

**MISCHIEF MAKER STUDIOS, LLC
&
RONALDS BROTHERS PRODUCTIONS**

Present

THE GRAVES

**A Brian Pulido Flick
(88 minutes, Color, 2009)**

Production Company:
Mischief Maker Screen Partners, LLC.
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THE GRAVES

GENRE: Horror thriller

TAGLINE: In Skull City, Death is the least of your problems

LOGLINE: Abby Graves hides behind her big sister, Megan. But Megan is leaving town for a job. Only when they face the unspeakable terrors of Skull City, is Abby forced to grow up, overcome horrific menaces and learn to stand on her own two feet.

SYNOPSIS: On their last weekend together, Megan and Abby Graves become lost in a remote part of the Arizona desert where they are lured to Skull City, an abandoned mine town. But Skull City is anything but abandoned -- and there's no way out.

The sisters are now prey, forced to unleash their most primitive instincts in a desperate, fight for survival against unspeakable horrors -- both human and supernatural:

Caleb aka "Pig Man" (Bill Moseley) the twisted, wife-seeking serial killer, Reverend Abraham Stockton (Tony Todd), the insane leader of The Church of Devout Ascension, Deacon Luke (D. Randall Blythe), the church's enforcer who is quite possibly a cannibal, Darlene Atwood (Amanda Wyss), the seemingly friendly waitress at Screamer's diner who delivers tourists to their doom, Jonah Lee Atwood (Shane Stevens) - the ruthlessly efficient, reluctant killer and "Mama" Heinbecker (Barbara Glover) – the cold-hearted ticket taker who's "handy" with knitting needles.

Can Megan and Abby unlock the terrifying secrets of Skull City in time to save themselves or will they become the latest in a long line of victims?

SHORT SYNOPSIS: On their last weekend together, Megan and Abby Graves are lost in a remote part of the Arizona desert where they are lured to Skull City Mine, an abandoned mine town. But they soon learn Skull City is anything but abandoned -- and there's no way out.

The sisters are now prey, forced to unleash their most primitive instincts in a desperate, all-out battle for survival against unspeakable horrors -- both human and supernatural.

Can they unlock the terrifying secrets of Skull City in time to save themselves or will they become the latest in a long line of victims?

THE GRAVES: ORIGINS

The Origins of The Graves started back in the sixties. “I dreamed about making horror films for years,” says writer / director Brian Pulido. “When I was four or five, my Mom and I watched horror films together. I have pleasurable recollections of movies like “The hideous Sun Demon” or “Attack of the Crab Monsters.” They were scary, but they were fun.”

“When I was seven, Mom took me to the drive-in and we saw Night of the Living Dead. It scared the heck out of me and irrevocably altered the course of my life. Some would say I was too young to be watching this movie, but nothing could stop me. I became a horror devotee. After writing and publishing horror themed comic books for over a decade, I decided I had to make a horror movie.”

PRODUCTION NOTES

THE BIRTH OF THE GRAVES

Writer / director Brian Pulido and his wife producer/production designer Francisca Pulido love roadside America and are always on the hunt for weird and out-of-the-way places. They discovered Historic Vulture Mine, outside of Wickenburg, Arizona. It is a creepy abandoned mine town with thirty buildings in all. “There’s wind all of the time and the sound of flies all over. I wrote The Graves, in part, to suit the location,” Pulido says.

Pulido knew he wanted to deal with themes he cared about: hope against all odds, coming of age and women coming into their own power. These are themes he has explored in Lady Death, his extraordinarily successful comic book character, who has been made into an animated feature film and over 125 licensed items.

Pulido also wanted to buck the trend of women being degraded in horror films. “I was raised by my mother and sister, mostly,” Pulido says. “So it is natural for me to see women in positions of power.” So he created the story of Megan and Abby, two sisters about to part. With Megan leaving the state, Abby, who has always lived in her sister’s shadow, has to grow up. Their visit to Skull City Mine forces her to.

“I also wanted to include all sorts of stuff I love: comics, rock n roll, crazed bad guys, fast-paced chases. Mixing it all together, it’s a real expression of what I love in movies,” Pulido says.

MULTI-FACETED HORROR

The Graves a rollercoaster ride. If you look past the plot, you see elements of

many of horror sub-genres: the slasher, ghost story, serial killer, evil cults, zombie behavior, even a Lovecraftian creature. Still, it blends together nicely to create a fun, scary rollercoaster ride. "This is a date night horror film," Pulido says. "Couples will have fun with it. We have some splatter and lots of scares. Our agenda is to entertain audiences, not annihilate them."

SISTERS

Clare Grant and Jillian Murray play Megan and Abby Graves respectively. Pulido had not seen a horror film deal with the sisters in jeopardy in some time. "It's usually six or seven hot college age kids who barely know each other getting knocked off one by one," Pulido says. "I can't get invested in that. I want the audiences to care about these sisters, to root for their survival. I also wanted to deal with the younger / older sister dynamic."

That dynamic is on full display. Clare Grant and Jillian Murray are totally believable as sisters.

HORROR ICONS

Brian Ronalds and Dean Ronalds, along with casting director Nina Axelrod cast The Graves. They got the script to Tony Todd (24, Transformers II, Candyman) through mutual friends. Todd agreed to do the movie fairly fast. "He loved the part of Reverend Abraham Stockton," says Brian Ronalds.

What was it like to work with horror icons for first-time director Brian Pulido? "It was totally cool," Pulido says. "I got to confer with both of them before the shoot. Tony bounced ideas about Reverend Stockton off me and he was spot on. It was Bill's idea to become "pig man" when he was on the hunt. Though I was on the fence at first, the second he put on that pig nose, I was sold. These guys are pros and they brought a lot of passion to the movie. I offered them a ton of freedom because I knew to trust them."

And what about working with D. Randall Blythe from Lamb of God? Was it intimidating to work with one of heavy metal's rowdiest front men? "When Randy is on stage, he's monster," Pulido says. "But in real life, he's a cool dude. I put Randy through the ringer. He had to audition three times. Actually, I put him through an actor's boot camp and he was open and willing to do the work. He's the spirit of rage in the movie."

FILMING AT A LIVING MUSEUM

The majority of The Graves was shot at Historic Vulture Mine, thirty minutes outside of Wickenburg, Arizona. Vulture Mine is an abandoned mine town with thirty buildings. The biggest challenge for the production was the location itself because it is a "living museum" with most of the buildings built in the late 1800's. The hardest job was cleaning up the blood which the old wood soaked up the like a sponge.

In essence, the production had to build a town to shoot there. The Facility had no electricity, no running water. The production brought in trailers, generators, the works!

Heavy vehicles could not go on the actual mine grounds, due to tunnels underneath, so all equipment was ferried with ATVs & trailers. The production ran the actors to set with golf carts.

The weather was challenging. On day eight, the weather was 108 degrees. Three days later, it was 49 degrees and hailing," says Francisca Pulido. "Besides all that, there were rattlesnakes, broken glass, rusty nails, unstable buildings, and ghosts. But it was worth it. Vulture Mine a one-of-a-kind place. Just haunting... It was like having our own movie studio."

PREPARATION

In the face of all these challenges, The Graves shooting crew usually finished the day's shooting ahead of schedule. Credit for that goes to extensive pre-planning and the preparation of director Brian Pulido, DP Adam Goldfine and Production Designer Francisca Pulido. The trio spent two weeks prior to production developing and revising the shot lists and storyboards on the sets themselves. So by the time they got to shooting they knew what needed to happen. "I think it's important to be that prepared, especially on this sort of schedule," says Director of Photography, Adam Goldfine. "The trick is to know exactly what you want but stay flexible. The actors are going to do something different than what you imagined so you can't get locked in to an idea either. Sometimes you just come up with a better idea on the day. You have to balance being prepared and flexibility."

THE LOOK OF THE FILM

Luckily the location had lots of character to begin with; from there I created individual looks for each character's domain, says Francisca. "For Jonah Lee Atwood, although the blacksmith shop was real, I needed to bring in a real blacksmith with working equipment.

Caleb's "special place" was a real schoolhouse back in the 40's, but it was empty. Art director George O'Barts did a terrific job dressing the location with children's art, creating an eerie quality.

Francisca Pulido picked the old powerhouse as the church because it's such a unique building. The church altar is where a giant turbine used to be. All that was left is a concrete troth, which looks like a perfect place to sacrifice someone. The production almost did not shoot in the powerhouse because it was the hardest location to get to. It needed the most equipment, and it was shot at night.

Even the actors had suggestions that influenced the look. “In the diner scene, Tony wanted a bottle of water, label taken off, with a straw,” Fransica Pulido says. “He wanted people to see that the Reverend only consumed things that were pure and clean. I loved that. In the school house scenes, we had two walls with blank chalkboards and could not figure out what to write on them. Bill Moseley suggested, “How did it feel to kill Jonah?” which I thought was brilliant.”

GRAPHIC NOVELIST BACKGROUND

Did having a background as a comic book writer help Pulido write / direct *The Graves*? “Yes and no,” Pulido says. “I’m very visual and love the symphony of words and pictures. Outside of describing visuals, I find the screenplay form almost the opposite of a comic script. Screenplay and movie dialogue is about economy. Comic scripts can be loaded with description.”

It made working with Clare Grant who played Megan Graves a breeze. “She’s an actual comic geek and I was always able to put things in “comic book-eze” and she’s get it instantly,” Pulido says. “For example, “I could say, “I need you to move like *The Flash* here” and she’d get it instantly.”

BEST FRIENDS

So how did Adam Goldfine become involved in *The Graves*? “Brian [Pulido] and I have been best friends since the age of 12,” Goldfine says. “I mostly got out of the film business when I left Los Angeles in the 90’s but I figured someone has to keep him out of trouble. So when he told me he was making this film I told him to sign me up. All kidding aside, he has some pretty serious blackmail on me so I didn’t have much of a choice.”

ABOUT THE CAST

CLARE GRANT (Megan Graves)

Former L’Oreal model and known geek of all things Star Wars, video game and comic book related, Clare Grant was born in Memphis, Tennessee, the oldest of eight siblings.

Clare began her involvement in theater as a young child and continued throughout her schooling years graduating with a Bachelor of Fine Arts in Theater Performance from the University of Memphis. There she met director Craig Brewer who cast her in two short indie films, before eventually casting her in the feature length film “*Black Snake Moan*”.

Immediately after graduation, Clare began modeling for Elite Model Management in Miami and subsequently modeled in Europe for a short period. Clare worked

on several independent films in Memphis until she was cast in a small role opposite Joaquin Phoenix in the movie "Walk the Line". After "Walk the Line" and several other independent films, Clare moved to Los Angeles.

Since then, Clare has starred in projects that include the Showtime original series Masters of Horror: "Valerie on the Stairs", alongside actors such as Christopher Lloyd and Tony Todd, and in the series Terrorvision, alongside actor Tommy Flanagan.

Clare was Playboy Magazine's Babe of the Month for November 2006 and was cast to play the voice of Mother in an episode of Seth Green's animated series, "Robot Chicken". Clare stars in Craig Brewer's \$5 Cover, an MTV series about the current Memphis music scene. She will also appear in "Daylight Fades" currently in post-production.

JILLIAN MURRAY (Abby Graves)

Born in Reading, Pennsylvania, Jillian Murray left during her freshman year of high school to move to Tucson, Arizona where she began pursuing a professional acting career. Upon graduation she immediately moved to California where she landed a role in an episode of the television series "8 Simple Rules . . . for Dating My Teenage Daughter".

Murray made her film debut in 2003 playing the role of Natasha in the independent feature "Deep Toad". After an uncredited role in 2004's "Win a Date with Tad Hamilton!" she was cast in the dark comedy "Fifty Pills" playing the character Jayne.

Soon after, Microsoft selected Murray to model for a supporting female character, Liara T'soni, in the Xbox 360 video game "Mass Effect". Her first leading film role was in the independently produced "The Fun Park", co-starring Randy Wayne, about six teens who make a deadly discovery while on a mission to refute "the Fun Park myth".

In 2008 Murray appeared in the role of Heather in the David Zucker comedy "An American Carol" and in 2009 landed the role of Portlyn in the Disney Channel series "Sonny with a Chance"

Murray's upcoming projects include the role of Penelope in "Cougar Hunting", currently in post production.

BILL MOSELEY (Caleb)

Born in Barrington, Illinois, Yale University graduate Bill Moseley made his film debut at the age of 29 playing a cab driver in Alan Rudolph's "Endangered Species". After seeing him in the independent short, "The Texas Chain Saw

Manicure”, legendary director Tobe Hooper cast Moseley in one of his best known roles, Chop Top in “The Texas Chainsaw Massacre Part 2”.

Moseley appeared as Frank in 1988's “Mamba”, Dr. Gilsig in the remake of the Steve McQueen film “The Blob”, Darrell in the film “Pink Cadillac”, starring Clint Eastwood and the lead role of Ricky Caldwell in “Silent Night, Deadly Night 3”.

In 1990, Moseley appeared in three films: “Crash and Burn”, “The First Power”, and “The End of Innocence”. That year, he also portrayed Johnnie in Tom Savini's remake of George Romero's 1968 zombie classic, “Night of the Living Dead”. In 1993, he had a role in the cult hit “Army of Darkness” as the Deadite leader and a year later was featured in the video game Corpse Killer.

Moseley went on to make dozens of film and television appearances including roles in “Honey I Blew Up the Kid”, “Live from Baghdad”, “Gindhouse” the top rated series “The Practice”, and “ER”, and many others.

In 2003 Moseley starred as the maniacal Otis B. Driftwood (named after Groucho Marx's character from A Night at the Opera) in Rob Zombie's directorial debut “House of 1000 Corpses”, a role that would cement his place as a horror icon among genre fans. In 2005, he reprised the role in the sequel “The Devil's Rejects”. Moseley's performance inspired an independent campaign for a Best Supporting Actor Oscar nomination.

In addition to acting Moseley has written as a journalist for Omni, National Lampoon and Psychology Today magazines. Until they split in 2007, he was the vocalist in the band Cornbugs featuring former Guns ‘n Roses guitarist, Buckethead.

Moseley's upcoming projects include “The Tortured”, currently in post-production and “Godkiller”, currently filming.

D. RANDALL BLYTHE (Deacon Luke)

D. Randall Blythe is the vocalist of American metal band Lamb of God, whose latest CD, Sacrament debuted at #2 on the Billboard top 200 chart. His vocal style consists of deep 'growled' vocals, shrill screams, and recently baritone singing. He occasionally uses short quips of prose to outline the band's "mission statement".

Blythe has been featured in many of his peers' DVDs, such as Killswitch Engage's “(Set This) World Ablaze” and Machine Head's “Elegies”. Randy was also featured in “Metal: A Headbanger's Journey” and Melissa Cross's “The Zen of Screaming”.

Randy epitomizes the modern metalcore vocal style. The combination of the "cookie-monster" style and the use of spoken word has been further developed, along with the use of more melodic singing. Evidence of his recent vocal growth can be heard on tracks like "Descending", "Requiem" and "More Time to Kill".

In 2005, Blythe worked with the heavy metal outfit A Life Once Lost on their album Hunter. He provided additional vocals on the track "Vulture" and assisted with the vocal processing of the track. He appeared on the song "Skull and Bones"" by the band Overkill and "Adoration for None" on Gojira's album The Way of All Flesh.

Blythe's side project band, Halo of Locusts, contributed a cover of "Dixie Whiskey" to the Eyehategod tribute album, For the Sick, released in March of 2007. Randy was seen in the 2008 feature documentary "Working Class Rock Star", about the struggles of touring musicians in today's music industry.

The Graves is Randy's acting debut.

SHANE STEVENS (Jonah Lee Atwood)

Arizona native Shane Stevens has been sharpening his acting skills since 1988. He began his acting career in Tucson, Arizona where he was a student of Ann Risley (Saturday Night Live) specializing in improvisational comedy. He became a member of "Group Therapy", a comedy improv troupe in Tucson. In 1997, Shane moved to the Phoenix area and continued his quest in the acting field.

Shane recently appeared in the independent films "Leather and Iron", "Greasewood Flat", "Redemption", "The Governor" and most recently, "The Graves" and "Sickle". In addition, he has been involved with the "Villikon Chronicles" graphic novel series project since 2002. He is currently represented by the FORD / Robert Black Agency in Phoenix.

Amanda Wyss (Darlene Atwood)

A veteran of over 50 motion picture and television roles, Amanda Wyss was born and raised in Manhattan Beach, California, just south of Los Angeles. One of the five children, she was discovered by an agent as a teen while starring in the play, "The Bad Seed" at a local Los Angeles theatre. After appearing in a number of commercials she landed her first television role in the sitcom "When the Whistle Blows", produced by Universal Television

Amanda went on to appear in several more television roles before being cast in the hit motion picture "Fast Times at Ridgemont High". She went on to play a number of memorable characters including Freddy's first victim, Tina Gray, in "A Nightmare on Elm Street", as well as roles in "Silverado" and "Better off Dead".

Her extensive television work has included roles on “Dexter”, “Cold Case”, “CSI”, “JAG”, “Charmed”, “ER” and many others. Amanda stars alongside Sean Patrick Flannery and Joe Pantoliano in the upcoming motion picture “To Live and Die”, currently in post-production.

Patti Tindall (Becka Crane)

Arizona Native and consummate stage and screen actress Patti Tindall has appeared in over a dozen feature length, including “Death of a Ghost Hunter” and short films including Brian Pulido’s award winning “Killer Gnome” (formerly “There’s Something Out There”).

Bringing passion and dedication to every role, Patti never fails to wow audiences with the power and authenticity of her characters. Patti will appear alongside scream queen Tiffany Shepis in the upcoming feature film “The Prometheus Project” based on the novel by Frankenstein author Mary Shelley and currently filming.

TONY TODD (Reverend Abraham Stockton)

Born in Washington, D.C. and standing 6’5”, Tony Todd began his studies at the University of Connecticut which led to a scholarship from the renowned Eugene O’Neill National Theatre Institute. He began his acting career on stage at the Hartman Conservatory in Stamford Connecticut and the Trinity Square Repertory Theatre in Providence, Rhode Island where he appeared in dozens of classical and experimental plays.

His compelling film debut was in the 1986 fantasy thriller “Sleepwalk” in which he played the role of Barrington. That same year he appeared as Sgt. Warren in Oliver Stone’s Academy Award winning Vietnam War drama, “Platoon”. Todd went on to appear in dozens of films including roles in such classics as “The Rock”, “The Crow”, “Lean on Me”, “Bird”, the 1990 remake of “Night of the Living Dead”, “Final Destination” and “Wishmaster”.

His television appearances have included guest starring roles in "Boston Public", "CSI: Miami", "24", "Chuck", "The District", "NYPD Blue", "Smallville", "Law and Order", "Crossing Jordan", "Homicide", "The X Files" and many more.

Todd’s best known role is arguably his performance role as The Candyman in the 1992 horror classic Candyman written by horror icon Clive Barker. He reprised the role twice in the 1995 sequel Candyman: Farewell to the Flesh and again in 1999 in Candyman: Day of the Dead.

A versatile stage and screen actor Todd’s extensive theatre credits include the title role in the world premiere of award winning playwright August Wilson’s “King

Hedley II” and a nomination for the prestigious Helen Hayes Award for his performance in Athol Fugard’s “The Captains Tiger” at The Kennedy Center.

Other theatre credits include "Les Blancs," "Playboy of the West Indies," "Othello," "Zooman and the Sign," award-winning playwright Keith Glover's "Dark Paradise," "Aida" (on Broadway), and most recently, "Levee James" for the prestigious Eugene O'Neill Playwrights Conference and The New Dramatist Guild.

Todd's upcoming films include “Escape of the Living Dead” and “Eerie, PA” which he wrote and is slated to direct.

ABOUT THE FILMMAKERS

BRIAN PULIDO - Writer / Producer / Director

Brian Pulido is a multi-talented creator, writer and producer of pop cultural entertainment and merchandise. His experience ranges from award-winning comic book writing and publishing, art direction, filmmaking, screenwriting and media branding.

Pulido founded Chaos! Comics and has written hundreds of comics including Lady Death, Evil Ernie, Purgatori and licensed comics including A Nightmare on Elm St., Chucky, Friday The 13th and Texas Chainsaw Massacre. He’s been art director on over one hundred licensed products made from his creations, including: action figures, statues, barware, apparel and trading card sets.

On the film front, he wrote the story and was a producer on Lady Death: The Animated Feature. His short film, KILLER GNOME (formerly “There’s Something Out There) played 45 film fests and won 8 “best of” awards.

He wrote two episodes for the animated Lara Croft: Re-Imagined animated series. He Co-founded the International Horror & Sci Fi Film Festival in Phoenix. He is on The Hero Initiative’s fundraising board, has received the Comic Book Legal Defense Fund’s Defender of Liberty Award and is the Chief Creative Officer for Coffin Comics and its parent company, Mischief Maker Studios.

He graduated from New York University’s Tisch School of the Arts Motion Picture and Television Department. He previously worked as an assistant director on features, music videos and commercials.

As a life-long horror movie fan, writing and directing The Graves is a dream come true for Brian. For more info and cool stuff to look at, check out:

www.BrianPulido.com

FRANCISCA PULIDO - Producer / Production Designer

Francisca Pulido has distinguished herself in the creative arts and in business throughout her award-winning career. She began fresh out of high school as a make up artist for commercials, television and film in New York and Los Angeles.

As Co-Founder, Vice President and Chief Financial Officer of Chaos! Comics, the company rose to become the number one independent comic publisher of the 1990's, winning twelve international printing awards and three prestigious customer service awards.

Through Pulido Publications, Francisca's book publishing venture, she was Chief Creative Officer of "Indonesian Cuisine", a high end cookbook that is considered the definitive book on the subject. Indonesian Cuisine sold ten thousand copies in twenty four months.

Francisca owns Pulido Design Studios, which provides high-end interior design services for commercial clients. Recent projects include the complete re-design of Anderson's Fifth Estate in Scottsdale into Club Forbidden. She's also an on-camera spokesperson appearing on Fox News and AZTV, among others.

On the motion picture front, Francisca was Chief Financial Officer and Production Designer on the award-winning short film, "There's Something Out There", and music videos for Calabrese (which has been viewed over 1.2 million times on You Tube) and Sixstitch. All projects were completed on budget.

Francisca co-founded the annual "Comic Book Legal Defense Fund Art Auction" which raised 200K in three years to fight first amendment right abuses and she created "Healing Creations" for Camp Sunrise and The American Cancer Foundation.

BRIAN RONALDS & DEAN RONALDS - Producers

The Ronalds Brothers, owners of Ronalds Brothers Productions, have been involved in the entertainment industry for over twenty years, culminating in a string of award-winning, audience favorite short and feature films. Their uncanny knack for marketing, and generating excitement has made them among the most exciting filmmakers in Arizona – with the results to prove it.

In 2001 the Ronalds Brothers co-wrote, co-directed, and co-produced "When Dark Falls." The 16 minute short was an Official Selection at the 2002 Phoenix Film Festival and 2002 Arizona International Film Festival. Brian also Co-Directed, Produced and Co-Starred along side Dean in A.W.O.L. a 22 minute film about two brothers in Vietnam shot on 35mm.

Other projects include "SPLiT" a 3 minute psychological horror short, written and

directed by Dean and produced by Brian (posted on TriggerStreet.com), the award winning "Portrait" a 12 minute film that Dean wrote and directed while Brian produced and co-starred and "A Pound of Flesh" a 5 minute short film produced in partnership with Arizona's Screenwriters Association.

Recent projects include the short film, "The Netherbeast of Berm-Tech Industries, Inc." "Netherbeast" which played over 30 film festivals world-wide, winning Best Screenplay at the London International Festival of Science Fiction and Fantastic Film, Best Comedy Short at Filmstock, Best Comedy Short at the Toofy Film Festival in Boulder, Colorado, Micro Short Hall of Fame Winner at the International Horror and Sci-Fi Film Festival and the Arizona Filmmakers of the Year Award at the 2005 Phoenix Film Festival.

In June 2005 the Ronalds Brothers worked with Robert Wagner and Lori Singer on the short film, "Little Victim". "Little Victim" was shot on 35mm in Phoenix, Arizona and has been an official selection to the Tiburon Film Festival, London International Festival of Science Fiction and Fantastic Film, Queens International Film Festival, and the Del Ray Beach Film Festival in Florida.

The Ronalds Brothers first feature film, Netherbeast Incorporated is an undead office comedy produced in Phoenix starring Darrell Hammond (SNL), Judd Nelson (Breakfast Club/Suddenly Susan), Dave Foley (Kids in the Hall/News Radio), Jason Mewes (Clerks 1&2/Jay and Silent Bob Strikes Back), Steve Burns (Blue Clues), Amy Davidson (Eight Simple Rules) and Robert Wagner (Austin Powers / Hart to Hart).

In 2009, they wrote an episode of Tyler Perry's "Meet The Browns".

ADAM GOLDFINE - Director of Photography

Adam Goldfine's passion for filmmaking and photography began at a young age where he experimented with still photography and Super 8mm film. He honed his skills at the Rochester Institute of Technology, considered one of the premiere photography schools in the world. His interest in filmmaking led him to study motion picture production at New York University's Tisch School of the Arts where he graduated with a Bachelor of Fine Arts.

After graduation, Adam worked professionally in the film industry. On Crocodile Dundee, he was a location production assistant. He also worked on the television series, The Equalizer. As his skills grew he started working as a lighting director, camera operator and Director of Photography (DP).

In 1986, Adam completed work as director of photography on his first feature film, Black Lights, White Shadows, directed by award winning director Gabe Dettre. The film gained international acclaim and attention and launched a career as a lighting director, camera operator and/or director of photography that

includes 18 feature films, 15 feature length television projects and dozens of music videos, commercials, short films and documentaries.

Notable clients include HBO Films, Rysher Entertainment, MTV, CBS Television, NBC Television, PBS, Film Four – London, Warner Brothers Records, Atlantic Records, Sony/Columbia Records, Lucas Film, Paramount Pictures, EUE Screen Gems, Nintendo, Mattel Toys, Guess Watches, Exxon, Estee Lauder and Drexel Burnham Lambert.

Films he was worked on include: Young Indiana Jones Chronicles, Trail of Tears, The Watcher, Witch Hunt, Tales from the Hood and Radioland Murders. His music video credits include: Miles Davis, Paul Simon, Rick James, Leon Redbone and Dr. John. He has worked with key industry figures George Lucas, Tom Hanks, Paul Newman, Dennis Hopper, Anthony LaPaglia, Paul Simon and many others.

“There’s Something out There” a short film Adam DP’ed has played forty five film festivals and received eight “Best of” wins. He DP’ed a music video for Calabrese that has been viewed over 1.2 million times on You Tube.

Adam teaches cinematography, lighting and production at Scottsdale Community College.

STEPHEN HARRISON - Sound Supervisor

Launched in the summer of 2006 by veteran sound engineer Steve Harrison, The Audio Suite is fast becoming one of Arizona's leading audio post and music production facilities. After 17 successful years in Los Angeles, Steve decided to make the move to Phoenix, and seeing the opportunity quickly seized upon the idea of starting his own studio business. Enduring the initial growing pains of being in any new market, The Audio Suite is currently serving clients in both LA & Las Vegas, along with a growing list of companies right here in the valley.

Whether it's for the film, broadcast, music or multi-media industries, The Audio Suites goal has been to provide its customers with an uncompromising level of personalized service and audio production expertise. Creating the right work environment and knowing what it takes to bring the artists vision to life are essential ingredients for the success of any production in this industry. The Audio Suite understands these key principles and strives to optimize the conditions for excellence every step of the way towards your projects completion.

From commercials to films, voice-overs to original music production, recording artists to corporate videos, The Audio Suite, with over 25 years of experience, has the tools and the talent to satisfy even the most demanding of clientele. Remaining committed to its goals and delivering the highest standards available to the media arts community is what The Audio Suite is all about.

JIM CASELLA - Composer

Jim Casella is a composer from Portland, Oregon known for his musical versatility in a number of genres. In addition to writing commissioned works for ensembles across the country, he has written music for several national television commercials for clients such as Cadillac, ABC College Football, ESPN, and Goodwill. On the dramatic side, Casella's orchestral film scores have spanned varied styles ranging from action-packed horror to native American infused noir. Well known as one of the world's foremost composers for marching percussion, his work has played a strong role in the success of internationally recognized performing groups such as The Cavaliers and the Santa Clara Vanguard.

Aside from his composing career, Jim Casella is responsible for creating and programming, "Virtual Drumline" - a compositional software tool produced by Tapspace, the publishing company he co-founded and operates. Casella's popular line of signature drumsticks and keyboard mallets are manufactured by Innovative Percussion, and he is an endorsement artist for Pearl Drums, Adams Percussion, Avedis Zildjian Co., Remo Inc., and Sibelius Software.

GEORGE O'BARTS – Art Director

George O'Barts is a native of Palmer, Alaska, though he now makes his home in Phoenix Arizona. He is better known in the Arizona film production circles by his nickname of Buzz, which was given to him by a former girlfriend when he asked her to stop calling him the same thing she called the dog. He holds Associates Degrees in graphic design, animation and motion picture production and has most recently completed his Bachelors in media from Arizona State University.

Shortly after completing his degree in animation, he began his first endeavor in the entertainment industry as a digital artist for the animated feature Titan A.E. He will on rare occasion appear in front of the camera as an actor or featured extra, but is most commonly found working on the production side.

Gifted in design and problem solving he has recently made his way into the Art Department of feature film, starting as Construction and Set Dresser, then quickly moving to Art Director. In addition to the aforementioned animated feature his credits include: The Kingdom, Comet Impact, Uncross the Stars and The Graves. George also is an avid writer and one day hopes to produce and direct one of his own screenplays.

CAST & CREW

Written, Produced, and Directed by BRIAN PULIDO

Produced by	BRIAN RONALDS DEAN RONALDS
Produced by	FRANCISCA PULIDO CHRIS LAMONT
Executive Producers	JESSE ACRIDGE CINDY ACRIDGE CHRISTINE ACRIDGE ROE CAPORAE BRETT KALINA CHRIS ROTHERT KEVIN HICKS TANYA HICKS KEVIN BERMAN JOSEPH CALDERON
Co-Producers	GREGORY SEKI F. MIGUEL VALENTI
Director of Photography	ADAM GOLDFINE
Production Designer	FRANCISCA PULIDO
Edited by	DEAN RONALDS
Costumes Designed by	BROOKE WHEELER
Music Composed by	JIM CASELLA
Visual Effects Supervisor	KEVIN VANHOOK
Sound Supervisor	STEPHEN HARRISON
Casting Director	NINA AXELROD
Digital Assets Manager	NICK GALLEGOS
Production Supervisor	FRANCISCA PULIDO
Unit Production Manager	MARK DUFOUR
First Assistant Director	JEREMY PHOENIX
Second Assistant Director	BRIAN SOFSKY

THE PLAYERS

Megan Graves

CLARE GRANT

Abby Graves

JILLIAN MURRAY

Caleb "Cookie" Atwood

BILL MOSELEY

Reverend Abraham Stockton

TONY TODD

Darlene Atwood

AMANDA WYSS

Deacon Luke

D. RANDALL BLYTHE

Jonah Lee Atwood

SHANE STEVENS

Mama

BARBARA GLOVER

Becka Crane

PATTI TINDALL

Pete Tyler

BRIAN RONALDS

Eric Tyler

DEAN RONALDS

Valerie Tyler

CATHY RANKIN

Gordy Evans

GREGORY SEKI

Scottsdale Dad

BILL LIPPINCOTT

Scottsdale Mom

ROSALIE MICHAELS

Baby

ANDERSON PFALZGRAFF

Kirk

CHRIS VEJNOSKA

BP

BRIAN PULIDO

FP

FRANCISCA PULIDO

Samuel

JESS ACRIDGE

Tobias

KEVIN BERMAN

Joseph

MICHAEL STACKPOLE

Calabrese	JIMMY CALABRESE BOBBY CALABRESE DAVEY CALABRESE
Comic Clerk	BENJAMIN GLENDENNING
Comic Patron	LUKE FISHER
Piercer	CHAD COOPER
Bar Fly	JAYMZ "METAL LEGEND" COLLINS
Bartender	AARON "SMOKE" LEE
Bar Back	TANNER WISSMAN
Tony Todd Double	THOMAS WALKER
Shane Stevens Double	MICHAEL SOBRADO
Jed, The Gnome	BORIS, THE GNOME
Savior's Voice	SHANE STEVENS
Atomic Comic Patrons	BROOKE WHEELER DASH HOBBEHEYDAR MATT SANTUCCI
Screamers Patrons	ERIN JOHNSON HANNAH JOHNSON
Townspeople of Unity	AMBER POWELL BETHANY TRABER CONNIE CLEVINGER HANNAH DONAHEY HAROLD G BROWN JENI DONAHEY KENNETH JORDAN LORETTA MORALES MARTY HAGAN MICHELLE WINTERS MIKE NELSON TYLER KLINEDINST
Stand-In for Ms. Grant	ERIN JOHNSON

Stand-In for Ms. Murray	HANNAH JOHNSON
Art Director	GEORGE "BUZZ" O'BARTS
Art Dept. Production Assistant	MARC LARA
Digital Artist	CAMERON VANHOOK
Jonah's Reap Decay & Soul Scream Smoke Enhancements Visual Effects	BENTLIGHT DIGITAL
Skull City Mine Signage Design	JEFF MOSS
Scenic Artist	CAROLINE WOOD
Property Master	CHAD COOPER
Weapons Coordinators	CHAD COOPER BOB BURT
Fly Wrangler	SETH BRUNDLE
Wind Machine	VULTURE CITY MINE
Camera Operators	ADAM GOLDFINE N. SCOTT TRIMBLE
RED Camera Technician	JANAKI CEDANNA
First Assistant Camera	JANAKI CEDANNA
Second Assistant Camera 2nd Second Assistant Camera	JON CARSON ANDREW HENDRIX
Camera Production Assistant Additional Camera Operators	TORREY SPEER JON CARSON CLARE GRANT JILLIAN MURRAY
Moon Unit	
Camera Operator	ADAM GOLDFINE

First Assistant Camera	JON CARSON
Second Assistant Camera	NICK GALLEGOS
Tech Support	JAMES PHILIPS
Post Production Supervisor	ERNEST FAIRCHILD
On-line Editor	NICK GALLEGOS
Digital Master	G. DIGITAL SOLUTIONS
Colorist	SPENCER CRAYOLA
Assistant Editor	NICK GALLEGOS
Script Supervisor	JOE GRUBERMAN
Stills Photographer	JENNIFER MCCUEN
Behind The Scenes Director	CHRIS LAMONT
Behind The Scenes Editor	DENNIS VALK
Video Camera Operator	ANDREW HENDRIX
Sound Editorial, Design & Mixing Provided By	THE AUDIO SUITE Phoenix, AZ
Re-recording Mixer	STEPHEN HARRISON
Assistant Sound Editor	RYAN DAVIS
ADR Los Angeles	TREE FALL STUDIOS
Production Sound Recordist	RICK MACDONALD
Boom Operator	KEN CROSS
Gaffer	FRED GIBSON
Best Boy Electric	MATTHEW BOWMAN
Company Electrician	COREY ERWIN

Key Grip	GARY "SHAWMAN" SHAW
Best Boy	JEREMY "CRASH" WREN
Dolly Grip	XAVIER "OX" LUEVANO
Company Grip	MARK HARRISON
Day Player Grip	MIKE HEALY MASON MERCER
Production Coordinator	HEATHER O'NEIL
Assistant Production Coordinator	ALEX MACIAS
Location Manager	MICHAEL TANK
Key Production Assistants	JOE RUSSO LUKE FISHER
Set Production Assistants	CASEY FINGERHUT NICK LACONTE
Production Assistant	ED RUBASH
Swing Production Assistants	ERIN JOHNSON HANNAH JOHNSON
Assistant to Brian Pulido	JOE RUSSO
Key Make-Up Artist	ASHLYN MELANCON
Key Hair Artist	DANA VARGAS
Key Make-Up Effects Artist	MICHAEL PETERSON
Make-Up/Hair Artists	DAVID ANAYA EMILY ROWAN
Wardrobe Assistant	JENNIFER MCCUEN
Marketing Art Director	ERNEST FAIRCHILD
Movie Poster	ARTHUR SUYDAM

Character Posters	JEFF MOSS
Storyboard & Concept Artist	TONY PARKER
Graphic Designers	MIKE FLIPPIN JEFF MOSS MAYO TIRADO
The Graves Logo	CHAD SAVAGE
The Graves Website	VICTOR MORENO
Skull City Mine Website	MARK DUFOUR
The Graves myspace	JUSTIN WEISS
Promo Photos	DIANA PRICE MAYO TIRADO
Opening Title Sequence	JEREMY FRYE BEN GEIER
Closing Title Sequence	JEREMY FRYE THE ODD MACHINE
End Credits Crawl	DR. LEONARD PRICE
Writer's Consultants	HOWARD ALLEN MICHAEL STACKPOLE
Mischief Maker Studios General Counsel	MARK WEISS – Weiss & Moy, P.C.
Medical Consultant	TROY MCCARTHY
EMT	LORETTA MORALES
Security	ADAM HAMM MANUEL MORALES
Catering	Culinary Visions Catering, Wickenburg, AZ GREG & CRYSTAL CALLOWAY Catering Excellence,

Phoenix, AZ
CHRISTOPHER GREEN

Craft Services

TORREY SPEER
JEN WINTERBOTHAM

TECHNICAL DATA

COMPLETED: 2009

RUNNING TIME: 88 Minutes

FORMAT: REDCODE 4K 2:1

ASPECT RATIO: 1:185

FOOTAGE: approximately 3,522 feet.

SOUND: Digital Dolby SR

LANGUAGE: English