



brookstreet

PICTURES
presents

JACK BROOKS MONSTER SLAYER

(85 mins, 2007)

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Press kit and high resolution stills may be downloaded from:
<http://www.brookstreetpictures.com/jackbrooks/press>

QUOTES

"The kickoff for a horror-comedy franchise"

- Joe Leydon, Variety

<http://www.variety.com/review/VE1117935845.html?categoryid=31&cs=1>

"The next hope for a wriggly, oozing success..."

- Todd Brown - Twitch News

<http://twitchfilm.net/site/search/results/ba3a5c89a25ba77936acc8ecedaf928>

"a not-quite-so-low-budget homage to "The Evil Dead" and "Dead Alive" with a dash of "Buffy the Vampire Slayer" thrown in for good measure

- Gina McIntyre, Los Angeles Times

<http://www.calendarlive.com/printedition/calendar/cl-et-monster23jan23,0,3932501.story?coll=cl-calendar>

"A new classic in the horror/comedy/make-up-FX-on-the-rampage-genre"

- Michael Gingold - Fangoria

http://www.fangoria.com/ghastly_review.php?id=5755

"MONSTER SLAYER is only the birth of Jack Brooks and I pray we'll see another dozen of these films in the future...You want laughs, action, blood, guts, slime, creatures and a kick-ass anti-hero? You'll find it all in JACK BROOKS: MONSTER SLAYER"

- Mr. Disgusting - Bloody Disgusting

<http://www.bloody-disgusting.com/review/1803>

"If Jack Brooks was made in the '80s, it would be a cult classic by now."

- Jovanka Vuckovic - Editor-in-Chief - Rue Morgue Magazine

"I can't get enough of movies like this, they remind me of early Sam Rami and Peter Jackson

- Drea Clark, Slamdance

"Knautz and company pull out all of the stops and no monster lover worth his or her salt will be disappointed"

- Ryan Rotten, Shock Till You Drop

<http://www.shocktillyoudrop.com/news/reviewsnews.php?id=4348>

"Lean (slightly) mean, and boasting the funniest Robert Englund performance in quite some time."

- Scott Weinberg, FEARnet

<http://www.fearn.net/MCReviewDetailPage.aspx?catid=31&mid=12729>

FESTIVAL SCREENINGS



AWARD: Best Motion Picture
Midnight X-treme Program



AWARD: Audience Award
for Best Narrative Feature

TAGLINE

I used to be a plumber.

LOGLINE

Jack Brooks is an angry, young plumber who has repressed the memory of witnessing his family's brutal murder. Only when he unknowingly awakens an ancient evil, is Jack forced to confront his past, deal with the monstrous reality of the present and discover the true purpose of his inner rage.

SYNOPSIS

After witnessing the brutal murder of his family, Jack Brooks (Trevor Matthews) is left with an unquenchable fury that he is constantly fighting to control.

Now working as a local plumber and struggling in a relationship with his girlfriend Eve (Rachel Skarsten), Jack's life has become a downward spiral. One night, Jack attempts to fix Professor Crowley's (Robert Englund) old, rusted pipes, but unknowingly awakens an ancient evil. Lured by this demonic power, Professor Crowley discovers a monstrous black heart that quickly forces its way inside of him. Possessed by the heart now beating in his chest, the Professor starts a slow, gruesome transformation. It is at this moment that Jack realizes he can't run from his past, and quickly discovers the true purpose of his inner rage.

JACK BROOKS: MONSTER SLAYER

Some might say Jack Brooks: Monster Slayer was born four years ago when Trevor Matthews and Jon Knautz, met up with Patrick White. Others might say Jack Brooks: Monster Slayer was born in 2005 in Matthews' hot tub at his 1000 Islands cottage when he said to Jon Knautz, 'Let's do a monster movie.' But in the hearts of Matthews, Knautz, and White, they know Jack Brooks: Monster Slayer was born years before, on a series of Saturday afternoons watching Nightmare on Elm Street.

At the tender and apparently impressionable age of six, Knautz first saw the classic horror movie, Nightmare on Elm Street. He was terrified, but nothing, not parents nor common sense, could have made him stop watching it. "I was definitely too young to be watching something like that. And the result was, and still is, a full on addiction to scary movies."

PRODUCTION NOTES

Jack Brooks: Monster Slayer is the result of three filmmakers who just want to have fun. After Matthews and Knautz met up in 2002 and then joined up with Patrick White in 2004, they formed Brookstreet Pictures and made five short films: Apt 310, which earned Knautz the Best Student Picture Award at the 2002 Long Beach International Film Festival, Teen Massacre, Still Life which premiered at the 2005 Toronto International Film Festival and then screened at the 2006 Slamdance Film Festival, The Other Celia which premiered at the 2005 Palm Springs International Short Film Festival, and Moment of Truth which recently premiered at the 2007 Palm Springs International Short Film Festival, it was time to consider something bigger, better and, frankly, gorier.

"We started with a horror film as our first movie because you can have a \$20 million horror film that the fans will all go out to see or you can have a \$200,000 horror film and the fans will go see that as well," said Producer Patrick White.

"You can do crazy stuff because the genre allows for it and the audience is prepared for it; whereas with a serious drama, you have to be firing on all cylinders right out of the gate."

Together, Matthews, Knautz and White pooled their talents and threw themselves into the process of making their first feature film with such enthusiasm that everyone connected with the project soon found themselves deeply committed to the success of the film.

Jack Brooks: Monster Slayer began with a simple and classic concept: a heart in a crate, hidden away to protect the world from the evil within. The question was where should they go from there?

The recent trend towards R-rated torture porn in horror films caused Matthews, Knautz and White to look back to a time when it was fun to be scared. They also had a hankering to create a good old-fashioned monster ... or four. "We wanted to go back to fantastical horror, like Freddy Krueger who comes to you in your dreams, or The Fly or Evil Dead which has a supernatural or science-fiction basis. Some of those movies had scary moments to them, but for the most part, they are a ride. You follow a character for 90 minutes and have fun," White explained.

With that in mind, they hired screenwriter John Ainslie to start working on a script. Eventually Matthews, Knautz and White joined in on the process and somewhere between sixteen and eighteen drafts later, they were ready to make a movie. "It's an action/ comedy/ horror, in no particular order," said Knautz.

EPIC DREAMS

Director Jon Knautz's weakness is horror, whereas Trevor Matthews, who plays the lead as Jack Brooks and is the CEO of Brookstreet Pictures, had an appetite for epics, such as Braveheart. The two intersected with Jack Brooks: Monster Slayer in what Producer Patrick White calls "an epic in disguise." The beginning and the end of the movie veer boldly in the direction of a saga, with Jack Brooks himself at the centre.

"We wanted to give it a kind of "Indiana Jones" feel, which is what inspired the book ends of the film," said Knautz.

"I absolutely love The Maltese Falcon, especially Sydney Greenstreet's speech about the history of the falcon. I just love how it has such an epic story behind it. I wanted to take a similar approach with the story behind the evil heart in Jack Brooks."

While Jack is volatile, Trevor describes himself as laid back. "It was a fun character to play," Matthews recalls. "Jack is a confused, young man who grew up without his parents. The tragedy, which took place when he was eight years old, had become a repressed memory. He stood frozen in horror while it was happening until his father snaps him out of it by yelling for him to run and save himself. There was one last glance, when he stopped running and turned, that burned itself into his mind. Jack never forgave himself and has been running away ever since. His issue is that he felt responsible, as if somehow he might have saved his parents if he hadn't frozen."

ROBERT ENGLUND: THE MAN, THE MYTH, THE PROFESSOR

The first step in securing Robert Englund was the big one, the one that required chops. They had to send him a script. Then they prayed that he would read it. He did.

“I’d seen their short film, *Still Life*, which reminded me of a classic black and white *Twilight Zone* episode. I was really impressed. I read the script twice and saw the underlying humor all the way through. I said yes and I’m really happy I did,” said Englund. It all sounds so easy.

“There’s a lot of farce to this character of the professor,” continued Englund. “He starts out real and very matter of fact and as he’s possessed, I am able to abandon that and play into the farcical elements. At points, I was having as much fun as one might playing *Beetlejuice*. It’s parasitical possession of the character, a send up of ‘the alien within’ concept. It was fun for me at my age to do some physical comedy and crash around and set up the mutation at the end of the film.”

Curiously, while Englund has played a wide variety of unusual creatures before, he’s had few opportunities to ‘transform’, the last being a Dwight H. Little 1989 remake of *Phantom of the Opera*. “On *Jack Brooks*, I was really pleased with my expanding face look. It sets up the animatronic monster later on. There’s definite borrowing from *Jabba the Hutt* that’s whimsical and over the top and purposefully a little cheesy, but fun,” Englund explained.

“Some ideas, as fun as they are, don’t demand huge budgets, but are completely worth doing. A big budget would be gilding a lily. It doesn’t have to always be about high art or intellectually engaging the audience. Cheesiness has a little bit to do with funk, and it naturally has a welcoming warmth and coziness to it and I think there are certain films which are just fun and definitely have an appeal. *Jack Brooks: Monster Slayer* is like that - a lot of bang for the buck with a wonderfully funny cast. I love how Jon Knautz made every character slightly indictable.”

Jon Knautz characterized Englund as a walking encyclopedia of horror film and Englund lived up to the assessment. “My theory is that we’re in the waning days of brutal, sado-masochistic horror films like *Saw* and *Hostel* which were a direct reaction to horror films with lavish special effects, relying on special effects more than the story, the acting and perhaps even delivering the scares,” noted Englund. “The evolution of horror is structural. It’s hard to keep scaring an audience for 90 minutes or two hours, over and over again without some kind of release. I think back in the day when Sam Raimi and Wes Craven, and even Roman Polanski in *Fearless Vampire Killers*, put in some comedy, it was to let the audience laugh and then you can set them up again for the next scare. It’s easier to catch an audience off guard. And humour within the horror movie has become a subgenre of its own. Whether you have the *Evil Dead* films or the *Nightmare on Elm Street* movies or *Shaun of the Dead*, they are dark black comedy horror.”

ALL WORK AND NO RAGE MAKES JACK A DULL BOY

Jack is a plumber by day and a student by night, at the behest of his girlfriend, Eve, played by Rachel Skarsten. Skarsten describes her character as “extremely spoiled, self-centred, and

obnoxious. Being the love interest of Trevor's Jack was a lot of fun on and off set. We had great chemistry. Because Jack was constantly frustrated with Eve, we had a great time playing off each other's energy

Just as exciting for Rachel was the opportunity to work with Robert Englund, who she first encountered when she was ten years old and, together with her four year-old brother, they watched a Freddy Krueger movie. "I was so nervous before meeting him on set, but he was so sweet. And when he was acting, his face kept changing. I could have watched him non-stop because he would get into his character so deeply. All around, this was my favorite filming experience."

At night school, Jack's professor, played by Robert Englund, soon becomes a client. While getting supplies in town at the hardware store, Howard, played by David Fox, reveals the dark history of the professor's home. Fox, a veteran of stage and screen in Canada, notes that this was his first horror movie. It is a cameo role, but a rich one. "Howard is the old guy in town, like a town elder, and he is the holder of the oral history of the area. This is a classic role in horror films- the bearer of the legends, in this case the story of the long hidden crate which contains the evil."

Fox's knowledge of horror dates back to Friday the 13th, when it first was released, and even further back to Psycho, the classic Creature from the Black Lagoon and the acclaimed Gothic horror films starring Vincent Price such as The Pit and the Pendulum. "There is an operatic quality to the anticipation and the shock of a good horror movie. They don't have to be literal, like a drama, you can jump and skip through a story to the high points. Naturalism isn't necessary. Wide, wild jumps work beautifully. And this movie reminds me of sitting around the campfire telling ghost stories – it has that kind of quality to it."

MONSTER THERAPY

Jack Brooks, the central character in the movie, has a temper, born long ago when he looked on as his parents were killed by the Forest Troll, and through bloody trial-and-error, he works out his rage on the creatures he encounters. To that end, Brookstreet Pictures had to build the monsters Jack would eventually slay and to do so; they reached out to David Scott of Form and Dynamics.

"I had a blast on this show," said Scott. "This was the most fun, but the hardest work of any job in recent memory. I don't get the opportunity to make this number of monsters on any single show. It was a dream project."

All together, there were four monsters, but ultimately seven creatures built: the Cyclops, the Forest Troll, the Prof Monster and four different Mutants. "The Cyclops was a humanoid with body-builder references. The skin was the non-human element, being reptilian," explained

Scott. "The Troll was a humanoid again, but stripped down to a cadaver with an unnatural sense of sinewy musculature. I was inspired by the paintings of Zdenek Burian for this creature. The image was finished off with simian-like coarse body hair. The Mutants, which appear towards the end of the film, are all unique because their look is based on the actors playing them. They are animalistic to a degree. They are gory, twisted characters of each of the actors."

"There's one scene where Jack uses his rage to his advantage by crushing a Mutant's head in with a tank."

It's super violent and gory and I was very pleased with how it turned out. The Mutant is repeatedly smashed in the face and at one point we swap out the stunt guy with a fake Mutant head filled with black ooze. Basically by the end of Jack's rage fit there's not much left of the Mutant's head. Good times, I tell ya! recalled Knautz.

It was the monster that grew out of the character of the Professor, which was the greatest challenge. "We had to keep the face based on Robert Englund to keep it recognizable, but it was swollen and distended. The tentacles were inside him trying to get out, bursting through his body and tentacle appendages coming from his mouth. We likened it to an egg sack and anglerfish tongue. And the mouth! It had to be big enough to eat a human!"

"One of my favorite gags that David pulled off," said Knautz, "was a scene where the evil heart slithers down Robert Englund's throat. They had a fake neck applied to Robert's neck with air bladders inside to simulate the heart moving around under his skin. It was very effective."

ABOUT THE CAST

TREVOR MATTHEWS (Jack Brooks, Producer) Born and raised in Ottawa, Canada, Trevor Matthews is the son of technology magnate Sir Terrance Matthews. After studying Anthropology at Carleton University, he then attended the New York Film Academy where he graduated in 2002. Matthews first worked at March Networks before teaming up with the venture capitalist firm Wesley Clover as an advisor to the board.

In 2004 Matthews founded the independent film production company, Brookstreet Pictures Corp, with co-founders Jon Knautz and Patrick White. As CEO of this new company, Trevor jump-started his film career by producing a series of short films: Apt. 310 (which earned the Jury Award for Best Student Film at the 2002 Long Beach International Film Festival), Moment of Truth, Teen Massacre, Still Life and The Other Celia. He also played an acting roll in Still Life, Teen Massacre and Moment of Truth.

ROBERT ENGLUND (Professor Crowley) After five years of success in regional theater Robert Englund returned to the west coast where he had grown up. His very first audition landed him a starring role in the 1973 film Buster and Billie directed by Daniel Petrie. Far from living the classic hand to mouth existence of a struggling actor, Englund worked steadily through the 70's playing best friends, bad guy #1 and southern red-necks and starring opposite Henry Fonda, Susan Sarandon, Jeff Bridges, Sally Field and Arnold Schwarzenegger among others. In the 70's, regarded as the second Golden Age of American movies, Englund was privileged to work for such classic film directors as Robert Aldrich, Robert Mulligan, J. Lee Thompson, Bob Rafelson and John Milius.

During this time Englund was living in Malibu, fishing off his porch at high tide and surfing when not slogging through traffic on the seemingly endless rounds of interviews and call-backs that fill the days of every working actor. He guest starred in scores of TV shows as well as working alongside some of the biggest stars of that decade including Barbra Streisand, Richard Gere, Burt Reynolds and Charles Bronson.

Finally audiences could put a name to his familiar face when Englund was cast as Willie the friendly alien in the hit mini-series and subsequent weekly TV show "V". Within weeks, Englund went from questions like: "Didn't I go to high school with you?" to "Aren't you that lizard guy on TV?" Twenty years later Willie still generates fan mail from science fiction devotees both in America and around the world.

The series was a huge success. As a result Englund figured he would be eternally typecast as a sweet and lovable alien. To counter-balance this public image, he looked for a role that would allow him to demonstrate another side of his talents. During one hiatus from filming the series, he auditioned for a hot young director making an interesting low budget horror movie for the independent studio New Line Cinema. Englund's interview with Wes Craven landed him the role-playing the burn scarred dream demon Freddy Krueger in A Nightmare on Elm Street and launched him into horror history.

An international hit, the movie made New Line Cinema a major Hollywood player and prompted seven sequels and a syndicated TV series. The character of Freddy Krueger has appeared on talk

shows, comic books, rap videos, and even a cartoon appearance as a guest on "The Simpsons". There are numerous Freddy Krueger action figures, dolls, and attendant merchandising. Gottlieb came out with a very popular pin-ball machine based on the movies. Englund's portrayal of Freddy Krueger blasted him into the pop culture vernacular as heir apparent to the horror icons of the past, destined to stand alongside Bela Lagosi's Dracula and Boris Karloff's monster in Frankenstein.

In the mid 80's Englund starred in the hour-long network TV series "Downtown", a serio-comic look at parolees. The short-lived series also starred Blair Underwood and Marishka Hargitay. Acting on the small screen afforded Englund the opportunity to work with such diverse talent as Lillian Gish, Jack Warden, Sissy Spacek, Martin Balsam, Richard Thomas, James Earl Jones, Bruce Davidson, Lou Gosset and Lea Thompson.

The international success of "V" and the Nightmare on Elm Street sequels opened the door for film work abroad. Englund has starred in movies shot in such exotic locales as Budapest, St. Petersburg, Tel Aviv, Johannesburg, Madrid, Palermo, Bucharest and Zagreb. Englund is sought after as a guest at film festivals all over Europe and has served on juries and been celebrated with awards at festivals in Paris, Rome, Brussels and Sitges (Spain) to name a few. After over 60 feature length films, four TV series and countless episodic guest star roles, Englund is looking forward to continuing as a busy working actor.

RACHEL SKARSTEN (Eve) Toronto born Skarsten made numerous television appearances on shows such as "Little Men," "The Famous Jett Jackson," "Twice in a Lifetime," "Screech Owls," and "Tracker" before landing the lead role in the feature film Virginia's Run opposite Gabriel Byrne. She moved to Los Angeles to take the lead as Dinah Lance in the TV series "Birds of Prey." She then took time off to do a double major in English Literature and Classical Studies at Queens University before returning to star in American Pie Presents: Beta House.

DAVID FOX (Howard) has won accolades for his stage performances across the country--a Toronto Dora Mavor Moore Award for Michael Healey's The Drawer Boy, a Maritime Merritt Award for Michael Cook's Jacob's Wake, and an Edmonton Sterling Award for Paul Quarrington's The Invention of Poetry. He has been nominated on six other occasions over the years. In the early 1970's, Fox was part of the vital collective theatre movement in Toronto at Theatre Passe Muraille, creating-- among other works-- The Farm Show, and 1837: The Farmers' Revolt. His focus on new Canadian work continues to this day.

Over the years, David has worked such filmmakers as Guy Maddin (The Saddest Music in the World), Peter Mettler (The Top of His Head), Sir Richard Attenborough (Grey Owl), Patricia Rozema (When Night is Falling--Genie Nomination, Supporting Role--) Chris Grismer (Clutch), Fabrizio Filippo (The Human Kazoo), and Jeremy Podeswa (Fugitive Pieces). On television, Fox played the tile role in Shakespeare's "King Lear"; for five seasons he played teacher Clive Pettibone on "Road to Avonlea." He has appeared in such series as "Due South," "The Eleventh Hour," "Poltergeist," "This is Wonderland" and "Puppets Who Kill"; He worked with W.H. Macy in the TV film "Reversible Errors," and Lou Gossett Jr, in "For Love of Olivia." He recently completed

work on "H2O II: Trojan Horse", directed by Charles Binamé.

Recently he has played Father Brown in the CBC/ Sienna Films pilot "The Altar Boy Gang," Ivison in CBC's six part series, "Northern Town," directed by Gary Burns; and the lead in "Across the River to Motor City," created by Bob Wetheimer, directed by Michael de Carlo and produced by Chum/City and David Devine:

STEFANIE DRUMMOND (Janice) is a graduate of Sheridan College and the University of Toronto's Acting Program. She is a member of the sketch troupe My First Crush. She is a member of the mainstage cast of Bad Dog Theatre's Theatresports. She has appeared in It's Me Gerald, Mean Girls and Kevin Hill. Stefanie is also a recent Bessie nominee for best performance.

JAMES A. WOODS (John) trained at the New York Lee Strasberg Institute before returning to his native Montreal to pursue an acting career. James' recently starred in Hatley High. Additional film credits include TVA Films theatrical release, Eternal and the Ed Solomon directed Levity.

James' TV credits include Seriously Weird (YTV/ITV) Big Wolf on Campus (Fox Family), Undressed (MTV), Fries With That (Tele-Action), Sexual Anthropology (Showcase/Oxygen) and Galidor (Fox).

DANIEL KASH (Guidance Counselor) Son of Opera Icon, Contralto, Maureen Forrester and violinist Eugene Kash, Daniel Kash has an extensive filmography with credits that include: Magic Flute Diaries, One Way, Lucky Number Slevin, Cinderella Man, The Good Shepherd, Cold Creek Manor, and The Tuxedo. On television, Cash has starred in "The Dresden Files," "A Taste of Shakespeare," "Angela's Eyes," "Puppets Who Kill," and "1-800-MISSING." He received a 1993 Gemini nomination for Best performance by an Actor in a Dramatic Series for "Gross Misconduct," and was nominated for Best Short Film at the 2001 Montreal World Film Festival for Germgirl, which he directed.

ABOUT THE FILMMAKERS

JON KNAUTZ (Director, Co-writer) was born in Ottawa, Canada. He attended the Summer Institute of Film and Television for both beginning and advanced directing. In 2002, Jon completed the Film Foundation program at the Vancouver Film School. Upon graduation he wrote and directed the short film *Apt. 310*. The film went on to play eleven film festivals, garnering two awards for best short film, including the Jury Award for Best Student Film at the 2002 Long Beach International Film Festival. Based on these successes Jon received a grant from the Ontario Arts Council to co-write and direct the short film *The Other Celia* (2005), followed by the critically acclaimed *Still Life* (2005). Both films played numerous festivals and Jon was awarded Best Director for both *Still Life* and *The Other Celia* at the Malibu Film Festival in 2006. He also co-wrote and directed *Teen Massacre* and *Moment of Truth*.

PATRICK WHITE (Producer) was born in Amherstburg, Ontario, Canada. After obtaining his BA from the University of Windsor in Communication Studies, he was awarded an esteemed scholarship to attend the Vancouver Film School for Film Foundations. There White met Jon Knautz in 2001 where they collaborated on the award-winning short film, *Apt. 310*; the two reunited in 2004 when White produced their next short film, *The Other Celia* as well as the highly praised internationally recognized short film *Still Life* (2005). White and Knautz teamed up with Trevor Matthews to form Brookstreet Pictures Corp for which White serves as Producer and Director of Operations.

NEIL BREGMAN (Producer) is President and founder of 28-year old Sound Venture Productions, one of Ottawa's largest and most successful independent film and television production companies.

Originally formed in 1980, Sound Venture Productions started as the first radio commercial and audio production company in Ottawa. In 1989, Sound Venture turned its focus to the bigger challenge of competing in the international world of film and television production.

Under Bregman's direction, Sound Venture has established itself as a leader in the production of performing arts, documentary, cultural, and children's programming. Bregman continues to produce new programs every year, adding to the 250+ hours of proprietary titles in Sound Venture's catalogue, all of which are self-distributed. Bregman acts as Executive Producer on all of these programs, as well as a Producer on most of them.

Since 2002, Sound Venture has aggressively expanded into the world of film and television movie production, promoting Ottawa as a viable production centre for TV movies, serial dramas and feature films. Today, with over 30 movie credits under his belt, Bregman has helped establish Ottawa as a viable production centre for film and television drama.

Bregman has been an active member of the national industry, having sat on the Board of Directors of the Canadian Film and Television Production Association (CFTPA) for 9 years, acting

as Treasurer as well as participating actively on many other committees.

JOHN AINSLIE (Co-Writer) began his career as a freelance editor while writing and directing his own short films, including "Billy & Nancy" which screened on a panel at the Whistler Film Festival. His work took him to Milan, Italy to the advertising firm Inner Space.

In 2006 Kodak awarded John the Whistler Film Festival Borsos prize for Best Cinematographer for his work on the feature film "Sk8 Life". John continues to write and direct short films including his latest "Gut Shot". In 2005 he co-wrote the feature length screenplay "Jack Brooks: Monster Slayer" starring Robert Englund and produced by Brookstreet Pictures.

Currently he is busy writing and directing interactive content for Season three of the W Network series "The Smart Woman Survival Guide". In his spare time he's writing his second feature film, a thriller called "The Closet" and developing a comedy television series about the antics of a dysfunctional used car lot.

JOSHUA ALLEN (Cinematographer) is a cinematographer for both film and video, shooting all types of programs and formats. His bold yet elegant style of lighting and use of color combined with his compassionate and collaborative spirit results in a director of photography that consistently exceeds expectations and creates moving images with a rare sensitivity.

Raised in Long Beach, California, he moved to Toronto with his family at age eleven. His passion for filmmaking began at York University's Department of Film & Video, where he garnered many awards during the course of his studies, including the Academy of Canadian Film and Television's Kodak Cinematography internship.

Since graduating, he has shot several short films, commercials, music videos, television programs, and other industrial/corporate and experimental videos. One such short film, entitled "Pop Song", premiered at the 2003 Toronto International Film Festival in the Perspective Canada program, and was the topic of an article in the October 2003 issue of Kodak's "In Camera" magazine. Additionally, he has shot many other successful short films that continue to be screened in film festivals around the world.

Joshua completed a series of music videos for the internationally acclaimed group Grandaddy, which accompanied their live performance and were projected on stage during the band's tour. He also shot music videos for two of the singles from their album "Sunday" entitled "El Caminos in the West" and "The Nachure Anthem", which were internationally broadcast. Additionally, Joshua has shot several music videos for the up and coming, cutting-edge music video and commercial production house, Soft Citizen (a sister company of Radke Films). There, he shot several very successful music videos for artists such as Masia One, one of which was nominated for the 2005 MuchMusic Video Awards for the Best Rap Video category.

In 2005, Joshua shot a totally unique experimental film for the Italian photographer/filmmaker Olivo Barbieri entitled, "Site Specific: Las Vegas 05". This film featured some striking visuals shot

handheld out the open door of a helicopter one thousand feet above Las Vegas, the Grand Canon, the Hoover Dam and the surrounding regions. The film has gone on to be screened thus far in the 2005 Toronto International Film Festival and the 2006 Sundance Film Festival.

In his own words: "Many cinematographers can paint a pretty picture, but it takes heart to create images which go beyond mere appearances, and evoke an emotional response in the viewer. I believe the beauty of an image should be judged by how effectively it conveys the appropriate feelings to the viewer. I therefore strive to create images with heart. Images which are, simply, right. To quote Antoine De Saint Exupéry, It is only with the heart that one can see rightly; what is essential is invisible to the eye".

Joshua Allen currently resides in Toronto where he continues to hone his craft.

DAVID SCOTT (Creature Design) Primarily a self-taught makeup and effects artist, Toronto born David Scott (Form & Dynamics) has been creating creatures and makeup effects for film and television since 1987. Early work included a string of TV and direct to video movies and numerous television episodes of such shows as Friday the 13th the Series, FX the Series, Goosebumps and Witchblade. Following these David had the opportunity to work on more notable feature films such as Ginger Snaps, Jason X, and Don't Say a Word.

During his career David has worked for three Oscar winning makeup artists and contributed makeup and effects to such hit films as, Dawn of the Dead, Resident Evil: Apocalypse, Wrong Turn, and Outlander, as well as Terry Gilliam's Tideland and Zack Snyder's 300. In 2007 David returned to series television work, this time producing makeup effects and surgery simulations for upcoming Discovery Channel series We Can Rebuild You. After two decades in the motion picture industry as an effects artist, David is broadening his ambitions to include writing and directing and is currently working on his own first feature.

RYAN SHORE'S (Composer) diverse background of classical, jazz and contemporary music, combined with his ability to be highly collaborative, has quickly moved him to the forefront of the most sought after film composers today. His recent films include Prime (Universal Pictures), starring Meryl Streep and Uma Thurman; Numb starring Matthew Perry and Mary Steenburgen; Harvard Man (Lions Gate) starring Sarah Michelle Gellar and Adrian Grenier; Scout's Honor starring Bill Murray and Alec Baldwin; and Kettle of Fish starring Matthew Modine and Gina Gershon; and Vulgar (Lions Gate), produced by Kevin Smith. He also recently composed original on-camera music for Fur (New Line Cinema), starring Nicole Kidman and Robert Downey, Jr., for which he was seen in the film performing his original music. In addition to scoring for film, he plays saxophone, clarinet and flute, and has toured with Matchbox Twenty (including a special street performance on The Late Show with David Letterman).

MATTHEW BRULOTTE (Editor) began collaborating with Jon Knautz early in his career when he produced and edited Teen Massacre (2004). He teamed up with Brookstreet Pictures in 2005 to edit the short film Still Life, which has won several prestigious awards and played

numerous festivals, including the 2005 Toronto International Film Festival, the 2006 Clermont-Ferrand Short Film Festival and the 2006 Slamdance Film Festival.

JASON MACISAAC (Production Designer) makes his debut as a Production Designer for a feature film with *Jack Brooks: Monster Slayer*. Previously, he designed for the short film, *Skinheads*, directed by Michael Vass, which won the VIFVF Award for Best Student Film at the 2007 Victoria Independent Film & Video Festival. He also was the set decorator for the comedy, *Run Robot Run*, directed by Daniel O'Connor.

CAST AND CREW

Starring
TREVOR MATTHEWS
RACHEL SKARSTEN
DANIEL KASH
With
DAVID FOX
And
ROBERT ENGLUND

Directed by
JON KNAUTZ

Produced by
PATRICK WHITE
TREVOR MATTHEWS
NEIL BREGMAN

Executive Producers
TERRY & ANN MATTHEWS
&
WESLEY CLOVER INTERNATIONAL

Story by
JON KNAUTZ
TREVOR MATTHEWS
PATRICK WHITE
JOHN AINSLIE

Screenplay by
JON KNAUTZ
JOHN AINSLIE

Edited by
MATTHEW BRULOTTE

Director of Photography
JOSHUA ALLEN

Music Composed, Orchestrated and Conducted by
RYAN SHORE

Sound Design by
DAVID G. EVANS

Special Effects & Creature Design by
DAVID SCOTT
FORM AND DYNAMICS

Production Design by
JASON MACISAAC

U.S. Casting by
DON CARROLL

Casting by
JENNY LEWIS, C.D.C.
SARA KAY, C.D.C.

TECHNICAL DATA

Completed: 2007

Running Time: 85 mins.

Format: 35mm Colour

Aspect Ratio: 1:1.85

Reels: 5

Footage: 8245 FT

Sound: Digital Dolby SR

Language: English