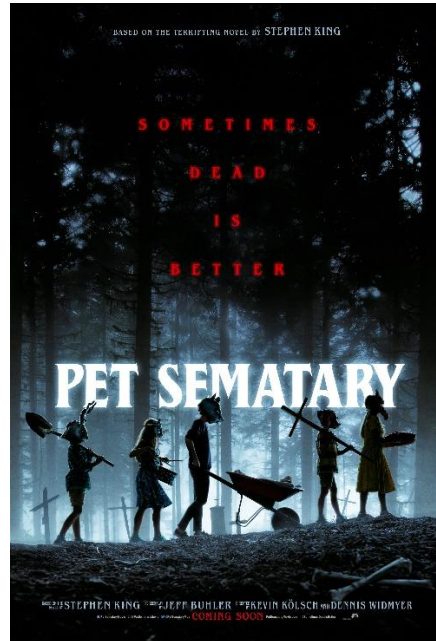


Paramount Pictures Present
A di Bonaventura Pictures Production
In association with A Room 101, Inc. Production

PET SEMATARY



Executive Producer Mark Moran
Produced by Lorenzo di Bonaventura, Steven Schneider, Mark Vahradian
Based on the Novel by Stephen King
Screenplay by Jeff Buhler
Directed by Kevin Kölsch and Dennis Widmyer

Cast: Jason Clarke, Amy Seimetz, Jeté Laurence, Hugo & Lucas Lavoie and John Lithgow

Run Time: 1 hour 41 minutes

“Pet Sematary” has not yet been rated

PET SEMATARY

Synopsis

Based on the seminal horror novel by Stephen King, ***Pet Sematary*** follows Dr. Louis Creed (Jason Clarke), who, after relocating with his wife Rachel (Amy Seimetz) and their two young children from Boston to rural Maine, discovers a mysterious burial ground hidden deep in the woods near the family's new home. When tragedy strikes, Louis turns to his unusual neighbor, Jud Crandall (John Lithgow), setting off a perilous chain reaction that unleashes an unfathomable evil with horrific consequences.

Pet Sematary is directed by Kevin Kölsch and Dennis Widmyer (*Starry Eyes*) from a screenplay by Jeff Buhler (*The Prodigy*) screen story by Matt Greenberg based on the novel by Stephen King (*It*, *The Shining*). The film stars Jason Clarke (*First Man*, *Chappaquiddick*), Amy Seimetz ("The Girlfriend Experience," *A Horrible Way to Die*), Jeté Laurence ("The Americans," *The Snowman*), Hugo and Lucas Lavoie, and John Lithgow ("3rd Rock From the Sun," "The Crown").

Producers are Lorenzo di Bonaventura (*Transformers* franchise, *The Meg*), Mark Vahradian (*Transformers*, *Deepwater Horizon*) and Steven Schneider. Director of photography is Laurie Rose (*Overlord*, "Peaky Blinders"). Production designer is Todd Cherniawsky ("Star Trek: Discovery," *Star Wars Episode VIII - The Last Jedi*). Editor is Sarah Broshar (*The Post*, *Ready Player One*). Costume designer is Simonetta Mariano (*The Core*, *The Maze Runner*). Composer is Christopher Young (*Sinister*, *Hellraiser*). Executive producer is Mark Moran (*IO*, *Nappily Ever After*).

ABOUT THE PRODUCTION

Stephen King's 1983 novel Pet Sematary has riveted generations of enthusiastic readers as a prime example of the writer's gift for melding the everyday with the extraordinary to create supernatural thrillers that explore our darkest impulses. Poignant, petrifying and impossible to put down, the saga of the Creed family is a dark and terrifying parable about love and loss from one of the most popular fiction writers in history.

The continued popularity and timeless themes of the book made the story ripe for a new adaptation, according to the film's producers the challenge would be to make a movie faithful enough to the original text to please any nostalgic fan, but with a fresh enough take on the story to stand alone as an original thriller.

"I grew up reading Stephen King," says producer Mark Vahradian. "Pet Sematary was one of my favorites. It left an indelible image, so for me this was personal. It's about real human drama and family tragedy — dynamics that I think everybody understands."

This was the second time adapting Stephen King's work from page to screen for producer Lorenzo di Bonaventura, having produced the psychological thriller *1408*, "I'm a big fan of psychological horror and Pet Sematary is an emotional story that at its core explores the deeper themes of how we deal with death and grief."

According to di Bonaventura, the search for the right director — or, as it turned out, directors — to helm a modern-day reimagining of King's novel was extensive and included a number of box-office legends. "We met a lot of people, some of them very well known," remembers di Bonaventura. "We watched a lot of films. But Kevin Kölsch and Dennis Widmyer's movie *Starry Eyes* made them stand out in a crowded field. That film is surreal as hell. It's scary as hell. It is twisted and so distinctive. We knew we had to work with them."

Kölsch and Widmyer's 2014 thriller *Starry Eyes* premiered at SXSW and earned awards worldwide for its perverse take on Hollywood stardom. For these die-hard horror mavens with a passion for King's work, tackling one of the master's classic tales was a dream come true. "When we heard they were developing a new take on *Pet Sematary* we definitely wanted in on it," says Widmyer. "It was a really arduous process. We had to pitch the producers quite a few times, but they agreed with our vision for it, especially because we wanted to go back to the novel for guidance."

The filmmaking partners were attracted to the fact that the story never loses sight of the characters' humanity in the face of its startling supernatural elements. "That's a constant in King's work," Widmyer observes. "It is definitely frightening, but even if you take the horror out, it serves as a solid drama and that is what we look for. Out of all of Stephen King's books, this is the one that deals with the most human emotion of all: grief."

Widmyer remembers reading the book as a teen and being terrified by it. "It deals with a very human element. It is a man's willingness to do the unthinkable to save his family, not some outside force, that starts everything. It felt like a very dangerous book to read, and it definitely stayed with me for a long time."

The new film is the co-directors' interpretation of King's novel rather than a remake of the earlier movie, says Kölsch. "We see it as an entirely new adaptation. I am a big fan of the earlier film, but it exists for what it is," he says. "We wanted to tell our version, and that includes some things that were in the book, but not the movie. There are some surprises for longtime fans, some things people won't see coming, but we have stayed true to the essence of the book."

Even before things begin to go bump in the night, a creeping sense of dread becomes key to the horror in *Pet Sematary*. "You are gradually realizing what could happen," Widmyer observes. "I love horror movies that take domestic issues to another level and King excels at that. For example, *The Shining* is really about a family falling apart because of alcoholism and abuse. Horror movies that deal with real human issues are always the most interesting."

Unearthing the Story

Pet Sematary's return to the screen has been almost 10 years in the making. Jeff Buhler, who has also worked on new adaptations of the classic thrillers *The Grudge* and *Jacob's Ladder*, was given the task of writing the screenplay. Buhler, whose parents gave him a King novel every Christmas, was already an avid fan.

"Once it came across my desk, I never wanted to let go," says Buhler. "It was an essential part of my childhood, but it wasn't until I became an adult that the real power of it struck me. It keeps getting scarier, because the horror isn't simply derived from the supernatural events. The monster in this film is loss and what that does to people. Stephen King gives you characters that seem so real, they could live next door to you. And then he

sets them on a path where they start to make impossible choices. You're screaming, 'Please don't do that!' but you know they will. That's what makes it really fun."

Creating a film that retained the attributes that made the earlier cinematic incarnation a cult favorite — and one of King's top grossing films — required a deft hand. "Horror movie audiences, and film audiences in general, have become more sophisticated," says Buhler. "They want character development and emotional engagement. The original film fit that time period so perfectly, but we wanted the filmmaking style and the characters to be totally contemporary."

The directors brought their own ideas on how to achieve that, according to di Bonaventura. "Part of the decision-making process was hearing their reaction to the script we had," he says. "They gave us a lot of interesting input. I was impressed with their boldness and originality."

"Dennis and Kevin had such clarity about what people love about King's work," Vahradian concurs. "They knew the book inside and out, including the things that would be significant to fans and how to fit in what was missing."

For Kölsch and Widmyer, the key was finding a balance between the real world and the supernatural. One of the most significant changes to the story may surprise longtime fans. In the original, the Creeds' 2-year-old son Gage is killed in a traffic accident. In this film, it is their 8-year-old daughter Ellie who dies and is resurrected. Making the dramatic change to a story so beloved, the filmmakers say, was nerve-racking, but it allowed them to explore some of the relationships more deeply.

Louis and Rachel have a different connection to their older child, which helps the audience feel more deeply connected to her as well, the directors agree. It also gave them the freedom to portray the undead child with fewer special effects, as she plays complicated psychological mind games with her father and displays a physicality that would be impossible to achieve with a toddler.

"For the audience that knows the book or the movie, it should have some shock effect," says di Bonaventura. "But it also allowed us to delve deeper into the idea of evil and discuss some existential ideas that you can't do with a child who is pretty much preverbal."

Family Trauma

Each of the four major characters in *Pet Semetary* offers the actors who play them a meaty role and a realistic emotional journey, says Widmyer, and that is reflected in the casting. “The book’s pretty rich,” he adds. “Every character has a really strong arc and a really good secret. Louis Creed is the protagonist, but all the characters get their own storylines.”

Louis Creed is a physician who has given up his Boston practice for a job at a university health center in rural Maine. He hopes the move will make the family’s life less stressful and give them more time together. Jason Clarke, who plays Louis, had read King’s book before, but says the story has taken on new meaning now that he is a father himself. “It was deeply disturbing in a way that upset me to the core,” says Clarke. “I could imagine myself in that situation. What would you do as a parent? It’s heartbreakingly beautiful in places, but I had to put it down for a while and pick it up again.”

Every character in the film undergoes a radical transformation, he notes. “The whole family goes on an archetypal hero’s journey in their own way. We talked a lot about the need to make it credible. Ultimately the book works because the emotion is real. It very definitely scares and horrifies, but it also deeply affects and disturbs.”

The Australian actor, who recently starred as Ted Kennedy in the 2018 feature *Chappaquiddick*, has the ability to convey his character’s emotional undercurrents, says Vahradian. “He understood the horrific grief of a father losing a child, and at the same time retained the optimism to try to bring her back.”

Pet Semetary is one of the most disturbing films he has ever worked on, says Clarke. “It goes into a deeper level of what true horror is,” he notes. “There’s a great line in the book after Louis has gone through the swamp and seen the Wendigo. He says to himself something like, ‘think about this.’ But he does it anyway.”

Casting the right actress in the role of Rachel Creed was equally crucial to the film’s success, says Vahradian. Now that he has seen Amy Seimet’s performance, he cannot imagine anyone else in the role. “Amy turned out to be the greatest revelation in this movie,” says the producer. “I knew her primarily as a writer and a director, although she’s certainly done a lot of acting. She is incredibly photogenic, has a great sense of warmth yet is also able to handle the darkest material.”

Rachel is still traumatized by the gruesome, drawn-out death of her older sister, Zelda. “When Rachel was a little girl, her sister died of a chronic illness, and Rachel has always felt responsible,” explains Vahradian. “It takes a special actor to play somebody so damaged and at the same time so likable that you feel deeply for her.”

Life in Maine is as normal, down-to-earth and comforting as apple pie when the Creeds arrive. But Rachel has not been able to leave everything behind; she is consumed by memories. “Zelda slowly died in a room in their childhood home,” explains Widmyer. “That was frightening and tragic, and we’re seeing it all from the perspective of her younger sister.”

Seimetz, whose previous acting credits include such acclaimed series as “The Killing,” “Stranger Things” and “The Girlfriend Experience” (which she also executive-produces, writes and directs) remembers reading King’s books starting at the probably too tender age of 8. “I guess my parents were just happy I was reading something!” she laughs. “Pet Sematary was the most disturbing to me. It was not about vampires or possessed cars, but about the loss of a child and how a family deals with bigger existential concerns. It was very traumatic.”

Seimetz says her portrayal is informed by the depiction of Rachel in the novel as well as the script. “King always stays connected to the characters, as opposed to just describing the mayhem he is creating,” she says. “This is a family going through a traumatic event that is tearing them apart. My big goal was to not shy away from the initial happiness of the family. She starts reliving the death of her sister, but if she’s already a shell of a person at the start, there’s nothing lost.”

There’s another crucial element to King’s story that makes the film so compelling, says Seimetz: denial. “That’s the most striking thing, the denial of death. We’re all going to die. Every second there’s a chance that we could. That thought hangs over the entire story and makes it much bigger and much more emotional than a standard horror film.”

Jeté Laurence, who plays the pivotal role of Ellie Creed, turned 11 on the set of ***Pet Sematary***, but to hear her colleagues speak about her, it’s easy to think they’re discussing an adult. “Jeté as Ellie is the linchpin of the movie,” says Vahradian. “She is a spectacular actor. Her eyes are very expressive. Her voice is high-pitched and sweet, which makes you want to protect her, so her character’s fate is that much more devastating.”

Ellie is anxious about moving to Maine and leaving everything familiar behind. When her beloved cat Church is killed by a truck, her father wants to protect her from the specter

of death just a little bit longer. His choice is the first step on a path to disaster for the Creeds.

“It was really cool to be a part of a movie that makes you wonder if you would bring someone back from the dead,” says Laurence. “Ellie starts out as a sweet, caring little girl who loves her cat and her family, but she becomes an angry, unforgiving evil spirit. Dead Ellie is so vengeful when she’s back that she doesn’t really care about hurting people. It was really fun to do both things.”

Laurence, who has already amassed an enviable resume including guest-starring roles on “The Americans,” “Sneaky Pete” and “Jessica Jones,” enjoyed playing her most significant part yet. “My dad is a writer and we all have pretty colorful imaginations,” she says. “So even though this movie has some scary and upsetting aspects, I knew it was really just about imagination.”

Clarke was impressed by the young actress’s talent and professionalism. “She has a wonderful ability to listen,” he says. “It’s something special to be able to just sit there and see what happens and where it goes. She has that.”

Seimetz praises Laurence’s skill at playing what is essentially a double role. “It was amazing to watch her completely turn around between human Ellie and undead Ellie,” the actress recalls. “Her ability to differentiate between the two was incredible.”

A Neighbor with a Secret

Jud Crandall, the Creeds’ closest neighbor in Maine, is the person who sets the film’s series of tragic events in motion. He’s a lifelong resident of the town and knows the community’s history and folklore well — perhaps too well. An avuncular presence, he develops a close friendship with the family, especially Ellie. Actor John Lithgow, winner of multiple Tony[®], Emmy[®] and Golden Globe[®] awards and a two-time Oscar[®] nominee, was the filmmakers’ dream Jud.

“We cannot wait for everybody to see the performance he gives,” says di Bonaventura. “Frankly, all the actors are exceptional and their memorable performances capture the emotional aspects of the story.” Lithgow hadn’t read the book or seen the earlier film before he got the script. It was Buhler’s screenplay, combined with the directors’ unique outlook on the project, that convinced him to take on the role. “It scared me and engrossed me,” says the actor. “And when I had a few questions for the filmmakers, they had already

solved everything I asked about and couldn't wait for me to read the next draft. That's what completely sold me."

Lithgow says he loved the fact that Jud harbors a deep, dark secret. "He's a very mysterious character. He could be scary, or he could be benevolent. You just don't know. In the novel, he's very much an old codger. We've given Jud a backstory about a terrible loss that still haunts him. I think if Jud hadn't suffered through that, he would've been a very social, good-humored, active and delightful man. He's capable of great love and humor, but those things have just been wrung out of him by life."

Jud has had his own experiences with the mysterious presence in the woods. Thought to be the Wendigo, an ancient spirit described in the legends of a local tribe, it still lurks in a swamp behind the Creed home. "It can bring things back to life — but at a price," Lithgow explains. "When the Creeds lose their cat, Jud is torn about whether to share this secret with them. But he likes them so much that he makes a terrible mistake."

Jud and Ellie's friendship is pivotal to the movie, and Lithgow has nothing but praise for Laurence. "She's our lucky charm," he says. "She's magic, completely self-possessed. She's so easy with everybody and relaxed about the process. The character makes an extraordinary journey that any grown-up actor would be intimidated by. Jeté's not intimidated by anything."

Pet Sematary, he says, will take viewers on a shocking ride. "It starts simple and bucolic, as if nothing out of the ordinary is going to happen. Then slowly things seep in. You begin to see the little green shoots of anxiety among these characters," he explains. "It draws you in. One reason Stephen King is so proud of this book is that he feels he really accomplished the thing he most aspires to: a story that speaks truth, expresses deep and true emotions, and then tortures you with them."

Lithgow still wonders what he would have done in Louis' place. "That's what's so extraordinary about the story," he says. "There are people in your life that you love so much you feel you cannot do without them. What would you do if you had the chance to bring them back when you lose them? It's the Faustian question."

The Cat Came Back

As the harbinger of the Creeds' ultimate fate, Ellie's cat Church (short for Winston Churchill) is playful, affectionate and lovable at the outset of the story. When the burial ground reanimates him, he becomes violent and devious, and he smells like rotting flesh.

As the search for Church began, the directors set out to find a cat that resembled the long-haired tabby described in King's novel. Animal coordinator Kirk Jarrett was tasked with finding and coordinating the animals for the film's cat trainer, Melissa Millett.

The film's leading feline actor is Tonic, a Maine Coon cat, appropriately for the locale. The largest domesticated cat breed, Maine Coons are an intelligent and sociable breed with a unique ruff and a luxuriant coat. "Tonic was our busiest guy," says Millett. "Being the active, cute, super-intelligent guy, he's the pre-grave cat. He learned to stay quite well."

Church was primarily played by two rescue cats, Tonic and Leo, with signature strengths like hissing, staring and staying. "These cats are not professional movie cats," explains Jarrett. "They were all adopted by Melissa, me or our team after shooting. There's something heartwarming about abandoned cats finding new lives and homes by playing dead cats."

Millett uses only positive reinforcement training. "The only good working cat is a happy cat," she says. "We form a solid relationship of trust, so we can take them into environments that can be somewhat intimidating at first. To lessen the stress, we use food, play and toys, so the cats enjoy the work. One of the cats never stopped purring! We told him, this is a Stephen King movie, you can't have that much fun!"

Mysterious Maine

Replicating Pet Sematary's rural setting, the tiny town of Ludlow, Maine, was the primary challenge for production designer Todd Cherniawsky. After exploring options in the U.S. and abroad, the filmmakers selected an area outside Quebec that shared the vegetation and architecture of northern New England. "Kevin and Dennis had some pretty big expectations," he says. "We pushed the limits of what we had, resource-wise, and came up with a lot of clever things, much of which we've done in the camera as opposed to relying on digital visual effects."

Clinton Stables, located about an hour outside of Montreal in Hudson, Quebec, provided the perfect location for the Creed home. Situated on a large tract of land, the

property provided an appropriate site for a spooky pet graveyard and was just down the road from the house used as Jud's home.

"Jud's house was the perfect shell," says Cherniawsky. "It was just getting ready to be renovated. Almost 50 percent of the movie was shot in this one physical location, which was great."

The upstairs of the house used for the Creeds' home was deemed by the directors to be too compact to shoot some of the film's most dramatic scenes, so a set was created on a soundstage to fulfill their vision. "The set matches the footprint of the house very closely and gave us much more flexibility for some wild shots the guys wanted to get in," says Cherniawsky.

Another set was built for some of the wooded locations. "We had a variety of petrified forests, swamps, very large mountainous faces, the stone steps that lead up to the burial ground and the burial ground itself," says the production designer.

The majority of the outdoor scenes, including the pet cemetery and the deadfall that shelters the Wendigo, were built on location, however. "The deadfall was a significant design challenge because it wasn't just a pile of wood," says Cherniawsky. "It had to be hollow so we could do some puppeteering from the inside. And there were structural demands to keep the actors and camera operators safe. It took a lot of sweat from the Greens Department to create the illusion of human elements in the dead wood. A lot of dried pine and burnt trees had their branches burnt down to spiky bits and driftwood to get this almost bone-like quality out of the deadfall."

When Jud leads Louis into the swamp to bury Church, the directors envisioned a journey into the heart of darkness, according to Widmyer. "We were constantly looking to balance heightened horror with the commonplace."

Cherniawsky drew on his own childhood for inspiration for the pet cemetery. "I grew up in rural Alberta, so I asked friends for their memories of the local pet cemeteries," he says. "It had to combine naïve, rural artistic ability with the innocence of children dealing with death and making something beautiful but also sad."

Avoiding dated and disrespectful clichés about sacred spaces of the First Nations was always a priority for the filmmakers. "The ancient burial ground had to be treated sensitively," the production designer says. "There are cairns and burial stones that are meant to be thousands of years old. The concept was that every generation rediscovers its power

and thinks it can be used positively. Then later when they see it for what it truly is, they abandon the site and try to create warning systems.”

The film’s terrifying Wendigo is a demonic spirit best known through Algonquin folklore, but tales of similar creatures are common to many peoples, particularly in the snowy north. “I’m really glad Kevin and Dennis wanted to feature the Wendigo and its mythological aspect,” says Cherniawsky.

“We’re definitely leaning into the mythology,” says di Bonaventura. “Everybody will have a slightly different point of view on what it actually is, but the unknown is always more terrifying than the known.”

Director of photography Laurie Rose recently shot Paramount’s film *Overlord*, but his body of work consists mainly of smaller British films and television series including “London Spy” and “Peaky Blinders.” “What the producers have done takes a lot of courage,” says Rose. “Investing in people from an indie background and giving them a chance with what is quite a hot property in terms of the script and story.”

Rose had neither read the book nor seen the 1989 movie until he signed on to the project. “It’s dearly beloved by lots of people, but it was ready to be remade,” says the cinematographer. “We’re not trying to replace it. We were given the opportunity to make it new and modern.”

Rose says he strived to make the visuals as realistic as possible. “The story is about a normal family in a beautiful setting and how that comes crumbling down and changes. We made a conscious effort to keep it beautiful, green and lovely until it quickly descends into eeriness and terrible things happen. The pace deliberately isn’t frantic, so the audience can soak up this world. It is lighted in a film-noir style that does some of the storytelling.”

Widmyer and Kölsch’s encyclopedic knowledge of genre film history was a source of inspiration for the cinematographer — but it could be intimidating at times. “They are so incredibly steeped in horror films that they can cite sequences and quote directly from classic films,” says Rose. “We built on lots of amazing things that have come before, making it our own and then threading it into the story.”

The Living and the Undead

In a film like *Pet Sematary*, hair, makeup, costumes and even special effects and visual effects have to coordinate closely to create a consistent aesthetic, says makeup artist

Kathy Tse, who worked with department head Adrien Morot on makeup effects (MUFX). A core team of about 15 people, including mold-makers, sculptors, hair people, painters and prosthetics-makers, worked under Morot's supervision.

Ellie's after-death look was designed to remind the audience of the innocence of the unfortunate girl, according to Tse. "It really was about finding the right skin tone and mood of her undead look. Dennis and Kevin wanted something dramatic to emphasize the tragedy that hit the family. We added an eyepiece that distorted her face a bit. We did some simple veins, that come up the side of the head on both sides and give her a gaunt look with contouring."

Because Rachel is haunted by the memories of her sister's illness, the disfigured Zelda creeps into her dreams. "Adrien did several different art concepts of Zelda," says Tse. "We had such a short time to complete it that we ended up modifying it on the spot. We're always looking for the best creative solution to give everyone what they want."

Even the cats playing undead Church required extensive makeup effects. "The biggest challenge was the coloration," says Jarrett. "It wasn't a matter of dying a cat a different color. We had to make it appear as if the cat has just come out of the ground. It had to wear applications of dirt, leaves and muck for the scenes."

It took two months to acclimate the cats to their makeup rituals using positive association, according to Millett, the animal trainer.

The special-effects makeup team also created replicas of Church to supplement the work done by the real cat actors. "We made one of him sleeping because it's pretty hard to get any animal to stay in a spot and sleep on cue," says Tse. "It came in handy a few times."

Crashes, Slashes and Fake Legs

An intimate family-centric story like *Pet Sematary's* may not involve an immense amount of stunt work, but it still required thoughtful preparation to ensure the sequences were exciting, realistic and safe, says stunt coordinator Jean Frenette. "We have fights and stabbings. We have an 18-wheeler accident with the Orinco truck, which is a big deal because it's a combination of stunts, special effects and visual effects. Everything is very natural, grounded and organic."

The most complex scene was the fatal accident, in which a massive 18-wheeler comes barreling down a country road, swerves to avoid one child and flips, killing the other.

“That required a great deal of effort from different departments,” says Frenette. “We had a really good stunt driver named Ron Bell. Our special effects crew is led by Louis Craig from Montreal, visual effects are from Mr. X and our second unit director, Paul Jennings, has a lot of experience doing big accident sequences. All these creative minds got together to make it happen, make it safe and tell the story.”

Pre-viz and storyboards helped identify the different components and determine which parts would be done as a live stunt and which would require visual effects. “The truck flipping was mostly done through special effects,” says Frenette. “There are cables involved and other trucks towing it in order to make it flip the way the directors wanted. Back in the day everything would’ve been done with hand pulls. Now we have programmable winches that permit us to push the envelope a bit more.”

The film’s brutal fights were accomplished with 100 percent physical action, says Frenette. “I shoot pre-viz beforehand and show it to the directors, so they can then choose the bits they want to use.”

Stunts and MUFY worked closely together on many sequences, including one in which Ellie slashes Jud. “Adrien had flown to Los Angeles to life-cast John’s leg,” Frenette recalls. “We made three fake legs and inside the legs we installed the tissues with the fat and all that, as well as a blood rag. It was quite juicy and grotesque!”

What Lies Within

Kölsch and Widmyer appreciate the support they received from di Bonaventura, Vahradian, producer Steven Schneider and executive producer Mark Moran as they made their first major Hollywood film. “We are working with really smart guys who have been in this industry a long time,” Widmyer says. “From the beginning they have been behind our vision for this film. They not only understood that we were not trying to do a traditional horror movie, they specifically picked us because they knew we had a different take on it. We wanted it to have something sort of dangerous about it, and to their credit they have really let us run rampant.”

The key to horror films is tapping into the audience’s deepest fears, according to Kölsch. Creepy crawlers and demonic visitors have their place, but it is what lies within that is truly terrifying. “There are lots of great movies with far-out supernatural premises, and I enjoy many of them, but not necessarily for the same reasons this touched me.”

Vahradian agrees that the real horror is not the monsters that lurk out there in the dark but what despair can bring into the heart of a family. “A lot of horror movies are really only about the scares, but this one gets underneath these kinds of tragedies that befall families. That gave it another layer.”

Widmyer is excited to be part of what he considers the renaissance of Stephen King that is currently under way. “We are looking at his work with fresh eyes and realizing a different approach is warranted. I’m so grateful this has happened or we would never have gotten a chance to make this movie.”

CAST

JASON CLARKE (Louis Creed) is one of the most respected talents consistently working in Hollywood today.

Upcoming, Clarke will be seen in the post-World War II drama, *The Aftermath*, based on the novel by Rhidian Brook. Starring opposite Keira Knightley and Alexander Skarsgard, the film is set for a March 15th release date by Fox Searchlight. Following, Clarke will star in the remake of Stephen King's classic, *Pet Sematary* as the lead role of Louis Creed opposite John Lithgow and Amy Seimetz. Paramount Pictures will release the film on April 5, 2019.

Clarke will also join Helen Mirren in the HBO miniseries, "Catherine The Great." Clarke will take on the role of Russian military commander, Grigory Potemkin, who became Catherine's lover, favored statesman and life-long friend. An exact date for the miniseries has yet to be announced.

Most recently, Clarke starred in *First Man*, directed by Damien Chazelle. Making its debut at the 2018 Venice Film Festival, the film is a look at the life of Neil Armstrong and the legendary space mission that led him to become the first man to walk on the moon in 1969. Clarke played the role of US Astronaut, Edward Higgins White who perished in a fire during a test for the Apollo 1 mission.

Prior, Clarke starred in the drama, *Chappaquiddick* portraying Ted Kennedy. The biographical film, directed by John Curran, explored the fatal car accident in 1969 that claimed the life of a young campaign strategist, and its aftermath and effect on Kennedy's political career. Critics applauded Clarke's performance as Kennedy claiming it as his "finest work yet".

In 2017, Clarke also starred in the Netflix period drama, *Mudbound*, from director Dee Rees. Starring opposite Cary Mulligan, Mary J. Blige and Garret Hedlund, the cast received a special Gotham Jury Award for Ensemble Performance as well as The Robert Altman Award at the Independent Spirit Awards.

Clarke is perhaps best known for his numerous starring roles, including in the Academy Award-nominated film, *Zero Dark Thirty*, directed by Kathryn Bigelow; Baltasar Kormákur's *Everest*, based on the true story of the tragic 1996 Mount Everest disaster; alongside Emilia Clarke and Arnold Schwarzenegger in *Terminator: Genisys*; the sci-fi sequel, *Dawn of the Planet of the Apes*, alongside Gary Oldman and Keri Russell; and alongside Brit Marling and Diane Kruger in *The Better Angels*, a drama

about Abraham Lincoln as a young child in which Clarke plays his father, which premiered at the 2014 Sundance Film Festival.

Additional film credits include Steven Knight's *Serenity*, Marc Forster's *All I See Is You*, Terrence Malick's *Knight of Cups*, with Christian Bale, Cate Blanchett, and Natalie Portman; Baz Luhrmann's adaptation of *The Great Gatsby* opposite Leonardo DiCaprio, Tobey Maguire and Carey Mulligan; Roland Emmerich's *White House Down*; John Hillcoat's period drama, *Lawless*, opposite Tom Hardy, Shia LaBeouf, Guy Pierce and Jessica Chastain; Michael Mann's *Public Enemies* opposite Johnny Depp; Paul W.S. Anderson's *Death Race*; Daniel Espinosa's film adaptation of the critically acclaimed Tom Rob Smith novel, *Child 44*; *Texas Killing Fields*, which premiered at the 2011 Venice Film Festival; Jada Pinkett Smith's directorial debut, *The Human Contract*; David Schwimmer's *Trust*, opposite Clive Owen and Catherine Keener;; and *Yelling to the Sky*, directed by Victoria Mahoney.

Clarke first came to America's attention in the critically acclaimed Showtime drama series, "Brotherhood," where he played an ambitious Rhode Island politician who navigates the treacherous worlds of local politics and organized crime. His other television credits include his lead role in FOX's cop drama "The Chicago Code" for executive producer Shawn Ryan.

In his native Australia, Clarke's credits include a supporting role in Phillip Noyce's *Rabbit Proof Fence* as well as a role in *Better than Sex*. In television, Clarke worked opposite Geoffrey Rush on "*Mercury*."

Clarke graduated from the Victorian College of the Arts in Melbourne. He also has extensive credits in theater, both as an actor as well as director.

AMY SEIMETZ (Rachel Creed) is best known as the co-creator and executive producer of the critically acclaimed Starz series "The Girlfriend Experience." Based on the Steven Soderbergh feature of the same name, the show premiered in 2015 and was nominated for a Golden Globe and quickly renewed for a second season which aired in 2017. *Sun Don't Shine*, Seimetz's directorial debut feature film, won a special jury prize at South By Southwest in 2012 and was nominated for two Gotham Awards. In 2018, Seimetz

directed two episodes of the acclaimed FX series "Atlanta" and subsequently signed a first look television production development deal with the network.

Seimetz's notable film credits in front of the camera include Shane Carruth's acclaimed *Upstream Color* (for which she was nominated for a Gotham Award), Ridley Scott's *Alien: Covenant*, and the upcoming films *My Days of Mercy*, *Wild Nights with Emily* and *Pet Sematary*. Seimetz's television acting credits include Netflix's "Stranger Things," the AMC series "The Killing," Christopher Guest's HBO comedy series "Family Tree" and the upcoming second season of "Get Shorty."

JOHN LITHGOW's (Jud Crandall) roots are in the theater. In 1973, he won a Tony Award three weeks after his Broadway debut, in David Storey's "The Changing Room." Since then he has appeared on Broadway twenty more times, earning five more Tony nominations, another Tony, four Drama Desk Awards, and induction into the Theatre Hall of Fame. His Broadway performances have included major roles in "My Fat Friend," "Trelawney of the Wells," "Comedians," "Anna Christie," "Bedroom Farce," "Beyond Therapy," "M. Butterfly," "The Front Page," "Retreat from Moscow," "All My Sons," "The Columnist," and the musicals "Sweet Smell of Success" (his second Tony), and "Dirty Rotten Scoundrels."

Lithgow has acted in England with both the Royal Shakespeare Company and the National Theatre, playing Malvolio with the first and the title role in "The Magistrate" with the second. Lithgow returned to the New York stage in 2014, first as King Lear for The Public's Shakespeare in the Park, and then on Broadway in Edward Albee's "A Delicate Balance." In April 2018, Lithgow appeared as Voltaire/Dr. Pangloss in the Carnegie Hall Presentation of Leonard Bernstein's *Candide*.

In 2008, Lithgow devised the one-man show "John Lithgow: Stories by Heart" for The Lincoln Center Theater Company and performed it in 35 cities around the country over the next 10 years, arriving on Broadway this past year for a warmly received three-month engagement at the Roundabout Theatre. Lithgow will return to Broadway alongside Laurie Metcalf in "Hillary and Clinton," a new play by Lucas Hnath set to premiere in April 2019.

In the early 1980's, Lithgow began to make a major mark in film. At that time, he was nominated for Oscars in back-to-back years, for *The World According to Garp* and *Terms of Endearment*. In the years before and after, he has appeared in over forty-five films. Notable

among them have been *All That Jazz*, *Blow Out*, *Twilight Zone: the Movie*, *Footloose*, 2010, *Buckaroo Banzai*, *Harry and the Hendersons*, *Memphis Belle*, *Raising Cain*, *Ricochet*, *Cliffhanger*, *Orange County*, *Shrek*, *Kinsey*, *Dreamgirls*, *Rise of the Planet of the Apes*, *The Campaign*, *This is 40*, *Interstellar*, *Love is Strange*, *The Accountant*, *Miss Sloane*, *Beatriz at Dinner*, and *Daddy's Home 2*.

Lithgow's upcoming film projects include Mindy Kaling's comedy *Late Night* alongside Kaling, Emma Thompson and Hugh Dancy, *The Tomorrow Man* opposite Blythe Danner, as well as Paramount's remake of Stephen King's *Pet Sematary*. Lithgow will play Roger Ailes in the upcoming untitled Charles Randolph project about the Fox News culture, alongside Charlize Theron, Nicole Kidman, Margot Robbie, and Allison Janney.

Lithgow has been nominated for twelve Emmy® Awards for his work on television. He has won six: one for an episode of "Amazing Stories," one for his twelve-episode arc on Showtime's "Dexter," one for his supporting role as Winston Churchill in Netflix's original series, "The Crown," and three for his work on the hit NBC comedy series "3rd Rock from the Sun," as the loopy character of the alien High Commander, Dick Solomon. During the show's six-year run, Lithgow also won a Golden Globe, two SAG Awards, The American Comedy Award, and, when it finally went off the air, a Star on the Hollywood Walk of Fame. Additionally, his diabolical turn as the Trinity Killer in the aforementioned "Dexter" won him his second Golden Globe.

Most recently, Lithgow won his latest Emmy® for his transformative role as Winston Churchill in "The Crown." Both the series and Lithgow have received numerous accolades. In addition to his Emmy®, Lithgow received a Golden Globe nomination for Outstanding Supporting Actor in the series, won a Critics' Choice Award for Best Supporting Actor, and won a SAG Award for Outstanding Performance by a Male Actor.

In 2017, Lithgow starred in the new NBC comedy series, "Trial & Error," playing an eccentric poetry professor accused of murdering his wife.

Since 1998 he has written nine New York Times best-selling children's picture books, most recently "Never Play Music Right Next to the Zoo." He has performed concerts for children with major American orchestras and has released three kids' albums, "Singin' in the Bathtub," "Farkle & Friends," and the Grammy-nominated "The Sunny Side of the Street." Lithgow has been honored with the New Victory Theater Arts Award for his work "bringing kids to the arts and the arts to the kids."

In 2011, HarperCollins published Lithgow's memoir, "Drama: An Actor's Education," presenting his life and career up to the age of 35. The book vividly portrays the worlds of New York, London, and American regional theater in the 1970s, and relives his collaborations with renowned performers and directors of that era.

John Lithgow was born in Rochester, New York, but grew up in Ohio. He graduated from high school in Princeton, New Jersey, attended Harvard College, and studied at the London Academy of Music & Dramatic Art on a Fulbright Grant. Lithgow has been honored with the Fulbright Lifetime Achievement Medal, induction into The American Academy of Arts and Sciences, and an Honorary Doctorate of Humane Letters from Harvard. On that last occasion, he became the first actor to ever deliver Harvard's Commencement Address.

Lithgow has three grown children, two grandchildren, and lives in Los Angeles and New York. He has been married for over thirty years to Mary Yeager, an Emerita Professor.

JETÉ LAURENCE (Ellie Creed) appeared in *The Snowman* with Michael Fassbender, has recurred on "Sneaky Pete," "Younger" and "Friends From College," and guest starred on "The Americans," "Gotham," "Falling Water," and with her Dad on "Jessica Jones." She was Hannah the Huntress in the festival short *The Huntress*, in *Between Air And Earth* was orphaned in an abandoned train tunnel, played an epileptic in *Helmet*, and in festival favorite *Sand Castle* had sand thrown in her face by sister Aimée. She got her revenge when she and sister Oona shut Aimée out of a sleepover in the indie feature *Damsel*. On stage, Jeté played Ellen in "Number The Stars," Young Arcadia in "The Trial," and Sandy in "Annie." The acting adventures began at 1 years old when Jeté watched Oona learn to ride a bike in her Dad's film *Days Dance*. She loves singing, dancing, gymnastics, creative writing, and doing hot yoga and eating healthy with her Mom. Her upcoming Paramount feature *Pet Semetary* will open in April 2019. She plays Ellie Creed. When her Dad's feature *The Hart Sisters* gets made she will play Beans Hart.

OBSSA AHMED (Victor Pascow) is a Canadian actor. He was discovered at a local acting showcase by an agent and within weeks was cast in the television series "Shoot the Messenger." Since then he's booked roles in "Kim's Convenience," "The Expanse," and the Primetime Emmy® Award winning series "The Handmaid's Tale."

In 2019 he will star in the reimagining of the classic Stephen King horror novel *Pet Sematary*, in the iconic role of Victor Pascow.

ALYSSA LEVINE (Zelda), 14, began her career in front of the camera with her identical twin sister Amber. At the age of 6 months old, she was cast on the Canadian French soap opera "Un monde à part". Since then, Alyssa and her sister have been featured in several television commercials and landed the role of the "Shining Twins" on the Canadian French television series "Mes Petits Malheurs" in 2016. Alyssa and her sister will also be seen in prolific Canadian filmmaker Matthew Rankin's upcoming film *The 20th Century*. Alyssa makes her solo feature debut in the role of "Zelda" in Paramount Pictures' 2019 release *Pet Sematary*, based on Stephen King's terrifying novel.

FILMMAKERS

Originally from Long Island, NY, **KEVIN KÖLSCH and DENNIS WIDMYER (Directors)**, are Los Angeles-based filmmakers who have been working together for over twenty years. In 2014, their feature film *Starry Eyes* premiered at SXSW and went on to become a cult horror sensation. In the years that followed, Kölsch & Widmyer worked with Universal and producer Guillermo Del Toro to develop a sequel to the global box office hit *Mama*. They also developed *The Bringing* at Sony as a starring vehicle for Michael Peña. The team also contributed a stand-out segment in the XYZ horror anthology film *Holidays* and later broke into TV by directing several episodes of MTV's "Scream" series, including the pilot and the finale of the show's upcoming rebooted third season. As horror junkies and lifelong fans of Stephen King, directing *Pet Sematary*, one of the author's most beloved seminal novels, was more than a job—it was an incredible opportunity to scratch a lifelong goal off their filmmaking bucket list.

JEFF BUHLER (Screenwriter) is one of the top genre writers working today. His original film *The Prodigy* (2019) debuted earlier this year starring Taylor Shilling ("Orange is the New Black") and Jackson Robert Scott (*IT*) with a release by newly reformed Orion Pictures. This followed the groundbreaking SYFY/Netflix television series "Nightflyers" based on the George RR Martin novella. Buhler developed and served as showrunner on the 10 episode limited series which was released in December of 2018.

Buhler recently completed work on adaptations of two re-boots of horror classics *The Grudge* (2020) directed by Nicolas Pesce for Sony Pictures and *Jacob's Ladder* (2019) for LD Entertainment. His breakthrough was the cult classic *Midnight Meat Train* (2008) based on the Clive Barker short story which he followed up with his directing

debut *Insanitarium* (2008) starring Olivia Munn and Peter Stormare released by Stage 6/Screen Gems.

Upcoming projects include: *Best New Horror*, based on the short story by Joe Hill for producer Gary Sanchez; *Black River* a supernatural thriller for Barry Films and Slash (of Guns n' Roses); and *Blood* a twisted psychological thriller for producer Robert Rodriguez and Bold Films.

MATT GREENBERG (Screen Story by) earned his B.A. in Medieval Studies from Yale University, then went on to study acting and playwriting at London's Central School of Speech and Drama. After working as a professional stage actor and playwright, he turned to writing/producing film and television.

His film writing credits include *1408*, starring Oscar nominated actor Samuel Jackson and John Cusack (Dimension Films); *Reign Of Fire*, starring Academy Award winning actors Christian Bale and Matthew McConaughey (Disney); *Halloween H:20*, starring Jamie Lee Curtis (Dimension Films); *Prophecy II*, starring Oscar winning actor Christopher Walken; *Mery* (based on the short story "Gramma" by Stephen King) from producer Jason Blum and Universal Studios; and *Seventh Son*, starring Academy Award winners Jeff Bridges and Julianne Moore, for Universal and Legendary Pictures.

His latest film is the remake of Stephen King's *Pet Sematary* for Paramount Pictures/Lorenzo di Bonaventura Productions, for which he received Screen Story by credit.

In television, Matt created the "Invisible Man" series that ran for several seasons on the SyFy Channel. He wrote the episode "The Fair Haired Child" for Showtime's anthology series, "Masters Of Horror" and has contributed to several other shows as well. He is presently working on a series adaptation of "The Girl With Ghost Eyes" for Richard Branson's Virgin Produced and Forest Whitaker's Significant Productions. In his career, Matt has had the good fortune to work with some of the finest producers, actors and directors in the entertainment business, including Lorenzo di Bonaventura, Basil Iwanyk, Guillermo del Toro, Lionel Wigram, Bob Weinstein and the late Richard Zanuck. He has also had the honor of adapting works by such iconic authors as Stephen King and Neil Gaiman.

Matt is married to noted TV writer/producer Valerie Mayhew (“X-Files,” “Charmed,” “The Fugitive”) with whom he has three daughters. They are all quite wonderful and much smarter than him.

STEPHEN KING (Based on the Novel by) was born in Portland, Maine in 1947, the second son of Donald and Nellie Ruth Pillsbury King. After his parents separated when Stephen was a toddler, he and his older brother, David, were raised by his mother. Parts of his childhood were spent in Fort Wayne, Indiana, where his father's family was at the time, and in Stratford, Connecticut. When Stephen was eleven, his mother brought her children back to Durham, Maine, for good. Her parents, Guy and Nellie Pillsbury, had become incapacitated with old age, and Ruth King was persuaded by her sisters to take over the physical care of the elderly couple. Other family members provided a small house in Durham and financial support. After Stephen's grandparents passed away, Mrs. King found work in the kitchens of Pineland, a nearby residential facility for the mentally challenged.

Stephen attended the grammar school in Durham and then Lisbon Falls High School, graduating in 1966. From his sophomore year at the University of Maine at Orono, he wrote a weekly column for the school newspaper, THE MAINE CAMPUS. He was also active in student politics, serving as a member of the Student Senate. He came to support the anti-war movement on the Orono campus, arriving at his stance from a conservative view that the war in Vietnam was unconstitutional. He graduated from the University of Maine at Orono in 1970, with a B.A. in English and qualified to teach on the high school level. A draft board examination immediately post-graduation found him 4-F on grounds of high blood pressure, limited vision, flat feet, and punctured eardrums.

He and Tabitha Spruce married in January of 1971. He met Tabitha in the stacks of the Fogler Library at the University of Maine at Orono, where they both worked as students. As Stephen was unable to find placement as a teacher immediately, the Kings lived on his earnings as a laborer at an industrial laundry, and her student loan and savings, with an occasional boost from a short story sale to men's magazines.

Stephen made his first professional short story sale (“The Glass Floor”) to “Startling Mystery Stories” in 1967. Throughout the early years of his marriage, he continued to sell stories to men's magazines. Many of these were later gathered into the “Night Shift” collection or appeared in other anthologies.

In the fall of 1971, Stephen began teaching high school English classes at Hampden Academy, the public high school in Hampden, Maine. Writing in the evenings and on the weekends, he continued to produce short stories and to work on novels.

In the spring of 1973, Doubleday & Co. accepted the novel "Carrie" for publication. On Mother's Day of that year, Stephen learned from his new editor at Doubleday, Bill Thompson, that a major paperback sale would provide him with the means to leave teaching and write full-time.

At the end of the summer of 1973, the Kings moved their growing family to southern Maine because of Stephen's mother's failing health. Renting a summer home on Sebago Lake in North Windham for the winter, Stephen wrote his next-published novel, originally titled "Second Coming" and then "Jerusalem's Lot," before it became "Salem's Lot", in a small room in the garage. During this period, Stephen's mother died of cancer, at the age of 59.

"Carrie" was published in the spring of 1974. That same fall, the Kings left Maine for Boulder, Colorado. They lived there for a little less than a year, during which Stephen wrote "The Shining," set in Colorado. Returning to Maine in the summer of 1975, the Kings purchased a home in the Lakes Region of western Maine. At that house, Stephen finished writing "The Stand," much of which also is set in Boulder. "The Dead Zone" was also written in Bridgton.

In 1977, the Kings spent three months of a projected year-long stay in England, cut the sojourn short and returned home in mid-December, purchasing a new home in Center Lovell, Maine. After living there one summer, the Kings moved north to Orrington, near Bangor, so that Stephen could teach creative writing at the University of Maine at Orono. The Kings returned to Center Lovell in the spring of 1979. In 1980, the Kings purchased a second home in Bangor, retaining the Center Lovell house as a summer home.

Stephen and Tabitha now spend winters in Florida and the remainder of the year at their Bangor and Center Lovell homes.

The Kings have three children: Naomi Rachel, Joe Hill and Owen Phillip, and four grandchildren.

Stephen is of Scots-Irish ancestry, stands 6'4" and weighs about 200 pounds. He is blue-eyed, fair-skinned, and has thick, black hair, with a frost of white most noticeable in his beard, which he sometimes wears between the end of the World Series and the opening of

baseball spring training in Florida. Occasionally he wears a moustache in other seasons. He has worn glasses since he was a child.

He has put some of his college dramatic society experience to use doing cameos in several of the film adaptations of his works as well as a bit part in a George Romero picture, *Knightriders*. Joe Hill King also appeared in *Creepshow*, which was released in 1982. Stephen made his directorial debut, as well as writing the screenplay, for the movie *Maximum Overdrive* (an adaptation of his short story "Trucks") in 1985.

Stephen and Tabitha provide scholarships for local high school students and contribute to many other local and national charities.

Stephen is the 2003 recipient of *The National Book Foundation Medal for Distinguished Contribution to American Letters* and the 2014 National Medal of Arts.

LORENZO DI BONAVENTURA (Producer) is founder and CEO of di Bonaventura Pictures.

In February 1989, di Bonaventura joined Warner Brothers as Vice President of Production. While at Warner Brothers, he was involved in over 130 productions and eventually became President of Worldwide Production. Amongst his biggest commercial and critical successes were: *Falling Down* (1993), *A Time to Kill* (1996), *The Matrix* (1999), *Analyze This* (2000), *The Perfect Storm* (2000), *Ocean's Eleven* (2001), *Harry Potter and the Sorcerer's Stone* (2001) and *Training Day* (2001).

In 2002 he left Warner Brothers and started di Bonaventura Pictures, based at Paramount Pictures. Since then he has produced over 30 movies and may be best known for the *Transformers*, *GI Joe* and *Red* franchises. Other films he's produced include *Shooter* directed by Antoine Fuqua and starring Mark Wahlberg (2007); the psychological horror *1408* (2007), based on the short story by Stephen King; the espionage thriller *Salt* (2010) for Sony Pictures, starring Angelina Jolie; *Deepwater Horizon* (2016) directed by Peter Berg and starring Mark Wahlberg, Kurt Russell, Kate Hudson and Dylan O'Brien; *American Assassin* (2017), the film adaptation of Vince Flynn's best-selling political thriller, starring Dylan O'Brien and Michael Keaton, the global box-office hit *The Meg* (2018) starring Jason Statham and Li Bingbing for Warner Bros and the Transformers spin-off *Bumblebee* (2018), directed by Travis Knight and starring Hailee Steinfeld and John Cena. Upcoming productions include *Infinite* with Antoine Fuqua directing for Paramount Pictures.

In 2011, the company branched into television production with the formation of di Bonaventura Pictures Television, which produced “The Real O’Neals” and “Shooter.” Upcoming TV productions include the adaptation of Mark Millars’ graphic novel, “Jupiters Legacy” with Netflix.

di Bonaventura received his undergraduate degree in Intellectual History at Harvard College and his Master of Business Administration at the University of Pennsylvania’s Wharton School of Business. He was awarded the Golden Eye Career Achievement Award by the Zurich Film Festival in 2016.

MARK VAHRADIAN (Producer) was born in Mission Viejo, California. He is a graduate of Duke University and the UCLA School of Law. He spent nine years as a senior film executive at the Walt Disney Company, where he worked to bring to the big screen such films as *Flight Plan*, *Miracle*, *Remember the Titans*, *Gone in 60 Seconds*, *Con Air*, *Pearl Harbor*, and *Enemy of the State*. Thereafter, Mark spent three years as president of Jerry Weintraub Productions. He is currently president of production for di Bonaventura Pictures.

Vahradian most recently produced *Bumblebee* for Paramount Pictures. He also produced *Deepwater Horizon* for Lionsgate and Participant, *Jack Ryan: Shadow Recruit* for Paramount Pictures, *Man on a Ledge* and *Red 1 & 2* for Summit Entertainment. He has executive produced the Transformers film franchise (including *Transformers: The Last Knight*, *Transformers: Age of Extinction*, *Transformers: Dark of the Moon*, *Transformers: Revenge of the Fallen*, and the first *Transformers*) for Paramount Pictures, and is actively developing the next installments. The Transformers franchise has grossed a combined total of \$4.38 billion worldwide. Other producing credits include *Annapolis* and executive producing *Nancy Drew*. He is currently in production on the reboot of Stephen King’s horror classic *Pet Sematary* for Paramount Pictures.

STEVEN SCHNEIDER (Producer) a former film critic with graduate degrees in Philosophy and Cinema Studies from Harvard University, New York University, and the University of London, Steven Schneider quickly rose the ranks in Hollywood to become one of the industry's most sought-after genre producers.

After publishing numerous books on horror and world cinema, including the international bestseller “1001 Movies You Must See Before You Die” (currently in its 10th edition, translated in over 20 languages), Schneider moved to Los Angeles to pursue a career in producing. On the heels of 2009’s record-breaking *Paranormal Activity*, a film he found and helped usher to the big screen, Schneider has amassed a slate of impressive feature and TV projects with top filmmakers at the helm. Producing credits include *The Devil Inside* (2012), “The River” (ABC, 2012), *The Visit* (2015), *The Blair Witch* (2016), *Split* (2017), *Glass* (2019), and the various installments of *Paranormal Activity* and *Insidious* – a number of which are micro-budgeted horror movies that have smashed box-office records both domestically and around the world.

Additional film publications include “Horror Film And Psychoanalysis: Freud’s Worst Nightmares” (Cambridge University Press), “Horror International” (Wayne State University Press), “100 European Horror Films” (British Film Institute), “New Hollywood Violence” (Manchester University Press), “Dark Thoughts: Philosophic Reflections On Cinematic Horror” (Scarecrow Press), and “Underground U.S.A.: Filmmaking Beyond The Hollywood Canon” (Wallflower Press).

MARK MORAN (Executive Producer) has helped create a wide range of studio and independent movies, with budgets ranging from under \$1M to over \$70M. He has produced features shooting all over the U.S. as well as in Canada, Mexico, and Eastern Europe, including Nate Parker’s *The Birth of a Nation*, which won both the Audience Award and the Grand Jury Prize at Sundance 2016, and sold to Fox Searchlight in the biggest film festival sale in history.

In addition to over twenty features, Mark has made short films, web series, music videos, and commercials, as well as the PBS documentary *Chavez Ravine*, which won the IDA Award and was short-listed for an Academy Award in 2005.

Prior to this, Mark started a software company at age 17, launching him on a successful career designing and programming computer games in San Francisco, where he received a patent for a CGI process combining filmed live action with computer animation.

Mark graduated *summa cum laude* from Columbia University with a degree in literature & writing. He is a member of both the Producers Guild of America and the Directors Guild of America, and is represented by Jasan Pagni at William Morris Endeavor Entertainment.

SIMONETTA MARIANO (Costume Designer) was born in Rome, grew up, studied, and worked in Italy, Montreal and Asia.^[1] Her first film designing experience was in South East Asia where she worked and lived for three years. Since then, Simonetta has worked with esteemed filmmakers and talent and collected plenty of amazing experiences throughout her career. Mariano illustrates her own designs and follows up fabrication by herself without an outstanding entourage.

At the early stages of her career, Simonetta began as cutter on Bruce's Beresford's 1992 *Black Robe* and after experimenting with various jobs within the wardrobe department she started designing. Mariano finds a great deal of satisfaction working on period films in addition to science fiction projects. Creating the character by giving them a story via unique details in their costumes and accessories is her greatest thrill. Her body of work includes projects such as Amazon's hit series "Jack Ryan," "Alias Grace," SYFY's "Defiance," as well as notable films *Immortals*, *The Maze Runner*, and most recently Paramount Pictures' *Pet Semetary*. Simonetta is presently based in Montréal.

SARAH BROSHAR (Editor) had a blast editing *Pet Semetary* with directors Kevin Kölsch and Dennis Widmyer. Broshar previously co-edited *Ready Player One* and *The Post* with her mentor Michael Kahn. Sarah served as Additional Editor on *Bridge of Spies* and *The BFG*. Independent film credits include *The Last Survivors* and *Higher Power*. Sarah is a graduate of the American Film Institute and Northwestern University.

LAURIE ROSE (Director of Photography) was born in the East End of London. There, he gained an art school background, followed by a number of working years in television and documentary, and has always been driven to convey stories visually.

His break into narrative work came almost by accident with director Ben Wheatley on *Down Terrace* (2009), and since then a passion for combining story with the moving image has led to further collaborations with some of the most exciting international directors working today.

For Laurie, the craft and process of film-making is resolutely about collaboration - joining with like-minded people at every stage to realise wonderful stories together.

Laurie's body of work includes recent films such as Paramount Pictures/Bad Robot Film's *Overlord* (2018), *Stan and Ollie* (2018) for Sony Classic, and is currently in prep for Daphne's Du Maurier's *REBECCA* for Working Title/Netflix in the Summer 2019. Based in Brighton, on the South Coast of the UK, Laurie is a full member of the British Society of Cinematographers (BSC) and lives with his wife and two children.

JEAN FRENETTE (Stunt Coordinator), with skills and expertise as a Stunt Coordinator, Fight Coordinator, and 2nd Unit Director with over 30 years of experience in the entertainment industry; Frenette is an accomplished international athlete and 5 times World Karate Champion who maintains a high standard for safety, quality, and creativity; Combining his passion for action and deep understanding of filmmaking, he easily adapts his experience to a variety of filmmaking styles where action is concerned. From concept to screen, Frenette designs and caters to any visual action needs.

His films repertoire in brief; with over 170 movies completed including *Pet Sematary*, *300*, *Immortals*, *Pompeii*, *The Day After Tomorrow* to name a few and over 200 episodes of television series including the popular TV Series "Jack Ryan" on Amazon that earned him a nomination at SAG Awards last January 2019.

ANN SMART (Set Decorator) studied scenography at Concordia University and has brought those skills to her career in film and television over the past 20 years. She has recently worked as Set Decorator on "Tom Clancy's Jack Ryan TV Series," Robert Zemeckis's *The Walk* as well as Decorating on the last three *X-Men* Movies. Recent Nominations for the BFDG, British Film Designer Guild Awards 2018 For Set Decoration – International Studio Feature Film – Contemporary.

LUCIE FOURNIER (Head Sculptor) studied Graphic Arts at the University of Quebec at Montreal, followed by Film Animation at Concordia University school of Fine Arts. Fournier found the dynamic surroundings, artistic and technical challenges of cinema exceptionally stimulating.

For five years Lucie was devoted to film animation, and then spent ten years as a scenic painter, participating in the production of television series, clips, TV commercials, short films and feature films. These projects required ingenuity, hard work and brought me

to use and further develop my artistic and organizational skills to meet their constantly varying demands.

Drawn to sculpting through film animation Fournier turned her professional life towards this passionate multifaceted art and in 1998 and founded **Arts 3D inc.** The company is specialized in sculpture, molding, casting, painting and production of props and décor for commercial and cinematographic projects.

Lucie has lead on projects as diverse as recreation of a Chinese terracotta warriors army for the film *Mummy III* to the fabrication of diverse elements of décor for the interior of Hotel W in Montreal. She has worked on a variety of titles such as *Apocalypse (X-Men)*, *The Walk*, *Teen Spirit*, *Days of Future Past*, and most recently Paramount Pictures' *Pet Semetary*.

In between projects Fournier tends to diversify this acquired experience and bring it towards a more personal artistic expression, according to the given inspiration of the moment. In other words, Lucie tends to draw together the creator and the technician within herself and simply takes joy in being an artist.

FELIX LARIVIERE (Hair Department Head) celebrates 23 years in the film industry and editorial as a vastly sought after, award-winning talent.

With a sterling reputation as a highly creative and versatile stylist, Felix heads up the hair departments of major motion pictures, and is well known for building exceptional teams that work as hard as he does. His responsibilities have been numerous, complex and challenging for this

With a solid track record as head of the film and audiovisual art department, a large part of his present success grew thanks to his solid credentials concerning elaboration and conceptual design.

From humble beginnings, he hails from a tiny but beautiful village in Beauce Québec, Canada, but moved at 16 to pursue hairstyling studies in Québec City, and then on to Nice, France to apprentice alongside Europe's elite hair designers.

After five years in Europe, Felix returned to Montréal, building his impressive portfolio working on editorial shoots with various photographers, and on television commercials. Backstage, editorial, he's worked various Fashion Weeks in Montréal, Ottawa, Toronto, Vancouver and of course, New York. Also brand manager and trainer/educator

Felix pours all of his know-how and passion into training the future generation of hair designers.

Recently, Hollywood tapped Felix to be the Hair designer for *X-Men: Dark Phoenix*, *Days of Future Past*, *X-Men: Apocalypse* which had him working with A-list celebrity beauties, Jennifer Lawrence, Halle Berry, Sophie Turner, Rose Byrne, Ellen Page, Olivia Munn, Michael Fassbender, James McAvoy, and handsome Hugh Jackman. On other films, he groomed Joseph Gordon-Levitt and Charlotte Lebon in *The Walk*, he's also groomed Channing Tatum in *White House Down*, and worked on *Mirror Mirror* starring Julia Roberts and Lily Collins, as well as *Penelope Cruz and Robert Downey Jr. in Gothika*.

ADRIEN MOROT (Creature and Make-Up Effects Designer) has an international career spanning over 30 years and has worked on over 120 feature films. Adrien Morot and his company Morot FX Studio Inc have been at the forefront of the makeup effects industry offering the most competitive solutions and designs to all the big film studios.

The company incorporates latest technologies available such as new medical materials, digital imagery, 3D scanning and 3D printing as well as creating their own trade secrets to yield top of the line products. Morot has been nominated for Best Makeup at the Academy Awards, and has been a recipient of Genie, Saturn and Jutra awards. Born and raised in Montreal Quebec Canada, Morot left for Los Angeles at an early age of 17 to learn more about the trade. He had first become captivated with making rubber masks after watching Planet of the Apes at the age of five. He began experimenting on his own in his father's basement during his school years and ended up encasing his own head inside plaster bandages during a life cast. Luckily, his father was extremely supportive and forgiving and allowed him to continue to pursue his hobbies. Morot now has offices in Montreal and Vancouver and is in the process of opening up another office in Los Angeles.

MELISSA MILLETT (Animal Coordinator) has been featured on every major Canadian TV network as well as internationally. *Breakfast Television* (Toronto, Vancouver, Calgary), *Global News*, *CTV CP24*, (Toronto, Vancouver), *Animal Planet*, *The Pet Network*, etc. Host of the popular Television Show "Doggy House Calls" and the spin off series "Doggy Diaries" in London, Kitchener and Ottawa. (36 episodes)

Founder and performer of the 'Ultimutts', the stunt dog show boasts dogs (and two trained cats) that can walk tightropes, jump rope, ride scooters, skateboards, walking handstands, and more! A few of the Ultimutts have been featured internationally on; *Good Morning America*, *The Rick Mercer Report*, *The Family Channel*, *CBC* and across Canada on the big screen at Cineplex Theatres. Bella the Boston Terrier has traveled across the country on a media tour with “Ripleys Believe it or Not!” to promote her appearance in the 2016 publication.

Melissa is an advocate for positive reinforcement training and has worked with the humane society for almost a decade. She also trains animals for film and TV. *Pet Sematary*, *Christmas Chronicles (Netflix)*, *Fracture (Netflix)*, Super bowl Commercial and more.

KIRK JARRETT (Animal Coordinator) has worked in film, television, commercials, documentaries and live-entertainment for the past 29 years.

Kirk has been active creatively and technically both in front of and behind the camera as an actor, stunt performer, stunt coordinator, animal coordinator, specialty animal trainer, 2nd Unit Director and Director. Jarrett has worked with the major studios and networks including a selection of his production credits: Fox, AMC, Disney, SyFy, Hallmark, Universal, Warner Brothers, and Miramax. “The Killing” (*AMC*), *Brokeback Mountain* (Focus Features), *Passchendaele* (20th Century Fox / Alliance-Atlantis), *Flicka 2 & 3* (20th Century Fox), *Christmas Chronicles* (Netflix), *Fracture* (Netflix), *Super Bowl* (Avocados from Mexico 2109) *Titans* (WB), the Epic 2019 release of *Pet Sematary* (Paramount).

Having worked on over 450 shows in various capacities, Kirk has formed a solid foundation of technical skills and a thorough understanding of the creative, business & logistical side of the industry. Jarrett is so very proud to be an active director in the world of Virtual Reality. Recently hired to Animal Coordinate a project for Google & Digital Domain, Wild Discovery VR. Jarrett is proud to say that all his productions fall under the American Humane Guidelines for Animals in film, offering animals the opportunity for success.