema Presents
A BENDERSPINK Production

A Film by David Cronenberg

A HISTORY OF VIOLENCE

Viggo Mortensen
Maria Bello
William Hurt
Ashton Holmes
Stephen McHattie
Peter MacNeill
And Ed Harris

Casting by
Deirdre Bowen

Music by
Howard Shore

Costume Design by
Denise Cronenberg

Edited by
Ronald Sanders

Production Design by
Carol Spier

Director of Photography
Peter Suschitzky

Executive Producers
Roger E. Kass
And
Josh Braun

Executive Producers
Toby Emmerich
Justis Greene
Kent Alterman
Cale Boyter

Produced by
Chris Bender
JC Spink

Based on the Graphic Novel by John Wagner and Vince Locke

Screenplay by Josh Olson

Directed by
David Cronenberg

“A HISTORY OF VIOLENCE”

PRODUCTION NOTES

A HISTORY OF VIOLENCE

Tom Stall (Viggo Mortensen) is living a happy and quiet life with his lawyer wife (Maria Bello) and their two children in the small town of Millbrook, Indiana, but one night their idyllic existence is shattered when Tom foils a vicious attempted robbery in his diner. Sensing danger, he takes action and saves his customers and friends in the self-defense killings of two-sought-after criminals.

Heralded as a hero, Tom's life is changed overnight, attracting a national media circus, which forces him into the spotlight. Uncomfortable with his newfound celebrity, Tom tries to return to the normalcy of his ordinary life only to be confronted by a mysterious and threatening man (Ed Harris) who arrives in town believing Tom is the man who's wronged him in the past. As Tom and his family fight back against this case of mistaken identity and struggle to cope with their changed reality, they are forced to confront their relationships and the divisive issues which surface as a result.

A History of Violence is directed by acclaimed filmmaker David Cronenberg (*Crash*, *Spider*, *Dead Ringers*) from a screenplay by Josh Olson. The film stars Viggo Mortensen (*The Lord of the Rings*, *Hidalgo*), Maria Bello (*The Cooler*), William Hurt (*The Village*, Oscar-winning *Kiss of the Spider Woman*), Ed Harris (*Pollack*) and Ashton Holmes.

The film is produced by Chris Bender and JC Spink of Benderspink (*The Butterfly Effect*, *Monster-in-Law*) with Justis Greene, Roger E. Kass and Josh Braun serving as executive producers.

The motion picture shot in Toronto and in various countryside locations, including Millbrook, Ontario for 11 weeks from September through to November 19th, 2004.

New Line Cinema will release *A History of Violence* (rated "R" by the M.P.A.A. for "brutal violence, graphic sexuality, nudity, language and some drug use") on September 30th, 2005. The film made it's world premiere at the 2005 Cannes Film Festival.

ABOUT THE PRODUCTION

When Producer JC Spink read John Wagner and Vince Locke's graphic novel A History of Violence, he immediately recognized its film potential. Spink and his producing partner Chris Bender were inspired by the internal struggle the main character faces. The team, who has a first look deal with New Line Cinema, presented the project to the studio, which responded with enthusiasm and secured the rights. Josh Olson wrote the screenplay, which he extrapolated from the novel, published six years previously by Paradox Press, which also published Road to Perdition.

"The title was intriguing," says Olson. "It sparked a lot of ideas. What would happen to real people in this situation was my approach." Olson developed the characters using the book as a launching pad. "It's a wrong-man scenario. A man must prove his innocence to a group of bad men."

Director David Cronenberg, who joined the project in the winter of 2003, found the screenplay compelling. "Loosely based on the graphic novel, Josh's script is a Midwest American small town story," says Cronenberg. "There was something classic about it without being imitative."

Adds Olson, "What really interested me about the story was taking this classic middle America family and putting them into an extreme situation, and show how it affected them – what happens when you inject violence into an ordinary, happy household."

Although he doesn't normally undertake family dramas, Cronenberg felt for the characters and the Stall family. "It does have a powerful emotional resonance. A married couple with two kids are trying to live an open, straightforward honest life, and finding it difficult to do that. So I fell for that classical element."

“It’s mainstream to a certain extent, but it has some very disturbing and interesting undercurrents,” continues the director, whose unique body of work has been acclaimed around the world. “I thought it was an interesting kind of thriller, because it’s not a normal kind of thriller. It’s like a Hitchcock thriller where an innocent man is mistaken by some very scary people for someone else and drawn into a world that he’d rather not know anything about. His life and the lives of his family are endangered because of this mistaken identity. The film clicks into several intriguing things, but then derails in a very interesting way,” observes Cronenberg, who collaborated on revisions with Olson, changing the organized crime members’ names to from Italian to Irish in order to distance them from the mafia, among other alterations.

“A lot of David’s movies have to do with identities, what’s real and what’s not,” remarks producer Chris Bender. “What ties this movie to his others is Viggo Mortensen’s character Tom Stall, who is struggling with an identity problem and questioning the reality he is living.”

“Although *A History of Violence* is not a typical studio film, in some broad ways, it ties in thematically with David’s interests, but it really doesn’t feel like anything he’s done before,” says screenwriter Josh Olson.

Once New Line Cinema gave the project a green light, the production set up offices in Toronto, Canada, Cronenberg’s home town where he remains loyal to his “family of collaborators” – key crew members who have worked with him over the years.

Among them is Director of Photography, Peter Suschitzky (*Spider*, *eXistenZ*), working on his seventh film with Cronenberg, who notes, “When I first read the script, I knew it was quite different and more narrative-driven than anything that David had tackled before. To encourage him to take it, I asked him to think about the movies of Fritz Lang because one of the main themes running through Lang’s movies was that of a character who can’t escape his fate – an interesting link.”

Clearly Cronenberg was hooked, as he enlisted Viggo Mortensen and Maria Bello to join the cast, his first choice to play the married Stall couple. And Ed Harris and William Hurt are among his favorite American actors with whom he'd wanted to work for years.

"I couldn't have asked for a better cast. The tone is of seriously good acting, a profound dedication to the roles and digging deep into the characters," observes the director. Newcomer Ashton Holmes was selected from 100 candidates who auditioned in Los Angeles and Toronto for the role of the son. Six-year old Heidi Hayes, a local discovery, completed the family group.

Rounding out the cast are Stephen McHattie (*The Dark, Life with Billy*) who partnered with Greg Bryk (*Men with Brooms, ReGenesis*) to set the tone of the film in the shocking opening scenes, foreshadowing what is to come. Cronenberg alumnus Peter MacNeill (*Crash, Rabid*) plays the local sheriff.

"Viggo was very deliberate and thoughtful before he chose to do this movie," points out producer Chris Bender. "He met with David a number of times. He really wanted to understand the script and the transformation his character undergoes. It was really about him falling in love with this character before he decided to do it."

The director initially met Mortensen at a party for *The Lord of the Rings* at the 2001 Cannes Film Festival where they both agreed that they should work together. Cronenberg thought that the script of *A History of Violence* would be really right for Mortensen. Subsequently, the two met in Los Angeles to discuss it in detail: the character, what changes Cronenberg wanted to make and what worried or didn't worry Mortensen or didn't make sense to him. "We found that we were very much in sync," says the director. "Viggo does his homework and thinks about things a lot. He helped to create his character. I always go through a script after I've brought in the cast to make it feel more natural for them. It's very collaborative."

Responds Mortensen, “I don’t think I’ve ever felt more like I was on the same wavelength with a director as I am with David. I like his way of telling a story. He not only shows a wholly original knack for entertaining audiences with a good psychological drama, but he also allows an audience to ask itself difficult questions about the nature of violence and confusion of identity.”

“David has found more layers or allowed us to find more than I thought were there in the script. In this story you really see the complicated effects an incidence of violence has on a lot of characters in this small community and beyond it,” says the charismatic actor.

Screenwriter Josh Olson agrees. “The situation forces them to ask some very hard questions about themselves and their relationship. It changes their family forever when they have to confront these issues.”

He adds, “In this movie, things are not what they seem, we are not what we believe we are, the world is not necessarily what it seems to be on the surface. And when things start to go wrong, Tom Stall has to look inside himself while those closest to him wonder who he is, as Tom changes from his normal, peaceful loving self in order to deal with the violence that he encounters.

Mortensen adds, “It’s also about Tom’s wife Edie, and another side of herself. It’s about their son Jack and another side of himself.”

“Viggo’s my kind of actor,” smiles Cronenberg, who likes to work with actors who are not just leading men, but also character actors. “First of all they tend not to be afraid because they’re not trying to protect some image they see of themselves as traditional leading men, but also it gives them a much bigger palette to paint from because they have all kinds of edges. I need a kind of eccentricity that is more typical of a character actor than a leading man, and yet still has a leading man presence and charisma.”

“Viggo was perfect. He is not only a charismatic leading man, but the combination of other qualities made me feel he had the depth to play a very complex role. He is a maniac for detail, which I love. He is very focused and obsessed with details of how his character would move, speak and dress. It’s really quite spectacular to watch him work and to interact with him,” says the director, who admits, that after two weeks of working closely with Mortensen, they felt like brothers.

Mortensen’s commitment translated to a collection of artifacts he purchased in the Midwest on his travels, which included ducks and a bank in the shape of a fish head that says ‘fishin’ money’ on it and is set on the diner’s cash register, posters of Birds of North America, some landscapes, a small ceramic eagle and other animal sculptures for his daughter’s room which he thought Tom’s character would have in his home.”

“Viggo has been very active in helping to create the surroundings that his character will emerge from. That is unique,” says Cronenberg.

When Cronenberg first met Maria Bello in Toronto, she didn’t know about the film. “We were meeting about something else, but all the time I was thinking she would be really good for this story. She and Viggo make a very believable married couple – the age and the tone were right.”

Bello had been a huge fan of Cronenberg’s ever since she’d seen *Dead Ringers*. “I thought David would be really bizarre, because of his movies. But he’s so down to earth, incredibly intelligent, kind and honest and has so much integrity, I fell in love with him from the get-go,” says Bello who knew from the minute they met that she wanted to work with him.

“Maria was a real discovery for me. When I saw her in *The Cooler*, the movie showed what she could do in terms of subtlety, a kind of really vulnerable sexuality that was very real. I thought she could play this very complex, and yet at the same time, simple

character, who is a small-town lawyer who embraces the energy, closeness and comfort of a small town with a lot of energy and enthusiasm – not brow-beaten by that but rather empowered by it. I thought she could bring all of those qualities to this character, who, as things unfold in the movie, undergoes some profound changes and discovers hidden aspects of herself. In some ways, it's a mirror image of what Tom Stall's character goes through," explains Cronenberg.

When she first read the script, Bello saw the character as a supportive wife – until the bottom drops out. She subsequently perceived that Edie was more of the man in the family than Tom was. "She had a kind of masculine energy and was in charge. Then when it changes, she is forced back into this feminine receptive, vulnerable place. As soon as I found that shift, I started to look at it differently, and found a whole new perspective on it. She'd been living with this man for 20 years. He's the love of her life, they have a family, and he's the most gentle kind person she's ever met." Then one day...her whole life changes.

Bello muses, "Nothing is ever the way that we think it is. There's always a dimension that's hidden, whether it's in ourselves, and in another person, or happening in the world. There's always this underlying something that we don't control and understand. And David has a way of presenting that which is entertaining, and at the same time, enlightening.

"It's so rare to work with a director who is open to ideas and experience. David's scripts are really lean, because he is interested in the actors filling things out, and he's really let us go on that."

"You really believe Maria as a small-town prom queen who then becomes quite a strong character within that town where she is a highly respected lawyer," says Cronenberg. "I needed all of that, and I needed her also to be a very sexual presence because that is a key element in this story as well. For a role like this, you need to find an actor who is

unafraid. It was obvious from *The Cooler* that Maria is not afraid, which was one of the things that attracted me to her as an actress.”

“Tom’s act of violence provokes changes in Edie. There are some dark sexual scenes which required a particular kind of trust,” says Cronenberg. “I think the sex lives of your characters are important. To shy away from it can limit the depth of exploration of the character. I thought it was important to see Maria responding to both the contrasting sex scenes before and after Tom discovers hidden depths of violence in himself.”

Says Mortensen, “What happens to Tom and the family changes her. And you know that whatever the outcome is, when these people intrude on this idyllic family setting in this small Midwestern town, that things will never be the same. From the moment that the first outsider walks into that diner, it’s over. You see Tom and Edie’s relationship suffering under that strain where Tom gradually finds himself unable to deal with the situation that he has been part of setting up – this family, which seems to be functioning so well.”

Responds Bello, “When we talk about the story being dark, it’s really interesting, because we found so much lightness in our relationship with each other and the family in the beginning. So when it starts falling apart, it’s shocking.”

Mortensen suggests, “They will have to rebuild, retool, re-examine if they want to. They don’t have to, but it’s an option. In a sense David is saying, if you’re not open to re-examining or retooling any relationship, whether it’s a couple, a family, a town, or a country such as the United States, there will be consequences. You will eventually pay the price for not taking a good honest look at yourself. I think that’s what David’s doing without being obvious about it.”

Ed Harris joined the cast as the threatening and mysterious Irish Mob figure. “Landing Ed was one of our casting triumphs,” says producer Chris Bender. “He’s perfect in the role.”

“Ed is someone I’ve admired for years,” says Cronenberg. “I thought he had the toughness, the presence and the charisma to carry off this character. I wanted him to be very real, very intense. He thinks he has a history of violence with the main character, which is why he appears in Stall’s diner. And that is a critical moment in the movie. Is this a mistaken identity?”

“Ed connected with Viggo in an intense way and was also very serious about the details of everything from the scar, to the eye, to the clothes, to the body language, to the hair to make this character come alive and be real onscreen. So his style just fit in completely perfectly with what had been developed up to that point on the set with Viggo and Maria.”

Like the majority of the actors, Harris came aboard the film to work with Cronenberg. Says Harris, “The reason I wanted to work with David is because he’s a filmmaker, he knows what he’s doing, he has his own vision, and it’s just fun to work with people that care about what they’re doing. You just know somebody is in command there. Not that you can’t come up with stuff, not that he doesn’t listen to new ideas, not that he isn’t a collaborator, but ultimately, it’s his film. Everybody understands that and I like working that way.”

“I was kind of interested in why exactly David wanted to tell this story, a pretty simple story on a certain level. David said he was ‘really interested in people’s reality, and what is real and what isn’t. How people play roles, what that’s all about.’ And he said ‘I just felt this story encompassed a certain dynamic of that’.”

“In his hands it’s not going to be normal. It’s going to be a Cronenberg film and it’s going to have his mark on it. It will be pretty interesting, I’m sure,” says Harris, who also thought it would be fun to work with Viggo and Maria.

Harris describes his character. “Basically Fogarty (pronounced Faw-garty) is a mobster. He’s in an Irish second-class mob outside Philadelphia. He is probably the right-hand guy of the fellow William Hurt plays. And he’s coming out to set things right as far as he’s concerned.”

“When Fogarty shows up on the scene, you’re not quite sure what is up, but something is up. Viggo’s character has disarmed these two guys trying to rob his restaurant and kills them both and becomes a national hero. He’s on TV and my character happens to see this and comes to pay him a visit. In this instance, my character feels that he was done a severe injustice some years ago, and feels it’s his right to avenge it.”

Mortensen notes, “In Ed’s hands, Fogarty was scary. He needed to be. He had to be menacing. Ashton Holmes was a little taken aback at first.” Holmes, who portrays Mortensen’s son, interjects, “He’s one of those guys who we are afraid to ever run across, but we see him in the flesh in Ed’s character.”

“Ed was very helpful, not only to me, but to Ashton and the others,” offers Mortensen. “He’s that kind of actor who really tries to get you to do your best work as an actor. I also liked the fact that he brought a certain amount of humour to it – he was disturbingly funny, as was William Hurt.”

Responds Harris, “It’s fun. I’ve got this dead eye and a horrific scar down my face. The guy is kind of creepy. I’m trying to have a good time with it. The challenging part is to do it in some way that it’s not like every other guy like this that you have seen in the last 50 years of film. You try to find something for yourself that makes it kind of interesting, that gives a guy a certain little thing. You just try and invest it with some specificity. That’s an actor’s job.”

Producer Chris Bender adds, “Ed said he had fun because he’d never played a gangster before, so it was great for him to play someone menacing. He is an epic actor. His great presence on and off screen translated well to his role of a guy emanating

power, fear and ruthlessness. He improvised in one scene, looking like he was going to attack Edie – it scared the hell out of everybody watching the monitor.”

Bello recalls the scene. “Ed pushed me as an actor so that the scene became really dynamic. His performances are so stunning and so earthy. They come from such a sensual place.”

“William Hurt as the crime boss was another casting coup,” states Bender. “We didn’t want to play into the cliché mob figure, but cast someone who could make the antagonist more complex. William Hurt brings something so different to playing a gangster, so untypical. His voice as an actor is so unusual, I call what he brings to his part ‘Hurtisms.’”

“Richie is certainly a departure for me as a character. He is a criminal. I’ve never done any character anywhere close to that. But I don’t choose the character, I choose the play, in this instance, the screenplay,” says Hurt.

Hurt prepared for his part by working on his Philadelphia accent. “It changes how you enter into a different character physically. My preference is to transform physically, entirely.”

Hurt also longed to work with Mortensen, who met him when Hurt first arrived in town to discuss the characters. “When we got together, it became a six-hour cup of coffee. Bill has a very unique mind and a lot of things to offer,” says Mortensen. “My impression is that he had a lot of fun.”

Hurt smiles, “I was right. I think there is some kinship in our approach to things. Maybe that is one of the reasons David brought us together because there was a similarity in how we approach things. Viggo is not pompous or pretentious. He doesn’t arrive with an entourage. He’s grounded, quirky, and observant. He is artistic. I deeply appreciate that

since I basically arrive on the set with my shovel in hand and go to work as well. And I love it when someone else does that.”

Ed Harris agrees: “Viggo is a really nice guy, he’s really bright, and he’s a bit of a renaissance man. He paints, writes poetry and takes photos and speaks at least three languages. He’s very generous and really was involved in this film. He likes to talk about it and make sure we’re on the same page. I’ve enjoyed sharing time with him very much.”

“Viggo’s like an ambassador of the production. He is incredibly generous, and has a wonderful effect of involving everybody,” says Cronenberg.

“William unearthed some incredible subtleties and unexpected layers of meanings from the dialogue, which is exactly what I wanted. As with the Carl Fogarty role, it’s a relatively small role in terms of screen time. But it’s absolutely a critical role. It has to be compelling, convincing, charismatic, scary and profound. So I really needed an actor of great substance to play that role,” states Cronenberg.

Although *A History of Violence* marks Ashton Holmes film debut, he took to it like a duck to water. Says producer Chris Bender, “Ashton’s been really open to exploring the different elements of what his part entails.”

Replies Holmes, “David has just been a dream. He’s really an actor’s director. He’s allowed me to really search for the role myself and is constantly looking for my input, and my own creative juices. He’s allowed them to flow into the character, and he’s always encouraging me to go forward.

“Jack is a 10th grader in Millbrook High School. He’s a kind of a loner. I think he feels more at home with the outcasts, but he is able to blend into both the popular crowd and the outcasts. What sets him apart from everybody is his wit and intelligence. He likes to be more of an outsider and an onlooker.”

“When Tom and his family get wrapped up in this case of mistaken identity, it really affects the family unit. We all respond to what is happening to him. Jack’s character comes in touch with a streak inside him that I don’t think he was aware of before this happened. As an actor, to be able to touch into both the charm and the genuineness as an adolescent, but then to be able to delve into that anger and that violence that adolescence brings was a challenge,” says Holmes.

Cronenberg discusses the nature of violence in the film. “In this film, I wanted the violence to be very realistic, brutal and tight. It was about real brutality and the kind of violence that you would actually see on a street fight, for example, ungainly and not too graceful, very bloody and not very pretty – the opposite of balletic slow-motion choreographed sequences seen in other pictures.

“The way the violence is structured in this movie narratively, the violence that the main character commits, is all justifiable. So the Tom Stall character is forced into violence when there was really not much of an alternative for him. At the same time, we don’t cover up the fact that the violence that he commits now has very nasty consequences for the people who are the subject of the violence. I think you come away with thinking that violence is an unfortunate but very real and unavoidable part of human existence. And we don’t turn away from it, and you can’t really say that it’s never justified. You can say that it’s never very attractive, though, and that is the approach we’ve taken,” explains Cronenberg.

Mortensen notes, “I think David shows the roots and the consequences of violence, but he doesn’t really dwell on the violence itself. He doesn’t linger on it or glamorize it in any way, which somehow makes it more disturbing. I think he’s saying that violence is never OK. But he’s not saying violence can be avoided completely. In that sense, he’s just showing you life as we humans make it on this planet.”

Chris Bender points out, “The extreme violence that takes place at the diner drives Tom’s internal struggle while affecting everybody from the townspeople to Tom’s family.”

Mortensen presents another view. “It deals not only with violence and confusion or identity in society within a nuclear family, but it also deals with problems of celebrity culture. You see Tom Stall having this situation thrust upon him, to which he reacts instinctively. Violence ensues. He becomes a small town hero congratulated for committing these acts of violence. His son thinks he should be on Larry King. In that sense, David is dealing with a universal problem that’s particularly prevalent in the United States. People are very excited by violence connected to celebrity.”

“Generally speaking, David has not done a lot of fight sequences in his movies before. But, if anything, that was an advantage in telling this story. It’s disturbingly real. It’s disturbing because the physical action is abrupt and shocking and has ugly consequences,” relates Mortensen. Says Bender, “David is a master in creating suspense, fear and tension.”

William Hurt concurs, “There is a lot of violence in it, but it is approached very much from David’s unique point of view. This is a story about violence, therefore a story about violence in us all. We are all certainly capable of violence.”

Ashton Holmes astutely adds, “I’m sure the majority of our society has the capacity to be very violent under certain circumstances. I think very rarely are we actually faced with that potential, but certainly I think each one of us has something lurking within us, and it could come out.”

Remarks screenwriter Josh Olson, “David is able to tap into very primal ideas and emotions. He goes into something much darker and much deeper, showing us scary things that you can’t just walk away from. He gets very deep inside our darkest

psychology and shows it to us without washing it off first. And that can be very frightening.”

Cronenberg responds, “I think a lot of artists are drawn to the dark side of human nature because it’s hidden, it’s unexplored, and you have a desire to shine light in the dark corners. You feel like a detective, and you also feel like someone who is not satisfied with what is presented as normal or a status quo.”

He continues, “I think the desire of an artist, like a scientist, is to not accept at face value what most people accept, but to dig deep underneath the surface of things to see where things originate and what goes on there. So that often leads you to scary, negative or forbidden stuff. But I don’t think the desire is only to know what’s negative, it’s to know what is real, and there are many layers to reality.”

Ed Harris asks, “Why are we enchanted by the dark side of things? It’s cathartic, I guess, to be able to watch somebody right a wrong, or to watch somebody’s dark side come out and him have do battle between his good side and his dark side. I think most of us do that on a very subtle day-to-day basis. Some people do it, some people don’t care, and some people will exist on a darker side, that’s where they feel more comfortable. Some people don’t even go there, because it scares them.”

Maria Bello offers, “What I find interesting in life is that people who have access to their dark side are usually incredibly light human beings, because they’re not afraid of that any more. And David can so easily access that part of himself, that he doesn’t have to live there, and he doesn’t.”

She also learned to access her own dark side. “Since I became a mother, I’m more capable of immersing myself in a darkness that I experienced before in my life. But not to this extent. But now I know how to come out of it. And that’s really exciting.”

Cronenberg's creative team collaborated closely with the director to achieve a unique look and sense of place, but one that grows progressively darker as the film's events unwind.

The costume concept drew on a Middle America look based on a small conventional American town of approximately 1,600 inhabitants, explains Cronenberg, whose colour palette for Maria Bello was warm autumnal colours – browns and beiges.

Production Designer Carol Spier's colour palette was light and airy, but it gets progressively darker and more intense. "The mood is idyllic, setting up the violence. It's a safe protective environment with no bars on the windows. Doors are left unlocked in contrast to Richie's deep broody mansion," says Spier, who has designed 12 films for the director.

Art Director James McAteer remarks, "Although it starts out as a safe feeling film, David changes the feel of that. He leads you down what you think is a known pathway and then he takes a detour. This film starts in a very idyllic, bucolic small town, and then changes drastically as David explores the internal workings of some human being."

"As it's mainly a character study, it's a fairly straightforward film in terms of the sets we built," says Spier. The exterior of Richie's mansion, a replica of a French chateau, formerly a Canadian tycoon's home and now part of York University, was filmed outside Toronto. The interior was built in studio at Toronto Film Studios. "The mansion was played as a bad guy's hangout, so it is very masculine with deep colours, a world removed from the bright Indiana town where Tom Stall runs his diner. The dichotomy was the light and the dark, as the main character's emotional state turns from light to dark," says McAteer.

Cronenberg shot most of the movie using a 27mm lens. "It's quite wide and is not the normal lens you would use for close-ups, but I did use it for close-ups and I think almost 90% of the film was shot with this lens. It's just trying to find a coherent, cohesive visual

equivalent to the psychology of the characters and the dynamics of the rooms and how people occupy their spaces.”

Cronenberg’s specifications for the Midwest American town and the Stall’s farm was that they had to have an extremely rural look with a picturesque vista and rolling hills. The rural town of Millbrook, Ontario, was selected because it nestled in a secluded valley, with a main street swooping up the hills on either side. “It had a small town feel and retained period buildings,” explains Location Manager Debra Beers.

Dating back to 1816, when the first mill was built, Millbrook’s architectural heritage features a variety of building styles typical of 19th century Ontario. The village remains much as it did 100 years ago, describing itself as “a legacy to Ontario and small town life.” The farm satisfied Cronenberg’s bucolic yearnings, and to match Toronto to a seedy section in Philadelphia, the production returned to a bar used in *The Fly*.

The 14 locations radiated out from Toronto for up to 90 miles. After shooting the exterior of Stall’s diner in Millbrook, the production rebuilt the stores and street in studio right down to such details as cracks and crevices on the tarmac road. Other scenes were shot in a mall open to the public in the small town of Tottenham. A baseball game was filmed in the tiny town of Pottageville. Beers returned to an *eXistenZ* location.

“At this point in my career, I realized that the greatest thing I could do is surround myself with people who are really excellent at what they do. After seeing David’s movies and reading the book Cronenberg on Cronenberg, you realize what a master he is,” says Maria Bello.

“As dark as the material is, and as dark as a project that this is, the work environment couldn’t be more lighthearted and easy-going,” observes Ashton Holmes. “David is this wonderfully soft-spoken dad who treats his crew and his movie sets like one big family.”

Mortensen agrees. “There is an ease and a relaxed atmosphere on the set with David. He knows that that is a good atmosphere to have. It’s good to have someone who is an ally. If a director shows that he too is puzzling his way through it, that helps you feel like a collaborator, like an ally. As prepared as he is, he is still allowing us and himself to find things as he goes along. As an actor, one feels safe to ask a question. A lot of the crew he has worked with many times. There is a familiarity and a shorthand and he is able to get things done relatively quickly without a lot of rehearsing. He has fun on set which is kind of contagious. He creates an atmosphere where people feel free to experiment.”

Adds Cronenberg, “Actors are the custodians of their own characters. As a director, you really should listen to that. You should allow them to be alive and to collaborate with you. Ultimately you realize that your best collaborators can be your actors.”

The director creates an environment for himself and then for everybody else which is very welcoming and encouraging. “When I invite actors or crew to work on my movies, I feel I am asking them to play in my sandbox, because there is a sense of play. We are throwing things around and crashing things, we’re playing. You cannot lose that childlike sense of play that is at the center of creativity.”

Mortensen points out, “David is definitely someone who is a collaborator and more importantly, makes the actors and the crew feel like they are on a team. He is a director who understands that simple is complicated and that complicated should be simple. That is the hallmark of most of his movies. His stories are really subtle in a deft and uncluttered way. They allow us to look at aspects of ourselves – feelings – that we usually avoid because they are uncomfortable to deal with.”

Producer Chris Bender notes, “David doesn’t get rattled by little things. He has this incredible kind of silent power, a Zenlike attitude, which allows everyone to work at their peak in terms of their creative input. He also has a very a clear vision and that clarity is his strength.”

“David has a tremendous love for his actors,” continues Bender. “He really respects and appreciates what they bring to the process, so they feel really comfortable to do what they need to do to explore the character, and he lets them. And then, at the same time, he is able to get exactly what he wants.”

William Hurt couldn’t agree more. “David has a great sense of tenderness when you’re working with him. At the same time, a great sense of strength. He has that sense of being able to be in control of his vision at the same time as being very very tender about communicating it. So there is a sense of collaboration instead of intimidation.”

What impressed Hurt was the “smoothness” of the set. “You weren’t directed so much as you were permitted. It was very surprising to me to feel such ease so quickly. I think that was because I knew he wanted me to go all the way. David is completely focused. And it’s a great feeling to be with that depth of concentration.”

Ed Harris adds, “The set is very, very low key. There’s no question who is in control, but there is a shorthand because they have all worked with each other before. And so it’s a nice environment. One of the more pleasant aspects of it was obviously the people working on the film wanted to be working on it, and had worked for David before. There was a great sense of camaraderie and everybody working for the same purpose. I guess if I was surprised by anything, I felt very welcomed and comfortable.”

Echoes Ashton Holmes: “The environment that David creates is very welcoming. There’s not sense of tension; it’s a level playing field for everybody involved from the AD’s to the actors.”

Even young Heidi Hayes, whose parents run The Central Ontario School of Falconry, got into the spirit and to surprise Mortensen on his birthday, brought her pet barn owl, called Lucy, to set and showed Mortensen how to place it on his gloved hand.

The animal theme prevailed when the film shoot drew to a close. Throughout the shoot, each time Mortensen went to visit his mother, he’d purchase T-shirts sporting various types of fish logos, swimming in turbulent streams. On each visit, he purchased more until soon, nearly the entire crew was garbed in fish T-shirts. Fish Fridays became an event. But the fishiest event took place for the crew group shot when Mortensen and Bello presented boxes of fresh fish so various crew members could hold the red snappers up for the camera, gingerly clutching them between thumb and forefinger. Mortensen, usually unassuming, flourished a flounder – the “big fish.” It was all a bit whiffy, but a wonderful indicator of the camaraderie which prevailed throughout the shoot.

Reflecting on the film’s theme, Maria Bello says, “Do we ever really know anyone, do we ever really know ourselves? I think it’s just a continual process of revealing ourselves to ourselves. And in the process, being able to have the courage to reveal ourselves to someone else.”

William Hurt poses the question, “Can you change who you are? Is violence, once it’s part of your life, inescapable? I think that this film is so powerfully, stylistically made, that the answer to that question is going to be evident.”

Screenwriter Josh Olson concludes, “I’m fascinated by the fiction of everybody’s life. Having to come face to face with who you are is a really interesting topic for drama.”

Bello advises, “You have to be constantly on the alert because David goes down a windy road. You don’t know which way he’s going. There’s real violence and blood, and then there’s real love, kindness and compassion. It’s such a mix of human emotion. I think people will be taken on a journey.”

Ashton Holmes adds, “What I think makes it really compelling is the fact that as an audience, and also as an actor in the story, you’re able to really explore the notion between good and evil, and how that plays out in individuals.”

“Violence is something that is part of human nature and human history that demands exploring. It’s in the newspapers and in our minds every day. So you artistically and creatively feel it’s something you have to come to terms with, and hope you deal with it in your creative life and not have to deal with it in your actual day-to-day life,” says Cronenberg.

Viggo Mortensen sums up, “David puts a magnifying glass on society and culture in the United States showing in subtle ways the universal themes of the nature of violence, the confusing aspects of the nuclear family and individual identity.”

ABOUT THE CAST

Viggo Mortensen (Tom Stall)

Since his screen debut as a young Amish farmer in *Witness*, Viggo Mortensen's career has been marked by a steady string of diverse performances. Most recently, he played long-distance racing cowboy 'Frank Hopkins' in *Hidalgo*.

Critics have continually recognized his work in over 30 films, including *The Lord of the Rings*, *A Walk on the Moon*, *Portrait of a Lady*, *Carlito's Way*, and *The Indian Runner*. He is currently filming Agustin Diaz Yanes' 17th Century epic *Alatriste* in Spain.

Born in New York to an American mother and a Danish father, Mortensen spent the early part of his childhood in Manhattan. His family traveled extensively, and he spent several years living in Venezuela, Argentina, and Denmark. He began acting in New York, studying with Warren Robertson, and appeared in several plays and movies before moving to Los Angeles. He is also an accomplished poet, photographer, and painter. In 2002, he founded Perceval Press, an independent publishing house specializing in art, poetry, and critical writing. Perceval's mission is to publish texts, images, and recordings that might not otherwise be presented.

Most recently, Mortensen exhibited the photographic series "Miyelo" at both the Stephen Cohen Gallery in Los Angeles and the Addison Ripley Gallery in Washington, D.C. He has also shown his work at the Robert Mann Gallery in New York City, as well as in New Zealand, Denmark, and Cuba.

Maria Bello (Eddie Stall)

Best known for her Screen Actors Guild Award-winning lead role on *ER* as the passionate and headstrong pediatrician Dr. Anna Del Amico, Maria Bello has quickly emerged as one of Hollywood's up and coming film stars. She made her television debut as a series regular opposite Scott Bakula in *Mr. and Mrs. Smith*. The spy-adventure series required Bello to do some of her own stunts.

She co-starred in *Permanent Midnight* with Ben Stiller and Elizabeth Hurley, and with Mel Gibson in Paramount's *Payback*. In 2000, Bello co-starred in *Duets* with Gwyneth Paltrow, Huey Lewis and Scott Speedman, and starred in Jerry Bruckheimer's highly anticipated *Coyote Ugly*, portraying Lil, a tough talking entrepreneur who owns a Western style bar in New York City called Coyote Ugly.

In the fall of 2000, Bello returned from China where she filmed a special project, which was presented on the spectacular giant IMAX® screen called *China: the Panda Adventure*. Based on Ruth Harkness' autobiography, "Lady and the Panda," the large format picture, released in 2001, combines spectacular images of a foreign land and breathtaking scenes with Giant Pandas, in an incredible true story of hope courage and triumph of the human spirit.

In October of 2002, Bello co-starred opposite Greg Kinnear in the feature *Auto Focus*, based on the complex life of Bob Crane of television's *Hogan's Hero's*. She also completed the dark comedy *100-Mile Rule*, a story which revolved around three salesmen from Detroit who come to Los Angeles for a seminar and become entrenched in far more than they ever imagined. In 2003, Bello captivated audiences in the feature film *The Cooler*, a tale of luck, love and Las Vegas. She was part of an all-star cast including William H. Macy, Alec Baldwin and Ron Livingston. Screened at the 2003 Sundance Festival, Bello received glowing reviews, and earned Golden Globe and Screen Actors Guild nominations for Best Supporting Actress. The picture was released by Lion's Gate in November, 2003.

In 2004, Bello starred in the Sony thriller *Secret Window*, with Johnny Depp and John Turturro, and in John Sayles' *Silver City*, co-starring Chris Cooper, Richard Dreyfuss and Thora Birch. She recently completed *Assault on Precinct 13*, opposite Ethan Hawke, Laurence Fishburne and John Leguizamo; *Sisters*, based on the Chekov play "Three Sisters" directed by Arthur Allan Seidelman, and co-starring Erika Christensen, Mary Stuart Masterson and Chris O'Donnell; and *The Dark*.

On stage Bello performed in the world premiere of “The Killer Inside Me,” in addition to “Smart Town Gals,” “Big Problems,” “Urban Planning,” and “A Lie of the Mind.”

She co-founded the Dream Yard Drama Project for Kids, a not-for-profit arts and education program for children in Harlem. She has toured Africa and Asia while continuing her studies in conjunction with her arts and education program for children, and lends her time and energy to the charity, Save The Children.

William Hurt (Richie Cusack)

William Hurt was most recently seen in M. Night Shyamalan's thriller, *The Village*, opposite Joaquin Phoenix and Sigourney Weaver. In October, 2004, he was seen in The Hallmark Channel's miniseries, *Frankenstein*, opposite Donald Sutherland. Also in 2004, Hurt was seen in the independent film, *Blue Butterfly*. He starred as a famous entomologist who takes a terminally ill boy into the rainforest to grant his dying wish. The film was screened at the Tribeca Film Festival and released in Canada and Japan.

In 2002, Hurt appeared in Disney's *Tuck Everlasting*, directed by Jay Russell, which premiered at the Toronto International Film Festival. He also starred in the title role of the CBS mini-series *Master Spy: The Robert Hanssen Story*, and made a cameo appearance in Paramount's *Changing Lanes*, starring Samuel L. Jackson.

In 2001, Hurt starred in the independent film *Rare Birds* co-starring Molly Parker, which was nominated for Best Film at the Genie Awards, Canada's equivalent of the Academy Awards. The film premiered at the Toronto International Film Festival. He was also seen in a supporting role in Steven Spielberg's *A.I.* In the same year, he starred in *The Flamingo Rising* for CBS. Based on the novel by Larry Baker and directed by Martha Coolidge, Hurt starred opposite Brian Bonbon and Elizabeth McGovern in the story of an eccentric dreamer who builds the world's largest drive-in movie theater across the

street from a funeral parlor. In April of 2003, Hurt starred in *Varian's War* for Showtime. Directed by Lionel Chetwynd and produced by Barbra Streisand's Barwood Films, the film co-starred Alan Arkin, Julia Ormond and Lynn Redgrave, and followed the story of Varian Fry (Hurt) who rescued prominent European artists and more than 2,000 others from the Nazi persecution during World War II.

In 2000, Hurt delivered a memorable performance in *Sunshine*, opposite Ralph Fiennes. Directed by Istvan Szabo, *Sunshine* received three Genie Awards, including one for Best Motion Picture. In addition, Hurt also appeared in *The Simian Line* with Lynn Redgrave and Eric Stoltz, and in *Dune* for the Sci-Fi Channel.

In 1980, Hurt made his film debut in *Altered States*. He received a Best Actor Oscar nomination for *Broadcast News* and *Children of a Lesser God*. For *Kiss of the Spider Woman*, he was honored with an Academy Award as well as Best Actor Awards from the British Academy and the Cannes Film Festival.

Among his other film credits are *Body Heat*, *The Big Chill*, *Eyewitness*, *Gorky Park*, *Alice*, *I Love You to Death*, *The Accidental Tourist*, *The Doctor*, *The Plague*, *Trial by Jury*, *Second Best*, *Smoke*, *Confidences a un Inconnu*, *Jane Eyre*, *Michael*, *Dark City*, *The Proposition*, *The Big Brass Ring* and *One True Thing*.

For radio, Hurt read Paul Theroux's "The Great Railway Bazaar," for BBC Radio Four, and "Shipping News" by E. Annie Proulx. He has recorded "The Polar Express," "The Boy Who Drew Cats" and narrated the documentaries *Searching for America: The Odyssey of John Dos Pass*, *Einstein—How I See the World*, and the English narration of Elie Weisel's *To Speak the Unspeakable*, a documentary directed by produced by Pierre Marmiesse.

Hurt trained at Tufts University and New York's Juilliard School of Music and Drama. He spent the early years of his career on the stage between drama school, summer stock, regional repertory and Off Broadway, appearing in more than 50 productions,

including “Henry V,” “5th of July,” “Hamlet,” “Richard II,” “Hurlyburly” (for which he was nominated for a Tony Award), “My Life,” (winning an Obie Award for Best Actor), “A Midsummer’s Night’s Dream” and “Good.”

In 1988, he was awarded the first Spencer Tracy Award from UCLA.

Ed Harris (Carl Fogarty)

Ed Harris recently demonstrated his range and versatility with three different roles: in director Michael Tollin’s *Radio* with Cuba Gooding Jr., Robert Benton’s screen adaptation of *The Human Stain* with Nicole Kidman and Anthony Hopkins, and the black comedy, *Buffalo Soldiers*, co-starring Joaquin Phoenix.

He also wrapped production opposite Paul Newman on the HBO film *Empire Falls*, based on Richard Russo’s best-selling novel, directed by Fred Schepisi. The film also stars Joanne Woodward, Helen Hunt, Robin Wright Penn and Philip Seymour Hoffman. Harris also starred in the Focus Films drama, *Winter Passing*, opposite Will Ferrell and Zooey Deschanel for director Adam Rapp.

In 2003, Harris earned his fourth Academy Awards nomination, a Golden Globe nomination, a Screen Actors Guild nomination, and a BAFTA nomination as Best Supporting Actor for his performance in Stephen Daldry’s *The Hours*. Previously, he earned an Academy Award nomination for Best Actor for *Pollock*, his widely acclaimed directorial debut. The film had its world premiere at the Venice Film Festival and co-starred Marcia Gay Harden, who won the Academy Award for Best Supporting Actress. Harris’ other feature credits include *A Beautiful Mind*, *Stepmom*, *The Truman Show* (for which he received an Academy Award nomination and won the Golden Globe for Best Supporting Actor), *Apollo 13* (for which he was nominated for both an Academy Award and a Golden Globe, and won the Screen Actors Guild Award for Best Supporting Actor), *The Right Stuff*, *A Flash of Green*, *Walker*, *The Third Miracle*, *Alamo Bay*, *Sweet Dreams*, *Jackknife*, and *The Firm*.

His television credits include *The Last Innocent Man*, *Running Mates*, *Paris Trout*, and *Riders of the Purple Sage* (for which he and his wife Amy Madigan, as co-producers and co-stars of the film, were presented with the prestigious Western Heritage Wrangler Award for Outstanding Television Feature Film), and HBO's *Empire Falls*, with Paul Newman.

Harris made his New York stage debut in Sam Shepard's "Fool for Love," for which he earned an Obie Award for Outstanding Actor. His other stage credits

include "Prairie Avenue," "Scar," "A Streetcar Named Desire," "The Grapes of Wrath," "Sweet Bird of Youth," and "Simpatico" for which he received the Lucille Lortel Award for Best Actor.

Ashton Holmes (Jack Stall)

Holmes makes his feature film debut opposite Viggo Mortensen and Maria Bello in David Cronenberg's *A History of Violence*. He recently completed guest lead roles on CBS' *Cold Case* in which he played a troubled thug; and on NBC's *Law & Order: SVU*, as a low-life character.

Holmes made an impact in his stage debut as the lead in the National Tour of "Rent," landing the role after his first audition. He also performed in London's West End in "The Snow Queen" and made his professional debut in "A Christmas Carol," which toured regionally.

Born in Albany, N.Y., Holmes was struck by the magic of theatre and film at age 4 when his mother took him to see "Peter Pan," clinched by a desire to play Luke Skywalker when he saw *Star Wars*. He subsequently took acting lessons at age 6 and began appearing in community theatre. While attending the Albany Academy, he performed in "Guys and Dolls." His other stage credits include "Hippolytus," and "Measure for Measure" which played at the Albany Art Centre. He further honed his skills during a

one-year internship at New York State Theatre Institute before relocating to Los Angeles.

Heidi Hayes (Sarah Stall)

Heidi Hayes, age 6, makes her feature film debut in *A History of Violence* as the Stall's young daughter. She made her television debut at age 5, on *Doc*. On stage, she performed in a local production of "Charlie Brown", "Oliver," and a summer theatre musical review.

Born in Orillia, Ontario, on September 25, 1998, home-schooled Hayes is in the equivalent of grade one. The blue-eyed blonde youngster lives with her parents and two older sisters, Mallarie (11) and Nakita (9), in the Muskoka "cottage country", north of Toronto where her parents run The Central Ontario School of Falconry, breeding birds of prey, giving flight demonstrations at schools and events in addition to falconry courses.

Stephen McHattie (Leland Jones)

Stephen McHattie's substantial body of work encompasses a wide range of roles in feature film, theatre and television. Most recently he starred in the independent feature, *One Dead Indian*, the story of the indigenous peoples 1995 Quebec uprising. Other recent features include *The Lazarus Child*, starring Andy Garcia, Frances O'Connor and Angela Bassett; *Twist*, opposite Nick Stahl, a contemporary urban drama based on Dickson's "Oliver Twist," and *Secretary*, in which he played Maggie Gyllenhaal's father. Among his more than 40 films are memorable turns in *Geronimo*, *Belizaire the Cajun*, *Gray Lady Down*, *Beverly Hills Cop III* and *The Dark*.

McHattie has starred on television in Canada and the US. He received the 1995 Gemini Award for Best Actor in a telefilm for CBC's *Life with Billy*. He was a series regular on *Cold Squad*, CBC's *Emily of New Moon*, *Beauty and the Beast* and CBS' *Scene of the*

Crime. Other notable television performances include *X-Files*, *Seinfeld*, *Law and Order* and the telefilms *Centennial* and the title role in NBC's *James Dean*.

McHattie made his Broadway debut in "The American Dream" in 1968, and was a member of the Phoenix Theater and the Circle in the square repertory. He received an Obie Award for "Ghetto" and the Drama Desk nomination for "Mensch Meier" at the Manhattan Theater Club.

Born in Nova Scotia, McHattie now lives outside Toronto with his wife, actress Lisa Houle, and their children: Isobel, Duncan and Tess.

Greg Bryk (William "Billy" Orser)

On the big screen, Greg Bryk's credits include a lead role in the independent feature, *Pizza; Men With Brooms*, written and directed by Paul Gross; *The Gospel of John*; and Clay Borris' indie film, *The Pawn*. His two most recent independent films are *Slatland* and *Gray Light*, where he plays the leading role in both.

Bryk recently completed the futuristic drama series *ReGenesis*. He was a series regular on *Body and Soul* and guest-starred on several popular series including *The Eleventh Hour*, *Blue Murder*, *Sue Thomas F.B. Eye*, *Starhunter*, *Mutant X*, and *The Relic Hunter*.

A native of Winnipeg, Manitoba, Bryk played football at Queen's University in Kingston, Ontario, where he won the Vanier Cup in 1993. He decided to pursue an acting career after landing his first role as the lead in the university's production of "Hamlet." After graduating with a Bachelor of Honours in Drama and English, he went on to perform on some of North America's most prestigious stages including the Stratford Festival, the Stratford Conservatory, Circle in the Square, New York's Metropolitan Opera, and the Prairie Theatre Exchange. Bryk makes his home in Toronto with his wife and children.

Peter MacNeill (Sheriff Sam Carney)

Peter MacNeill, one of Canada's busiest actors has an incredibly impressive resume. He has appeared in Kevin Costner's feature *Open Range*, with Costner, Robert Duvall and Annette Bening, and in John Smith's *Geraldine's Fortune*, opposite Jane Curtin. He received a 1997 Genie Award for Best Supporting Actor for his performance as Whiskey Mac in Thom Fitzgerald's *The Hanging Garden*. Among his other big screen credits are *Cletis Tout* with Christian Slater and Richard Dreyfus; *The Caveman's Valentine*, featuring Samuel L. Jackson; *Violet* opposite Mary Walsh; *Frequency* with Dennis Quaid; *Simon Birch*, based on a novel by John Irving; and David Cronenberg's *Crash* with Holly Hunter and James Spader.

On television, MacNeill most recently appeared in Paul Gross' mini-series, *H2O*. In 2003, he won a Gemini Award as Best Supporting Actor for his performance in *The Eleventh Hour* in which he had a recurring role. He also has a recurring role in the popular television series *Queer as Folk*. MacNeill earned a 1994 Gemini Award nomination for Best Supporting Actor for his performance in *Gross Misconduct*, a television movie directed by Atom Egoyan; and again, in 1998 for his role in Penelope Buitenhuis' *Giant Mine*. His extensive list of television credits also includes *Framed* with Rob Lowe and Sam Neill; *Blue Moon*; Stuart Gunnarson's *Dangerous Evidence: The Lori Jackson Story*; *Deep in My Heart* with Gloria Reuben and Anne Bancroft; the fact-based *Long Island Incident*; and *My Own Country* with Marisa Tomei. He also appeared in *Storm of the Century*, a mini-series based on the book by Stephen King. Among his many episodic credits are recurring roles on the series *Traders* and *Psi Factor Chronicles of the Paranormal*.

ABOUT THE FILMMAKERS

David Cronenberg (Director)

David Cronenberg's reputation as an authentic auteur has been firmly established by his uniquely personal body of work including the films for which he wrote the screenplays: *Shivers*, *Rabid*, *Fast Company*, *The Brood*, *Scanners*, *Videodrome*, *The Fly*, *Dead Ringers*, *Naked Lunch*, *Crash* and *eXistenZ*. The films he directed from screenplays by other writers are *The Dead Zone*, *M. Butterfly* and, most recently, *Spider* and *A History of Violence*.

His films have won him awards and recognition around the world, among which is an Honorary Doctor of Law Degree from the University of Toronto, which he received in June 2001. He has been an Officer in France's prestigious "Order of Arts and Letters" since 1997. In 1999, he presided over the Jury at the Cannes Film Festival.

Retrospectives of his work have been held in Japan, USA, UK, France, Brazil, Italy, Portugal and Canada. Books on Cronenberg include [The Shape of Rage – the Films of David Cronenberg](#), [The Artist as Monster: The Cinema of David Cronenberg](#) and [Cronenberg on Cronenberg](#) in addition to a collection of interviews published by [Cahiers du Cinema](#).

Born on March 15, 1943 in Toronto, Cronenberg studied at the University of Toronto, where he became interested in film and produced two shorts in 16 mm, *Transfer* and *From the Drain*, graduating in 1967. His first films in 35 mm were *Stereo* and *Crimes of the Future*, both shot in the late '60's. In these works, Cronenberg established some of the themes and preoccupations that would characterize much of his later work.

In 1975, Cronenberg shot his first commercial feature *Shivers* (aka *They Came From Within* or *Parasite Murders*), which became one of the fastest recouping movies in the history of Canadian film. His next feature, *Rabid*, starring Marilyn Chambers, went on to

make \$7-million on a production investment of little more than \$500,000, providing Cronenberg with an impressive track record after just two pictures by 1977. He then directed the drag-racing film *Fast Company*, inspired in part by his own passion for cars and racing.

He moved on to direct *The Brood* in 1979, starring Oliver Reed and Samantha Eggar, an artistic breakthrough for Cronenberg, which led him to larger-budgeted and more ambitious films. *Scanners*, which centered on the telepathic powers of an underground element of society, was aimed at a wider audience than his earlier horror/fantasy films and became his biggest hit yet. The week it opened, Variety listed *Scanners* as the number one box-office film in North America.

Cronenberg's next film, *Videodrome*, starring James Woods and rock star Deborah Harry, released in early 1983, moved out of the cult realm into the mainstream cyberpunk market. Blurring the boundaries of reality and consciousness, the film is a high-tech, nightmarish satire involving violence, sexuality and biological horror, all by now familiar Cronenberg themes.

The Dead Zone followed in 1984, based on the best-selling novel by Stephen King. Financed by Dino de Laurentiis, released by Paramount and starring Christopher Walken, Brooke Adams and Martin Sheen, the film is an allegorical good-vs-evil story revolving around the fate of a man cursed with power to see into the future of those he touches. The most mainstream of Cronenberg's films, *The Dead Zone* still retains the director's identifiable style and design and went on to earn three out of the five Avoriaz Film Festival prizes of that year as well as seven Edgar Allen Poe award nominations in the U.S.A.

Mel Brooks then approached Cronenberg to direct *The Fly* for Twentieth Century Fox, starring Geena Davis and Jeff Goldblum. *The Fly* was a huge popular and critical success for Cronenberg, earning many accolades, including an Oscar for Best Special Effects/Makeup and a shared jury Prize at the Avoriaz Festival. A remake of the 1958

horror classic, Cronenberg's *The Fly* was a reconceptualization of the original, and was successful as a horror-fantasy film and as a compelling love story

Next came *Dead Ringers* starring Jeremy Irons and Genevieve Bujold, a psychological thriller about inseparable twin brothers who work as gynecologists and love the same woman, with tragic results. The film was a departure for Cronenberg who described it as more naturalistic. Nonetheless, *Dead Ringers* continued Cronenberg's fascination with the darker side of human psychology and behavior. *Dead Ringers* won accolades from the L.A. film critics for Best Director

In 1989, Cronenberg began writing the screenplay for his version of William S. Burroughs's *Naked Lunch*. For artistic and practical reasons, *Naked Lunch* was not a literal translation, but a fusion of Cronenberg's own work with that of Burroughs'. Shot in Toronto in 1991, the film starred Peter Weller, Judy Davis, Ian Holm, Julian Sands, Monique Mercure, Nicholas Campbell, Michael Zelniker and Roy Scheider.

Drawing on Burroughs' counterculture novel and other Burroughsian sources for the script, *Naked Lunch* is about the act of writing something dangerous and complex and how it affects the person writing it.

In 1992, Cronenberg directed *M. Butterfly*, starring Jeremy Irons and John Lone, adapted from the Tony-Ward winning Broadway hit based on the true story of a French diplomat, who, for 20 years, was so obsessed with a Chinese diva from the Beijing Opera, he could not discern that the object of his love was really a man. But when they were arrested for espionage, he was forced to face reality. *M. Butterfly*' took Cronenberg abroad for the first time to film in China, Hungary, France as well as Canada.

The same year, *Naked Lunch* won eight Genie Awards including Best Motion Picture, Best Director and Best Screenplay. In addition, The National Society of

Film critics voted Cronenberg Best Director and his script, Best Screenplay. The New York Film Critics' Circle awarded him Best Screenplay and *Naked Lunch* earned a third Best Screenplay award from The Boston Society of Film Critics.

Cronenberg next adapted *Crash* from J.G. Ballard's cataclysmic novel, *Crash*, starring Holly Hunter, James Spader, Elias Koteas, Deborah Unger and Rosanna Arquette. A film about technology and eroticism, *Crash* created international controversy, went on to win the Jury Prize in Cannes Film Festival, 1996 for "Audacity, Daring, and Originality" and collected five Canadian Genies for Best Director, Best Adapted Screenplay, Best Cinematography, Best Editing and Best Sound Editing. In addition it won the Golden Reel Award for the Canadian film with the highest Canadian box-office gross.

In 1995, Cronenberg wrote *eXistenZ*, inspired by an interview with author Salman Rushdie, which triggered the idea of an artist who suddenly finds him/herself on a hit list and forced to flee into hiding. He made the hero a game designer thinking that game design could possibly ascend to the level of art. Jennifer Jason Leigh stars as the game designer opposite Jude Law as a novice security guard who links into Leigh's world. Willem Dafoe, Ian Holm, Sarah Polley, Don McKellar and Callum Keith Rennie play various heroes and villains who weave in and out of the game.

eXistenZ went on to win a Silver Bear at the 1999 Berlin International Film Festival for Outstanding Artistic Achievement and a Genie Award for editing in addition to Golden Berlin Bear, Catalonian International Film Festival Best Film, Saturn Award and Golden Reel nominations.

His next film, the powerful psychological thriller, *Spider*, starred leading British actor Ralph Fiennes in the title role, with 10-year-old newcomer Bradley Hall playing Spider as a young boy. The stellar supporting cast included Miranda Richardson, Gabriel Byrne, Lynn Redgrave and John Neville. Acclaimed novelist Patrick McGrath adapted the screenplay from his own novel.

Cronenberg has also acted in a number of other films as a way to reconnect with being on a film set during the isolated periods at home when he's writing screenplays. He had cameo roles in John Landis' *Into the Night*, *The Dead Zone*, *The Fly* and as a Mafia hitman in Gus Van Sant's *To Die For*. He starred in Clive Barker's *Nightbreed* and played a moonshiner in *Moonshine Highway* for Andy Armstrong, appeared in *Trial by Jury* with Armand De Sante and in John Landis' *The Stupids*. He also had roles in the Canadian films *Henry and Verlin*, *Blood and Donuts*, Don McKellar's *Last Night* after playing the lead in McKellar's short film *Blue*. He also appeared in Russell Mulcahy's *Resurrection*, Mike Garris' *The Judge* and James Isaac's *Jason X*.

Chris Bender & JC Spink (Producers)

Chris Bender and J. C. Spink are partners in Benderspink, a diversified management & production company that opened its doors in November 1998 with fifteen screenwriting clients. In just over a year, Chris Bender and J.C. Spink sold twenty-four client spec scripts, co-produced Universal Pictures' *American Pie* and convinced Disney executives to take a chance on a first-time director for *Deuce Bigalow: Male Gigolo*. On the heels of such success, New Line Cinema signed Benderspink to a first-look deal.

Since inception, the company has expanded its literary and talent management divisions and moved into television by inking a first-look deal with Fox 21. Benderspink continues to make diverse feature films and retains their deal with New Line Cinema. Over the past six years, Chris Bender and J.C. Spink have had success with Warner Bros' *Cats and Dogs*, New Line's *The Butterfly Effect*, Dreamworks' *The Ring* and Universal's *American Pie 2* and *American Wedding*.

Bender and Spink have produced five features that are slated for a 2005 release. In addition to *A History of Violence*, they also have the romantic comedy *Just Friends* starring Ryan Reynolds, Amy Smart, Chris Klein and Anna Farris directed by Roger Kumble; the Dreamworks' horror film *The Ring 2* featuring Naomi Watts; the romantic comedy *Monster In Law* featuring Jennifer Lopez, Wanda Sykes, Michael Vartan and

the return of Jane Fonda directed by Robert Luketic; and *Red Eye* directed by Wes Craven starring Rachel McAdams.

Peter Suschitzky (Director of Photography)

A History of Violence marks Peter Suschitzky's seventh film with Director David Cronenberg, three of which won him Genie Awards for Best Cinematography: *Dead Ringers*, *Naked Lunch* and *Crash*. In addition he photographed *Spider*, *eXistenZ*, and *M. Butterfly*.

Suschitzky has worked on over forty films as director of photography in his career. Most recently, Suschitzky shot Anand Tucker's *Shopgirl* starring Steve Martin, from the novel of the same name, written by Martin. Among his other credits are Anthony Hoffman's *Red Planet*; Tim Burton's *Mars Attacks* starring Jack Nicholson, Glenn Close, Annette Bening, Pierce Brosnan and Danny DeVito; and Randall Wallace's *The Man in the Iron Mask* starring Leonardo DiCaprio, Jeremy Irons, Gerard Depardieu, John Malkovich and Gabriel Byrne. His other credits include *Immortal Beloved* starring Isabella Rossellini and Gary Oldham, filmed in Prague under the direction of Bernard Rose for Columbia Pictures. He earned plaudits early on in his career working on the cult hit *The Rocky Horror Picture Show* directed by Jim Sharman, and on the classic *The Empire Strikes Back* directed by Irvin Kershner, both for 20th Century Fox.

Suschitzky has photographed numerous other features films in Europe and North America working with such eminent directors as John Boorman for whom he lensed *Leo the Last* and *Where the Heart Is* which earned him a Best Photography vote by the National Society of Film Critics. Additional credits include *Privilege*, *Charlie Bubbles*, Ken Russell's *Valentino*; *Falling in Love*, directed by Ulu Grosbard for Paramount; and *The Vanishing*, directed by George Sluizer starring Kiefer Sutherland and Jeff Bridges.

Born in London in 1940 of a Hungarian mother and Austrian father (Cinematographer Wolfgang Suschitzky), Suschitzky was raised in London. Although music was his passion, he decided that cinematography would become his profession. After studying

his trade in Paris at l'IDHEC, he became a clapper boy at age 19 and a cameraman at 21, spending a year in South America shooting documentaries before shooting his first feature film at age 22-- the youngest cameraman ever to shoot a feature picture in Britain (*It Happened Here*). In addition he is an avid photographer, having had exhibitions in London and Los Angeles.

Carol Spier (Production Designer)

Carol Spier is perhaps best known for her longtime association with director David Cronenberg. Her collaborations with Cronenberg include *eXistenZ*, *Crash*, *M. Butterfly*, *Naked Lunch*, *Dead Ringers*, *The Fly*, *The Dead Zone*, *Videodrome*, *Scanners*, *The Brood* and *Fast Company* as well as two television docudramas for the Canadian Broadcasting Corporation's (CBC) *Scales of Justice*. She received Genie Awards (Canadian Oscars) for both *Naked Lunch* and *Dead Ringers* and Genie nominations for *The Brood*, *Videodrome*, *Scanners* and *eXistenZ*.

Her numerous other feature film credits include *The Man*, *The League of Extraordinary Gentlemen*, *Noel*, *Mimic*, *Joe's Apartment*, *The Santa Clause*, *Canadian Bacon*, *Consenting Adults*, *Where The Heart Is*, *Renegades*, *Sing*, *Search and Destroy*, *Running Brave* and *I Miss Your Hugs and Kisses* which, in 1976, marked her first film as a production designer.

For television, Spier designed the PBS/CBC series *Anne of Green Gables*, for which she won a Gemini Award (Canada's Emmy Award) for Best Art Direction, Showtime's *Gotham*, for which she received a nomination for an ACE award for best Art Direction, the CBS movie-of-the-week *Escape From Iran*; and the PBS/American Playhouse production of *Overdrawn at the Memory Bank*.

Spier is Canadian-born and studied Interior Design at the University of Manitoba's Faculty of Architecture. She began her professional career as an interior designer in Winnipeg, Manitoba. During this period she also worked as a set and costume Designer with various theater groups, including the Manitoba Theater Center.

She began her motion picture career with *The Mourning Suit*, on which she served as set designer, set dresser, and property master. She then moved to Toronto, where she worked as an assistant art director on several feature films, including *Equus* and *Why Shoot the Teacher*, before serving as art director on such films as Norman Jewison's *Agnes of God* and John Schlesinger's *The Believers*.

Ronald Sanders (Editor)

A History of Violence marks Ronald Sander's twelfth film for David Cronenberg. Previously he edited *Spider*, *eXistenZ*, *Crash*, *M. Butterfly*, *Naked Lunch*, *Dead Ringers*, *The Fly*, *The Dead Zone*, *Videodrome*, *Scanners* and *Fast Company*.

Most recently he edited *The Limb Salesman*, directed by Anais Granofsky, screened at the 2004 Toronto International Film Festival; and *Zeyda and the Hitman*, directed by Melanie Mayron for CTV/Miracle Pictures. Among his other credits are Norman Jewison's *Dinner with Friends* for HBO; Iain Paterson's *Hidden Agenda* and Sturla Gunnarson's *Joe Torre*. Among his feature film other credits are *Johnny Mnemonic*, *Firestarter*, *Perfectly Normal* and *The Gate II*.

For television Sanders edited episodes of *Alfred Hitchcock Presents* and *Phillip Marlow Private Eye*, the mini-series *Mariah State*, HBO's *A Month of Sundays*, *The Park is Mine* and, more recently Lamont Johnston's *All The Winters That Have Been* for CBS and Daniel Petrie Jr.'s *Dead Silence* for HBO.

Born in Winnipeg where his father was a projectionist, Sanders was imbued with film from an early age. After graduating with a B.A. from St. John's College, University of Manitoba, he moved to Toronto where he edited documentaries, and began working on feature films as a sound editor.

Denise Cronenberg (Costume Designer)

Denise Cronenberg has created the costumes for seven previous David Cronenberg pictures: *The Fly*, *Dead Ringers*, *Naked Lunch*, *M. Butterfly*, *eXistenZ*, *Crash* and *Spider*.

Most recently she designed the costumes for the box office hit, *Dawn of the Dead*. Her other credits include *The Caveman's Valentine*, starring Samuel L. Jackson; *Avenging Angelo*, starring Sylvester Stallone, Madeleine Stowe and Anthony Quinn; *Bless the Child*, with Kim Basinger, *The Third Miracle* starring Ed Harris and Anne Heche directed by Agnieszka Holland and *Dracula 2000* with Christopher Plummer. Her additional features include 20th Century Fox' *A Cool, Dry Place* starring Vince Vaughn, Monica Potter and Joey Lauren Adams; Warner Bros.' *Murder at 1600* with Wesley Snipes, Diane Lane, Alan Alda and Dennis Miller; *Moonlight and Valentino* starring Whoopi Goldberg, Elizabeth Perkins Kathleen Turner and Gwyneth Paltrow; and three HBO movies: *Rebound* starring Don Cheadle, Forest Whittaker and James Earl Jones; *Mistrial* with Bill Pullman, Robert Loggia and Blair Underwood and *SugarTime*, starring John Turturro and Mary Louise Parker.

Cronenberg studied ballet from age 13 in her native Toronto and later graduated from Ryerson Polytech where she majored in radio and television arts. She began her career as a ballet dancer, training with The American Ballet Theatre before joining the Royal Winnipeg Ballet. She also worked as a dancer on variety shows on CBC TV for 15 years before switching careers to design her own line of clothes for adults and children for five years. She moved on to costume design in 1983, training as wardrobe designer on *Videodrome* and working as wardrobe mistress on *The Dead Zone*.

Howard Shore (Composer)

Howard Shore's longstanding collaboration with David Cronenberg has produced the scores to eleven films – *The Brood* (1979), *Scanners* (1980), *Videodrome* (1983), *The Fly* (1986), *Dead Ringers* (1988), *Naked Lunch* (1990), *M. Butterfly* (1993), *Crash* (1996), *eXistenZ* (1999), *Spider* (2002) and *A History of Violence* (2005). Shore won the

Genie Award for Cronenberg's *Dead Ringers* as well as The Flanders Film Festival Award for the music for *Spider*. Shore has said that his writing for the films of David Cronenberg has been the foundation for all of his film music compositions.

Composer Howard Shore's score and song for *The Lord of the Rings: The Return of the King* won not only two Academy Awards but two Golden Globes as well. In the Best Song category, Shore, with his co-writers Annie Lennox and Fran Walsh, took home the statuette for "Into the West," which was sung by Annie Lennox. The Best Score "Oscar" went to the entire film score. The soundtrack to *The Lord of the Rings: The Return of the King* and the song "Into the West" both won Grammy Awards this year. Various groups of critics, such as the Broadcast Film Critics, Chicago Film Critics, Online Film Critics Society and the Las Vegas Film Critics Society also honored Shore last spring. The year prior he won Grammy Awards for his work on the previous "Rings" film, *The Lord of the Rings: The Two Towers*, and received a Grammy nomination for *Gangs of New York*. Shore was also nominated for a BAFTA award for that score. In 2002, Howard Shore received top honors – both an Oscar and a Grammy (Best Original Score) – for *The Lord Of The Rings: The Fellowship of the Ring*. That score also received awards from the Los Angeles Film Critics, the Chicago Film Critics and the Broadcast Film Critics.

The soundtracks for *The Fellowship of the Ring*, *The Two Towers*, and *The Return of the King* have sold more than six million albums worldwide since their releases in 2001, 2002 and 2003 respectively. The UK's Classic FM voted *The Lord of the Rings* soundtracks the Best Film Score of All Time for two consecutive years.

Shore has composed more than 60 film scores. Shore's most recent collaboration with Martin Scorsese, *The Aviator*, won this year's Golden Globe for Best Original Score. His outstanding work includes *The Silence Of The Lambs* and *Philadelphia*, directed by Jonathan Demme; *Ed Wood*, directed by Tim Burton; *Seven*, *The Game* and *Panic Room*, all directed by David Fincher; and both *Gangs of New York* and *After Hours*, directed by Martin Scorsese. Other films include the well loved comedies *Analyze This*,

Mrs. Doubtfire, and *Big*. His upcoming film projects include *King Kong*, another collaboration with Peter Jackson.

Shore has been honored with three BAFTA nominations in Great Britain, a Gotham Award in New York, the Saturn Award for Science Fiction, a Genie Award in Canada, and two World Soundtrack Awards in Belgium.

Shore conducted the New Zealand Symphony Orchestra and Chorus in the world premiere of his work, *The Lord of the Rings Symphony: Six Movements for Orchestra and Chorus* in Wellington, New Zealand, in November 2003. Shore is currently touring the symphony, conducting performances in communities all over the world. Each of the symphony's six movements corresponds to a book within J. R. R. Tolkien's *Lord of the Rings* trilogy. The concerts feature over two hundred onstage performers, including large orchestra, adult and boy choruses, and numerous vocal and instrumental soloists. The symphony has been performed in cities including Antwerp, London, Chicago, Tokyo, Philadelphia, Seville, Sydney, Moscow, and many more.

Howard Shore received his formal musical education at Boston's world famous Berklee School of Music. He recorded with the group "Lighthouse" from 1969 to 1972, and was the original musical director of *Saturday Night Live*, where he worked with his lifelong friend Lorne Michaels between 1975 and 1980.

Josh Olson (Screenwriter)

Josh Olson spent several years working in a variety of positions on feature films before turning to screenwriting, writing scripts for various independent production companies. In 2000, Olson wrote and directed *Housesitters*, a series of very short, very funny movies about a pair of stoners with too much time on their hands. He managed to bring five of the shorts in on a budget of less than \$70.00 (not a typo), and *Puppy Love*, the first film in the series, was selected to premiere at the Los Angeles Film Festival in 2001.

The shorts led, in turn, to the feature *Infested*, which was shot for a little under a million dollars in 23 days. Not just a financial success, *Infested* also garnered terrific critical response. In an all out rave, the world-renowned drive-in movie critic Joe Bob Briggs said, “this flick has some of the funniest gore effects since *The Evil Dead*.” Critic John Dedeke wrote, “Writer/director Josh Olson has created a completely unexpected modern B-movie masterpiece with *Infested*, which both employs and breaks all the rules of the genre at the same time.” And Variety’s review was another unequivocal thumbs up, calling the movie, “A fun, cheapo horror romp that makes no claims to profundity, but displays truly acerbic wit and a deep conversance with the genre.”

In late 2002, Olson sold the original script *Three Gun Blues* to Paramount, with producer Gale Ann Hurd attached. He followed that up with the screen adaptation of the graphic novel A History of Violence for New Line. He is currently working on a western for Willie Nelson and Kris Kristofferson, and is writing a haunted house script for New Line.

"A HISTORY OF VIOLENCE"

Co-Producer

Jake Weiner

CAST

Tom Stall
Edie Stall
Carl Fogarty
Richie Cusack
Jack Stall
Sheriff Sam Carney
Leland
Billy
Bobby
Judy Danvers
Mick
Charlotte
Sarah Stall
Charlie Roarke
Frank Mulligan
Jenny Wyeth
Ruben
Pat
Bobby's Buddy
Shoe Saleswoman

Viggo Mortensen
Maria Bello
Ed Harris
William Hurt
Ashton Holmes
Peter MacNeill
Stephen McHattie
Greg Bryk
Kyle Schmid
Sumela Kay
Gerry Quigley
Deborah Drakeford
Heidi Hayes
Aidan Devine
Bill MacDonald
Michelle McCree
Ian Matthews
R.D. Reid
Morgan Kelly
Martha Reilly

Richie's Thugs

Jason Barbeck
Bruce Beaton
Neven Pajkic
Brendan Connor
Nick Antonacci
John Watson
Don Allison
Brittany Payer
Mitch Boughs
April Mullen
George King
Shawn Campbell

Local TV Reporters

Baseball Coach
TV Broadcaster
Motel Girl
Kids in Diner

Hospital Well-Wisher
Orderly

Stunt Coordinator

John Stoneham Jr.

STUNTS

Chris McGuire
Dave Van Zeyl
Duncan McLeod
Chad Camelleri
Bryan Thomas

Unit Production Manager
First Assistant Director
Second Assistant Director

Heather Meehan
Walter Gasparovic
Robert Warwick

Executive in Charge of Production
Production Executive

Erik Holmberg
Leon Dudevoir

Executive in Charge of Finance

Paul Prokop

Executive in Charge of Post Production
Post-Production Supervisors

Jody Levin
Jack Deutchman
Lori Waters

Art Director
Set Designers

James McAteer
Gordon White
Gordon Lebrecht
Dusty Reeves
Jae Pak
J. Ryan Halpenny
Itsuko Kurono
Peter Nicolakakos

Art Department Coordinator
First Assistant Art Director
Second Assistant Art Director
Art Department Apprentice
Set Decorator

Assistant Set Decorator
Lead Dressers

Set Dresser
On Set Dresser

“A” Camera Operator
“A” Camera First Assistant
“A” Camera Second Assistant
Camera Loader
Steadicam and “B” Camera Operator
Still Photographer
Sound Mixer
Boom Operators

Video Assist
Video Playback by

Production Accountant
First Assistant Accountant (US)
First Assistant Accountant
Second Assistant Accountant
Payroll Accountant
Assistant Accountant Trainee
Construction Auditor
Post-Production Accountant

Production Coordinator
Assistant Production Coordinator
Production Secretary
Production Office Assistants

Script Supervisor
Third Assistant Director

Chief Lighting Technician
Best Boy Electrician
Electricians

Generator Operator
Best Boy Rigging Electric
Key Grip
Best Boy Grip
Dolly Grip
Grips

Rigging Grip
Best Boy Rigging Grip

Danielle Fleury
Kevin Haeberlin
Malcolm Byard
Greg Daprato
Greg Pelchat

Peter Suschitzky
Russel Bowie
Jaclyn Young
Zena Bielewicz
Candide Franklyn
Takashi Seida
Glen Gauthier
Steve Switzer
Moshe Saadon
Anthony Nocera
Mark Lewandowski

Lynell Bangs
Rick Coffee
Julie C. Paquin
André Paquin
Alex Kontsalakis
Steve Sheridan
Robert H. Steiner
Jeff Behlendorf

Elsbeth Haughton
Amanda Alden
Claire Smith
Ryan Keaveney
Ryan Hupponen
Dug Rotstein
Tyler Delben

Scotty Allan
Samuel Bojin
Bernie Branston
Kevin Alanthwaite
Tony Eldridge
Allan Angus
Pierre Berube
Robert Johnson
Marc Purdy
Jordan Toms
Carlo Campana
Marko Willis
James Kohne
Jon Billings
Frank Teunissen

Property Master
Assistant Property Master
Property Buyer

Deryck Blake
Charles McGlynn
Michael J. Meade

First Assistant Avid Editor
First Assistant Film Editor
Second Assistant Film Editor
Post-Production Coordinator

Tad Seaborn
Aaron Marshall
Sandy M. Pereira
Emma Sanders

Supervising Sound Editors

Wayne Griffin
Michael O'Farrell
Orest Sushko
Christian Cooke
Mark Zsifkovits

Re-Recording Mixers

Sound Effects Editor
Dialogue Editor
First Assistant Sound Editors

Clive Turner
Alastair Gray
Gren-Erich Zwicker
Matthew Hussey

Foley Artists

Foley Recording Mixer
Foley Recording Assistant
Foley Recorded at
ADR Mixers

Andy Malcolm
Goro Koyama
Don White
Anna Malkin
Footsteps Post-Production Sound, Inc.
Matthew McKenzie
Colin McLellan
Eric Thompson, C.A.S.
Chris Navarro
The Loop Troop-Canada
Deluxe | Sound & Picture
Wilshire Stages

ADR Recordist
ADR Voice Casting
ADR Recorded at

Re-Recording by
Re-Recording Assistant

Deluxe | Sound & Picture
Jamie Gould

Construction Coordinator
Head Carpenter
Assistant Head Carpenter
Second Assistant Head Carpenter
Key Scenic Painter
Lead Painter
Assistant Lead Painter
Scenic Assistant
On Set Painter
Painters

Joe Curtin
Paul Jefferson
Richard McStay
Thomas Pearce
John Bannister
Tim S. Campbell
Luke Gibson
Janet L. Cormack
Kenneth Samaroo
Werner Schlatter
Derek Stephenson
James Coppella
John Flynn
Norman Kelner
Brad Francis

On Set Carpenter	Robert S. Smith
Carpenters	Daniel Brown
	Michael Bunt
	Anthony Codd
	Paul Dzatko
	Henry Ilola
	Brian Lumley
	Rick Marshall
	Myles Roth
	Tom Sheehan
Key Laborer	Sam Santoro
Construction Laborers	Scott Howes
	Neil Crawford
Key Greensman	Jim Peters
Lead Greensman	Walter Woloschuk
On Set Greens	Mike Vanderteems
Makeup Supervisor	Stéphan Dupuis
Key Makeup Artist	Christopher Pizzarelli
Assistant Makeup Artist	Dorota Zajac
Prosthetic Lab Technician	Patrick Baxter
Key Hairstylist	Mary Lou Green-Benvenuti
Assistant Hairstylist	Divyo Putney
Set Costume Supervisor	Tisha Cowmeadow
Set Costumer	Ciara Brennan
Costume Truck Supervisor	Matthew Campbell
Location Manager	Debra Beers
Assistant Location Managers	Robin Greavette
	Fernando DaSilva
	Warner Strauss
Location Production Assistants	Kyle O'Connor
	Darren J. Biro
Production Controller	Jon Davidson
Executive in Charge of Film Investment	Andrew Matthews
Production Resources	Joshua Ravetch
	Joe Steele
Supervising Production Coordinator	Emily Glatter
Production Attorney	Scott Kanyuck
Contract Administrator	Kelly Lofstrom
Trainee Assistant Directors	Elizabeth S. D. "Duff" Parker
Assistant to Mr. Cronenberg	Aric Dupere
Assistant to Mr. Bender	Carolyn Rohaly
Assistant to Mr. Greene	Neal Flaherty
	Louise Muskala
U.S. Casting by	Mark Bennett
Casting Assistants	Christopher Richards

Extras Casting Extras Casting Coordinator	Millie Tom Zameret Kleiman Luisa Cabiddu
Special Effects Supervisor Special Effects Rigging Forman Special Effects Set Forman Special Effects Technician	Neil Trifunovich Gary Kleinsteuber Daniel Gibson Peter Sissakis
Executive in Charge of Visual Effects	Lauren Ritchie
Visual Effects by Mr. X Inc.	
Visual Effects Supervisors	Aaron Weintraub Dennis Berardi
Visual Effects Production Manager Visual Effects Producer	Sarah McMurdo Fiona Campbell Westgate
3D Animators	Sean Cohen Mark Stepanek Barb Benoit Rob Del Ciancio Jef Lonn Bonnie Dickson David Singer Mike Diltz
Visual Effects Compositors	
Compositing Assistant Operations Manager Tape Operator	Prudence Emery William Dobson Frenchie Berger Debra Weyman John E. Nelles Rafal Mickiewicz Jen Ricci Jason McLean
Unit Publicist Set Medic Gun Wrangler Studio Teacher Dialogue Coach Stand-Ins	
Catering By Craft Service Craft Service Assistants	By Davids' Star Grazing Eric Sherping Elaine Hughes
Transportation Coordinator Transportation Captain	David Staples Stuart Mitchell Ken Barbet
Helicopter Pilot	David Tommasini
Driver for Mr. Mortensen Driver for Ms. Bello Driver for Mr. Harris & Mr. Hurt	Hugh McCallum Michael K. Jones Ray Gabourie

DRIVERS

Maurice Tremblay
Bruce Raymer
Walter L. Dibacco
William L. Tataryn

Lorne Frederick
Lalchan Samaroo
John Coles

Don Morley
Ron Hines
Frank Norris

Thomas Osmond
Kevin L. Murphy
Michael Gabourie

Picture Vehicle Captain
Transport Office Administrator

Glenn Hughes
Lenita Karhunen

Executive in Charge of Music for New Line
Music Business Affairs Executive
Music Clearances

Paul Broucek
Lori Silfen
Robin Joseph

Score Orchestrated & Conducted by
Music Editor
Score Editors

Howard Shore
Jennifer Dunnington
Mark Willsher
Jonathan Schultz
Isobel Griffiths

Music Contractor

Music Supervisor
Score Recorded by
Score Recorded at

Karen Elliott, HotHouse Music
John Kurlander
Air Lyndhurst Studios, London

Score Mixed by
Score Mixed at
Music Preparation
Auricle Operator

Peter Cobbin
Abbey Road Studios, London
Vic Fraser
Chris Cozens

Score Pre-Production at
Music Production Manager
Music Production Coordinator
Music Copyist
Picture Analysis
Electronic Music Programming
Technical Engineer

EvenTone Editorial, Tuxedo Park, NY
Elizabeth Cotnoir
Alan Frey
Giancarlo Vulcano
Jim Bruening
Greg LaPorta
Tim Stritmater

SOUNDTRACK ALBUM AVAILABLE ON SILVASCREEEN RECORDS

“Life of a Fool”
written by Paul Burch
performed by Paul Burch
courtesy of Bloodshot Records

“Club Hoppin”
written by Michael Foster and Darrell “Digga” Branch
performed by Blinky Blink
courtesy of Sprit Music Group

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Film Effects, Inc.

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Digital Intermediate by
Digital Intermediate Color Timer
Digital Intermediate Supervisor

Catherine Rankin
EFILM
Mike Eaves
Bob Fernley

Digital Intermediate Editor
Lab Color Timer
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A HISTORY OF VIOLENCE
A New Line Cinema Release

NEW LINE