



# SINISTER 2

## Production Notes

**Directed by**

**CIARÁN FOY**

**Written by**

**SCOTT DERRICKSON & C. ROBERT CARGILL**

**Produced by**

**JASON BLUM, p.g.a., SCOTT DERRICKSON, p.g.a.**

# SINISTER 2

## Synopsis

**Sinister 2** is the chilling sequel to the 2012 sleeper hit horror movie. In the aftermath of the shocking events in *Sinister*, the evil spirit of Bughuul continues to spread with frightening intensity. The new story is a scary, suspenseful race against time to save a family from falling prey to the madness, movies, and murder conjured by Bughuul and his foot soldiers, the ghost kids.

9-year-old twins Dylan and Zach Collins (portrayed by real-life brothers Robert and Dartanian Sloan) have been spirited away by their mother Courtney (Shannyn Sossamon of *Wayward Pines*) to a rural house in Illinois. The home and property are just isolated enough to evade Courtney's estranged husband Clint (Lea Coco), who has abused her and Dylan. This protective mother is unaware that the house itself is marked for death...

...but Ex-Deputy So & So (James Ransone, reprising his *Sinister* role), now a private investigator, has deduced that the family's hideout is the next manifestation spot for Bughuul. Determined to avenge the tragedy he was privy to while on the police force, So & So journeys to the rural residence, intending to burn it to the ground and thereby end Bughuul's chain of death. Finding Courtney and the twins there, he realizes that they are in danger from Clint and that he must step in to help them before he can implement a plan of attack against Bughuul.

What neither Courtney nor So & So are aware of is how the ghost kids have already been unsettling Dylan with their disturbing "home movies," each more sinister than the last...

A Gramercy Pictures presentation in association with Entertainment One and IM Global of a Blumhouse and Steady Aim production. **Sinister 2**. James Ransone, Shannyn Sossamon. Casting by Terri Taylor, CSA, Claire Simon. Music by tomandandy. Costume Designer, Stephani Lewis. Edited by Michael Trent, Tim Alverson, ACE. Production Designer, Bill Boes. Co-Executive Producer, Bailey Conway. Executive Producers, Brian Kavanaugh-Jones, Charles Layton, Couper Samuelson, Xavier Marchand. Produced by Jason Blum, p.g.a., Scott Derrickson, p.g.a. Based on characters created by Scott Derrickson & C. Robert Cargill. Written by Scott Derrickson & C. Robert Cargill. Directed by Ciarán Foy. A Gramercy Pictures Release.

# SINISTER 2

## About the Production

Beyond its sleeper hit commercial success, the 2012 movie *Sinister* also garnered acclaim from critics and at film festivals.

“It worked on two levels,” remarks producer Jason Blum of Blumhouse. “It was a scary movie. But tucked into that very commercial horror movie was an independent drama about the choice between career and family.

“When considering making a sequel, I believe the most important thing is to get the author of the first movie involved. My biggest job at that stage is trying to convince the people who were smart enough to come up with the original idea, Scott Derrickson and C. Robert Cargill, to stay with it. While Scott’s schedule didn’t allow for him to direct **Sinister 2** [as he had the original], he got involved in writing and producing it, so I felt we could move forward.”

Derrickson wrote the sequel’s screenplay with Cargill, with whom he had scripted the original film. Derrickson offers, “Cargill and I, having seen many horror franchises, were committed to writing the kind of horror sequel *we would like to see.*

“That proved to be a lot more difficult than I think either of us expected. We discarded more chunks of writing on this script than for anything I’ve done in my career. It was a hard screenplay to write, to get right.”

The screenwriters persevered because, as Derrickson notes, “We had put a lot of effort in writing the first movie, and people responded to it. We felt we had layered in a lot that we could build upon.

“The horror sequels that I have really enjoyed, like Jason’s *Paranormal Activity* and *Insidious*, tend to expand on the mythology that made the first film effective. They deepen your appreciation of the original movie by retaining elements that you loved from the first one, while also surprising you by not being imitative.”

A breakthrough for the screenwriters came when “we found a different point of view we could tell a new story from,” says Derrickson. “*Sinister* was a horror movie about watching horror movies, and that had more power than maybe I’d even intended. Whenever I see sections of the ‘home movies,’ they still creep me out. So these became even more of a conscious presence in the sequel; Bughuul’s stealing children’s souls and compelling them to make the kill films – those homicides through art – are a big part of the storyline in **Sinister 2.**”

Blum adds, “For the second movie, we knew that Bughuul had made such a powerful impression as the villain in the first movie, everyone wanted him back.”

Ciarán Foy was drawn to join the *Sinister* team as director of **Sinister 2** because “this story is all about exploring the mythology behind Bughuul, beyond what was in the first movie.”

Bughuul is back as the twisted visionary behind the nightmarish kill films, with the slayings caught on camera by the victims’ children whose souls he has conscripted. While expanding the mythology,

Derrickson and Cargill also sought consistency by setting the story in another isolated home where horrible murder has occurred.

Derrickson reminds, "In the first movie, Ex-Deputy So & So – he went unnamed – figured out too late how Bughuul is out there doing these ghastly things. So & So is now trying to track down potential victims because he knows the pattern of how this entity, this pagan deity, chooses his victims.

"He intends to burn down the next site where the pattern will occur, and it's an abandoned farmhouse – but someone has moved in. He feels he has little choice now but to get involved in the lives of this mother and her two boys, who are already on the run from her abusive marriage, yet he can't tell them the horrible secrets he's privy to."

Unlike Ethan Hawke's character of Ellison in *Sinister*, Shannyn Sossamon's character of Courtney in **Sinister 2** has no idea that she has resettled her family to a place where murder had occurred. Derrickson explains, "She's a woman who has recently fled from the husband who badly mistreated her and her boys, twins named Dylan and Zach. It's through the two kids that we come to find out where they're taking refuge was the site of a Bughuul disciples' murder – and of another of the horrific kill films.

"So in the new movie, children play much bigger roles; their point of view is much more significant than it was in *Sinister*."

Blum adds, "I very much liked the idea of following a mother, seeing her struggles and the demons that she's fighting; that's another inventive departure from the first movie."

Sossamon reflects, "The drama of what this mom is going through – I'm a mom myself – felt very real. I'd done a couple of horror films and really didn't ever want to do another because they're draining, but this script was very good.

"What sealed it for me was meeting Ciarán Foy. We talked for over an hour and a half, and just really hit it off. We had great a discussion about the character and the story, and what he was going to do with the script. Then I watched his film *Citadel*, and I was impressed with it. I felt comfortable, so I followed my gut and signed on."

Foy says, "Especially with Shannyn playing her, Courtney is not a female version of Ethan Hawke's character. She's on her own track – and so too are her children."

Sossamon elaborates, "Courtney is experiencing her own horror in a bad marriage. She's protective of her two boys, and makes the decision to save herself and them by going on the run from Clint, the abusive husband and father.

"The character from the first film, So & So, is someone Courtney doesn't know at all – much less that he has become driven to solve the Bughuul mystery. When his findings lead him to the abandoned house in which we are hiding, his instinct is to protect them from what they're running from. All the while, he is trying to solve and deal with this horror that he can't quite say out loud."

The actress reveals, "Courtney wonders if she can trust him because that's a big part of who she is. The scariest parts for me on this movie were the scenes with the ex-husband. I struggled with those in pre-production and when we finally filmed the scenes."

Actor Lea Coco, cast opposite Sossamon as Clint, offers, “This character is far from my own personality, but it was fascinating to explore the dynamics of someone who is abusive; I considered Clint’s background, and how this mentality was probably handed down. Clint wants his family back together, but his need to be in control is the insight into the character. That need obsesses him, and I read up on how it is typical in abusive relationships; the victim is somehow made to feel like it’s their fault, which makes it harder to break out of the cycle.

“Shannyn Sossamon was amazing. Oftentimes, when you’re supporting the leading lady, the rule of thumb is to be good on all your takes because they’re going to use the one that *she’s* good in. Well, Shannyn is good in every take; it’s rare to work with an actor who has such an extraordinary vulnerability. She is completely open and present.”

Derrickson praises Sossamon’s “warmth, a quality that comes across in the roles she plays. That was a crucial for this role, so the audience would empathize with her situation and believe in Courtney’s love for her children.

“In this story, we get to experience through one of the twin boys, Dylan, what we didn’t with Ellison’s daughter, Ashley, in the first film: the child getting access to the kill films, with the ghost kids very much present. The scenario is similar, but this time the viewer is witness to what’s unfolding. There are once again five ghost kids in the story, but these are not the same ones from the first movie, because they are connected to a different murder – and are already in contact with Dylan early on.”

Actor James Ransone, who reprises his role of So & So, muses that “Shannyn’s character has a whole family existence that, like Ethan’s character, is grounded in reality; in both movies, the supernatural element runs parallel to the family situation – and, by the way, both movies should invite people to question what their kids are watching.

“My character is now disgraced, because he became by default the prime suspect in what happened at the end of the first movie. He’s been discharged as a deputy, and is working as a private investigator while pursuing the crimes that Ellison was looking into.”

He clarifies, “In *Sinister*, it was So & So who put together that the unsolved murders are connected to the houses into which people have moved. He is determined to get to the next house in Bughuul’s spider web, and destroy it as a pre-emptive strike. He’s been told by the realtors that it’s vacant, but he finds Courtney and her two sons there – and instantly feels bound to them.

“My character’s obsession picks up where Ethan Hawke’s character’s ended. So & So has a guilty conscience and he attempts to correct mistakes in his past.”

Derrickson states, “**Sinister 2** is a true sequel: it builds directly upon the first one because James’ character didn’t get closure at the end of the original *Sinister*. He broke the case and figured it all out literally minutes too late. He is haunted by that, so we pick up his story as a character living with the ghost of this horrific thing that he and no one else understands.

“James got the part on the first movie because he was able to do the subtle comedy but also bring some weight and seriousness to the character. He helped create the character during shooting, and now we get to see him do even more with it.”

Rounding out the cast of **Sinister 2** are the Sloan siblings, Dartanian and Robert. “They’re technically not twins,” comments Sossamon; the two young actors playing identical twins are in fact fraternal triplets. Robert and Dartanian have a sister, Anastasia, who visited the set but does not appear in **Sinister 2**.

Derrickson reports, “They were so good, and we thought that we would never find a pair like Dartanian and Robert. We were prepared to rewrite the characters to be brothers rather than twins. But we got lucky!”

Sossamon enthuses, “They’re well-adjusted kids and great actors as well. They’re not identical, and they’re actually quite different. I would joke around with them that they should switch characters...”

Dartanian “Dart” Sloan, who can be distinguished from brother Robert through, among other characteristics, lighter brown hair, reveals, “I was really excited to get the chance to be in this film; I’d never done a horror movie before. But we do a haunted house every year for Halloween; we like to scare people.

“I have not seen *Sinister*, and I don’t think my mom will let us see **Sinister 2** because it is going to be even more gory and scarier!”

Robert Sloan adds, “We were allowed to watch a trailer of the first movie, and that was pretty freaky. We only just got to watch our first horror movie, *The Sixth Sense*, to prepare for making **Sinister 2**. We were allowed to watch it because my character, Dylan Collins, sees ghosts of children and paranormal things – a little like the kid in that movie.

“Dart and I read the **Sinister 2** script. It wasn’t scary to read, but, when all the blood and music and sound effects are added in, it’s going to be much more intense. I do not think we will be seeing this movie once it’s finished.”

Dartanian reveals, “In **Sinister 2**, I play Zach Collins, the more competitive twin brother. Zach always has to win at everything, even if it’s just a race to the house. In real life, sure, we compete occasionally, but it’s not mean-spirited; when we play hockey, Robert is a better defenseman.”

Robert says, “My character of Dylan is very shy. He’s the one who sees the ghost kids; Zach says he sees them.”

Dartanian adds, “In the beginning of the story, Dylan is encouraged by these ghost kids to commit murder, since Bughuul is the monster who got the ghost kids to kill their families and took their souls when they did. But there’s a twist...”

Robert hints, “The five ghost kids made films of the killings they did, so when the Collins family moves into the abandoned house, the ghost kids need to convince one of the two brothers to do the same – or else Bughuul will be angry.”

Sossamon explains, “Courtney is very disturbed when she sees one of the boys behaving in a manner that reminds her of the boys’ father. She doesn’t think, ‘it’s paranormal;’ she is haunted by the real-life roots.”

The screenwriters made sure to root the new situations within the established parameters of the previous film. Derrickson notes, “The suspense for the audience is that they know from the first movie if the psychological seduction through these kill films is complete, then this family will die at the hands of one of their own. It’s the quieter, meeker kid – Dylan – that the ghost kids go after to influence. As the story unfolds, the relationship between the two brothers and what they believe about these ghost kids becomes a big point of tension between them.”

Foy remarks, “In any genre film, you have to find the human angle; once you identify that personal way in to the story, whether as a filmmaker or as an audience member, there will be resonance.

“*Citadel* was based on things that happened to me. So I approached **Sinister 2** as a story of two brothers; there’s a personal angle in there for me, about growing up and sibling rivalry.”

On-screen sibling rivalry notwithstanding, the Sloan boys were a united front on the **Sinister 2** set – not least because state law required them to receive three hours of schooling daily, in 20-minute increments. Additionally, as with any major film or television production, while Foy and his crew would set up a shot the Sloans stepped away and stand-ins stepped forward...

...but these were no ordinary stand-ins. The crew saw double again, mirror images in the persons of identical 22-year-old female twins Emily and Elizabeth Hinkler, who were quickly dubbed the “stand-twins.” Derrickson marvels, “They were unusual in that they share 99%+ genetic make-up.” The Hinklers have participated in genetic testing and research since childhood; one of their distinguishing factors is that while Emily is right-handed, Elizabeth is a southpaw.

Sossamon admits, “I would stare at them; they were so beautiful. If you looked up the definition of ‘twin’ in the dictionary, there could be a picture of those two; you could not tell them apart.”

Dartanian adds, “The fact that our stand-ins were women, and were 22, was pretty cool!”

It was feasible because the actress sisters each stood just under five feet, wore their hair like the 4’6” Sloan brothers, and were comparably fair-skinned. The moviemakers were so impressed by their presence, and by their professionalism, that the Hinklers were given on-screen roles in the kill films.

Elizabeth Hinkler offers, “We’re often cast as boys or as gender-neutral. It was awesome getting this job, although we’re not into scary movies.”

Emily Hinkler adds, “When we go in for National Institute of Health research sessions, we’ll just be ourselves.”

To guide both younger and older performers and to orchestrate the terror, Blum states that “we were fortunate to have Ciarán Foy as director. It was Scott Derrickson who found Ciarán, actually; he had seen *Citadel* and loved it.”

Derrickson offers, “In looking for someone to direct the sequel, I looked at a number of films. We had already communicated on Twitter after I had seen *Citadel*, and I realized that Ciarán had an aesthetic sensibility which would fit **Sinister 2**: creating horror tension while also emphasizing performance, telling the story through the actors.

“Plus, he’s very confident as a director; he had worked on a budget; and he had directed kids. Most of all, in talking to him, I felt that he really understood what Cargill and I had written, and that he would convey the *Sinister* mythology well.”

Production began in August 2014 in Chicago, and Derrickson was on hand for the start. He remembers, “Watching Ciarán rehearse scenes and then filming takes that first week, my instinct may have been to run in and give him pointers. But as I would watch him do more takes, I would see him get at the exact things that I’d want to do; I saw he was indeed the right guy for this job.

“What I also realized – and so did Cargill – was that the shooting style of *Citadel* reminded me of my own approach to shooting.”

Ransone allows that he and Foy “got along well because we have a similar sense of humor. I gravitate to people who come from working-class backgrounds and then move into creating for an art form; for me, there’s a shared language and a sensibility.

“I was impressed at how he wasn’t inclined to play up the supernatural elements; the story comes first for him. He’s definitely interested in making the scares work, but they must pay off the story.”

The Irishman, who had directed his first feature on location in Scotland a few years prior, now found himself an hour out of Chicago with the Kankakee County landscape standing in for rural farmland; scenes were also filmed at the historic Chicago Studio City (CSC) soundstages. But the location lensing allowed for a timeless environment that could envelop the Collins family and pave the way for Bughuul.

The abandoned house, itself a central character in **Sinister 2**, was indeed empty; its owners had left the white-shingled house behind while they relocated. The only problem with the modest dwelling was that it was not adjacent to a church, as called for in the story. What did sit behind the home on a barren stretch of road was a red barn...

...which production designer Bill Boes and his team refashioned into a church. He relates, “The barn had a grain silo, and was this sort of rusty, red color. Ciarán keyed into that and said, ‘It’s already a dark red, like dried blood, like something horrible had happened there.’

“We had to cut out windows in the side of the barn to replicate church windows in a more gothic style, and we covered the silo on two sides to look like a church steeple.”

The church conveys no religious symbolism in the story, but it was specifically written into the script as iconography; Derrickson reveals that “it was inspired by a place where I grew up, in the Denver suburb of Westminster, Colorado; there is this red church, a monastery, atop a hill. It is notorious for being haunted and it overlooks the whole valley just below it. On Halloween, people would hang ‘bodies’ up in the spire; I would see this on the way to school and have nightmares later.

“So this church being in **Sinister 2** holds no religious connotations; it is purely imagery, and Courtney hopes for some measure of sanctuary there with her kids, not knowing its dark history that binds it to the Bughuul horrors.”

For the church and house interiors, yet another set of “twins” was called for; Boes and his unit built a pair of interchangeable sets on the stages at CSC. He reveals, “We scouted about 10 churches to shoot in, but



no church wanted to have bloody bodies on their floor. We realized we had to build our own church, and we made two, with the walls being detachable. We would re-use scenery, reconfiguring the walls; it was like origami in that the thing would unfold and then we would put it back together.”

Specifically scripted for iconography as well as story and mythology was the movie’s key prop; Boes designed and built a 16mm film projector. Meant to be from circa 1928, the projector is adjoined by a vinyl record turntable with a gramophone. Through this combo machine, the characters and the audience experience the kill films.

Derrickson muses, “It doesn’t tap into any realistic fears, yet the imagery and atmosphere that you can create with the physical film material and the sound of the projector does make for a sense of dread. The *sound* of the projector itself, that ‘thwap, thwap, thwap’ of the film reel as it unwinds, can be utterly disturbing when you pair it with something horrific being projected.”

16mm is not the only departure from the first movie’s 8mm “home movies;” the creepy attic where kill films unspooled in *Sinister* has been superseded by an even more discomfiting “screening room” for **Sinister 2** – a crawlspace inside the rectory home connected to the church.

Boes asserts, “The kill films were really scary in the first movie, and in this one they’re even more so; they are more complex. Ciarán wanted them to be creepily creative – and even grainier than before.”

**Sinister 2** was filmed using ARRI’s Alexa digital camera with a 4:3 sensor and Cooke Anamorphic lenses; however, the kill films were shot on 16mm Kodak 7219 film stock using an Arriflex 416 camera with Zeiss super speed primes and Canon zooms on a 4:3 aspect ratio.

Foy remarks, “Most people these days would use just one camera format to shoot the entire movie, and then digitally alter the footage of the kill films to simulate grainy film stock. We chose to shoot the kill films on film, to give them that eerie reality.”

One of the production’s most crucial scenes takes place in a cornfield. Boes says, “We found a farmer in rural Illinois who told us that we could cut up his field. Within it, we mapped out a space about 80 feet in diameter where we could make a circle. So in the middle of nowhere, in a real cornfield, we staged a scene which would have frightened anyone who happened on it unawares.”

“The circle motif was something that Ciarán and I had talked about in our first meeting; I started drawing this skull shape and then said two piles of hay could look like eyes on the skull. Ciarán loved it, and we agreed that we’d see it through.”

When it came time to dress and shoot the sequence – with the camera aloft 75 feet in the air on a crane – hay had indeed been baled into piles to look like eyeballs, as well as a nose. Boes adds, “A truck then appears in the shot, backing into the frame so as to look like the mouth. So, subliminally, you are seeing a skull...

“...or maybe Bughuul’s face, which we also tried to effect when we shot in the crawlspace; there’s a staircase and pieces of wood at angles, and with two pipes together it implies Bughuul’s look.”

In *Sinister*, the scripting revealed the kill films’ recurring symbol as that of an obscure pagan deity dating back to the times of ancient Babylon and named Bagul, with mythology identifying this being as the Eater

of Children, a god of darkness who consumed the souls of human children to sustain his own immortal life force.

Since Derrickson and Cargill had provided little additional detail, online commentary on the movie has posited that the screenwriters came up with the name Bughuul by combining a deity called Bugbear with “ghoul.” Derrickson states, “Bughuul was a total fictional construct. Cargill knows a lot about pagan mythology, so he had some sources of inspiration – but it’s essentially made-up.”

The duo therefore opted to deepen Bughuul’s historical imprint in the sequel; in keeping with the retro, or analog, horror tropes an incident in the 1970s is woven into the mythology with **Sinister 2** by way of a piece of vintage equipment.

With Bughuul now a “known” entity, at least to *Sinister* viewers, there was discussion on how to make him even scarier in **Sinister 2**. “We just put the camera on him,” deadpans Foy. But that came only after special make-up effects artist Roy Knyrim and his unit crafted the horrific visage; actor/stuntman Nick King once again sat at length for unflattering make-up so as to be able to reprise his incarnation of the terrifying being.

The first movie necessitated three-hour make-up sessions to bring Bughuul to life, followed by a 90-minute session to strip off the make-up. “This time, it was a little faster,” reports King. “They got it on in under two hours, but it’s still 90 minutes’ worth of getting it off me. But, it’s worth it!”

King’s auto license plate reads BUGHUUL – a birthday gift from his mother. He remarks, “It’s great to be back in the sequel because I love scaring people. When in character as this pagan demon with the mask on, people can’t see my reaction when I walk around the corner and they get scared.”

Knyrim praises the first movie’s make-up as “very innovative. I had an incredible artist, Rob Hinderstein, who helped recreate this evil force by using as much reference from the original production as we could. Nick King sat for a life cast, and Rob sculpted something as close as possible to the original design. The paint job was probably the hardest part to match, since it’s quite a weird look.”

Further keeping moviegoers off-balance and the cast and crew on their toes, Knyrim reveals that “we rotate three different Bughuul masks. There’s the hero, or prime, mask; the close-up mask – which Nick can’t see out of – and the stunt mask. That last one is almost like a hockey mask; it’s a face prosthetic with a band that goes around the back of Nick’s head and his neck, for wide shots.

“I hope that audiences ‘like’ our Bughuul as much as in the first movie...”

Unlike the characters in the *Sinister* movies, “there’s not much that scares me,” muses Derrickson. “I don’t live with a continual sense of fear. But I was certainly very scared as a child, and that’s one of the reasons why I have worked in the horror genre; it’s a way of purging or exorcising fear. The scariest part of the *Sinister* world for me is the kill films, both the allure and trauma of extreme imagery.

“I believe that those who appreciated the first *Sinister* are going to feel the same about **Sinister 2**, because it retains the essential components that made *Sinister* resonate. But in seeing a lot of things this time through the eyes of children, we spring some big scares and surprises.”

# SINISTER 2

## About the Cast

### **JAMES RANSONE (Ex-Deputy So & So)**

A native of Baltimore, James Ransone attended the Carver Center for Arts and Technology in Towson, Maryland; the Center allows students to specialize in theater, dance, writing, fine arts, and film to supplement their academic studies.

After graduation, Mr. Ransone played in several Fugazi-inspired punk bands before launching his acting career with early roles in such independent films as Cory McAbee's sci-fi musical *The American Astronaut* and the controversial Larry Clark/Ed Lachman/Harmony Korine collaboration *Ken Park*. He scored his first major success as the hotheaded "Ziggy" Sobotka in the second season of HBO's classic series *The Wire*, which was filmed in his hometown.

Returning to features, he starred for John Waters in *A Dirty Shame* and for Spike Lee in *Inside Man*. He then went to Namibia, Africa for eight months to film an HBO miniseries with *The Wire* creative principals David Simon and Ed Burns; Mr. Ransone starred opposite Alexander Skarsgård in *Generation Kill*, about the 2003 American invasion of Iraq.

He would again work with HBO, in recurring roles on the series *How to Make It in America* and *Treme*; and with Spike Lee, in the features *Red Hook Summer* and *Oldboy*. He starred with Mark Strong and Lennie James on the television series *Low Winter Sun*.

Mr. Ransone's other features have included Paul Haggis' *The Next Three Days*; Allen Hughes' *Broken City*; *The Son of No One* and *Empire State*, both directed by Dito Montiel; and Michael Almereyda's *Cymbeline*, with Ethan Hawke. He also starred with Mr. Hawke in *Sinister*, directed by Scott Derrickson, originating the role of [Deputy] So & So which he now reprises.

With his colleagues from Sean Baker's acclaimed independent feature *Starlet*, Mr. Ransone shared the Spirit Awards' Robert Altman Award; the film was also nominated for the Spirits' John Cassavetes Award, among other accolades it received from the worldwide film community. He then reunited with Mr. Baker for another Los Angeles-set drama, *Tangerine*.

His upcoming movies include *In a Valley of Violence*, reteaming with Ethan Hawke for writer/director Ti West; and Paco Cabezas' *Mr. Right*, with Anna Kendrick.

### **SHANNYN SOSSAMON (Courtney Collins)**

Shannyn Sossamon made her motion picture debut, opposite Heath Ledger, in Brian Helgeland's hit medieval adventure *A Knight's Tale*. The big break for the Reno-raised actress followed her studying dance in Los Angeles, where she also landed appearances in television commercials including spots for Kodak and The Gap, and in various music videos. She would later reunite with director Brian Helgeland and actor Heath Ledger on the religious thriller *The Order*. Also among her early films were Michael Lehmann's romantic comedy *40 Days and 40 Nights*, opposite Josh Hartnett; and Roger Avary's drama *The Rules of Attraction*, with James Van Der Beek, Jessica Biel, and Eric Stoltz.

Ms. Sossamon starred opposite Patrick Fugit in writer/director Goran Dukic's *Wristcutters: A Love Story*, which received two Independent Spirit Award nominations as well as a Gotham Award nomination, among other honors. The film was also nominated for the prestigious Humanitas Prize.

Her other movies have included another acclaimed independent feature, *The End of Love*, starring opposite writer/director Mark Webber; Shane Black's cult favorite *Kiss Kiss Bang Bang*, opposite Robert Downey Jr. and Val Kilmer; Nancy Meyers' hit *The Holiday*; Monte Hellman's *Road to Nowhere*; Rick Famuyiwa's *Our Family Wedding*; and the horror tale *One Missed Call*, directed by Eric Valette.

Among the several short films that she has starred in is *Desire*, opposite Damian Lewis for producer Ridley Scott and director Adam Smith.

Ms. Sossamon has completed production on the independent feature *The Jesuit*, written by Paul Schrader and directed by Alfonso Pineda Ulloa; the cast of the movie also includes José María Yazpik, Paz Vega, Brian Cox, and Tim Roth.

In the summer of 2015, Ms. Sossamon will be seen starring in the Fox Network's event series *Wayward Pines*, with Matt Dillon, Charlie Tahan, Melissa Leo, Juliette Lewis, and Terrence Howard. She previously had recurring roles on the television shows *Mistresses*, *Dirt*, and the fan favorite vampire/detective drama *Moonlight*.

### **LEA COCO (Clint Collins)**

Lea Coco divides his time among stage and screens. The Louisiana native spent his formative years in Mississippi. There, he aspired to be an Olympic athlete, skilled in the discus, but an injury sidelined him. Fate then led Mr. Coco to his school's drama department and a production of *Camelot* that set him on his path. After two years at the University of Alabama, he transferred to Pittsburgh's Carnegie Mellon University to earn his BFA degree.

He has since appeared in stage productions around the country, including with Chicago's About Face Theatre, in Douglas Carter Beane's *The Little Dog Laughed*; the Chicago Shakespeare Theater, in three productions including *Edward II*; Chicago's Steppenwolf Theater, in *The Unmentionables*; the Utah Shakespeare Festival, in *Love's Labour's Lost*; Madison [WI] Repertory Theatre, in *Anna Christie*; the Hartford Stage, in *Twelfth Night*; NYC's Astor Place Theater, with Blue Man Group; and the New York Shakespeare Festival at the city's famed Public Theater, in *Othello*.

Mr. Coco starred in the 2014 web series *Millennial Parents*, opposite Laura Eichhorn. For television, he has appeared on such shows as *CSI: Crime Scene Investigation*, *The Glades*, *Prison Break*, *The Closer*, and *Southland*; and had a guest arc on *The Client List*. His movie work includes two independent features directed by fellow Carnegie Mellon grad Tennyson Bardwell, *Dorian Blues* and *The Skeptic*; Salvador Litvak's *Saving Lincoln*; Devin Lawrence's upcoming thriller *Sympathy, Said the Shark*; and Clint Eastwood's *J. Edgar*.

### **ROBERT and DARTANIAN SLOAN (Dylan and Zach Collins)**

California natives Robert and Dartanian Sloan are two siblings among a set of triplets; Robert was born first, followed by Dartanian, and then their sister Anastasia.

The brothers make their motion picture starring debuts with **Sinister 2** after working on several film and television projects, both together and separately, for nearly a decade; at age four, both landed parts in television commercials for different companies. They have since starred in spots for Toys 'R' Us, WalMart, Verizon, Disney Jr, Hallmark, KoolAid, Toyota, and Cesar Pet Food, among companies.

Also for television, the Sloan brothers were both on an episode of *Bad Teacher*; Robert guest-starred on *How I Met Your Mother*; and Dartanian appeared on *About a Boy* and *New Girl*.

Robert and Dartanian Sloan's first movie work was in Jon Turteltaub's hit adventure *National Treasure: Book of Secrets*, produced by Jerry Bruckheimer. They were together again for Jessica Brickman's short film *I Am Not a Moose*.

Robert's movie credits also include Edward Conna's *Hero of the Day*; Desmond Dolly's *Champion of Glory*, James Rhodimer's *Gameface*; Michael Peter's *Chronicles of a Love Unfound*; and Michael and Nick Regalbuto's historical short film *La Premiere*, narrated by James Earl Jones.

Dartanian's movie credits also include Derick Martini's *Hick*, with Chloë Grace Moretz and Blake Lively; John Conway's short film *An Illusion in Red & White*; and Kevin Alan Kent's *Life's An Itch*.

The Sloan brothers have appeared together in over 50 episodes of the online comedy portal 5SecondFilms.com, created by Brian Firenzi, which develops and produces five-second-long short films that can be seen on YouTube. They are both in 5SecondFilms' feature *Dude Bro Party Massacre III*, directed by Tom Jacobsen, Michael Rousselet, and Jon Salmon, a world premiere at the 2015 Los Angeles Film Festival.

## **NICK KING (Bughuul)**

Nick King reprises his portrayal of Bughuul after originating the role of the malevolent force in Scott Derrickson's hit *Sinister*. He is a second-generation actor/stuntman; he follows in the footsteps and high falls of his father, seasoned stunt performer Rob King. A 40-year industry veteran, Rob King's movies range from the original *The Hills Have Eyes* to *Skyfall*.

Nick King earned his first movie stunts credit as a preteen, on skateboards and bicycles in the Tim Hill's *Max Keeble's Big Move*, while also playing a bit part on-screen in the film. He took a break from the business to pursue trade school studies before returning.

One of his first stunt gigs upon his return was the action comedy *The Green Hornet*, directed by Michel Gondry. He has since done stunt work on such projects as Henry Joost and Ariel Schulman's *Paranormal Activity 3*; Kim Jee-woon's *The Last Stand*; Jay Chandrasekhar's *The Babymakers*; Peter Cornwell's *Mercy*; and Simon Brand's *Default*.

## **About the Filmmakers**

### **CIARÁN FOY (Director)**

Ciarán Foy's debut feature *Citadel*, which he wrote and directed, premiered at SXSW (the South by Southwest Film Festival) in March 2012 to rave reviews from Variety and Ain't It Cool News, among other outlets. *Citadel* won the Festival's coveted Midnighters Audience Award.

The movie subsequently collected a trio of honors from Toronto's After Dark Film Festival: Best Horror Film, and the Fans and Audience Choice Awards. It also picked up the Best Feature award at Colorado's Mile High Horror Film Festival. Worldwide, the accolades included two awards at the PiFan (South Korea) International Film Festival, including Best Director; three prizes at Switzerland's Neuchâtel International Fantasy Film Festival, including the H.R. Giger Best Fantastic Feature; the Audience Awards at both the Paris International Fantastic Film Festival and the Sheffield Horror Film Festival; the award for Best Debut at the Galway Film Fleadh; and a nomination from the BAFTA (Scotland) Awards for Best Feature Film.

After graduating from The National Film School of Ireland, the Dubliner wrote, directed, and edited the Irish Film Board-funded short *The Faeries of Blackheath Woods* (2006), which screened at over 40 film festivals worldwide and won Best Short Film honors at the Melbourne, Cork, and Brest Film Festivals, amongst others. It was also nominated for a Golden Meliés (European Fantasy Award). Mr. Foy recently wrote and directed a test commercial for PlayStation, "Our Shoes," which took home the first place YDA Award at the Cannes Lions 2014, as well as a prestigious D&AD nomination.

### **SCOTT DERRICKSON (Screenplay)**

Scott Derrickson directed, and wrote with C. Robert Cargill, the sleeper box office hit *Sinister*, which starred Ethan Hawke. Released in October 2012, *Sinister* earned critical acclaim and grossed nearly \$80 million worldwide. Honors for the film included a Best Motion Picture nomination at the Sitges-Catalonian International Film Festival along with six Fright Meter nominations including Best Horror Film; and an Empire Award nomination in the U.K. for Best Horror Film.

He previously directed *The Exorcism of Emily Rose*, which starred Laura Linney and Tom Wilkinson, and marked the breakout role for Jennifer Carpenter in the lead. Mr. Derrickson also wrote, with Paul Harris Boardman, the 2005 feature, which earned nearly \$150 million worldwide. The movie won the Saturn Award for Best Horror Film and, in 2006, appeared on the Chicago Film Critics Association's list of The 100 Scariest Films Ever Made.

Among his other films as director are *Deliver Us from Evil*, which he co-wrote with Mr. Boardman, and which starred Eric Bana and Edgar Ramirez; and *The Day the Earth Stood Still*, starring Keanu Reeves. Also with Mr. Boardman, he wrote the screenplay for *Devil's Knot*, exploring the West Memphis Three murders. The latter film starred Reese Witherspoon and Colin Firth, and was directed by Atom Egoyan. Mr. Derrickson's feature producing credits include Oliver Blackburn's thriller *Kristy*, as executive producer.

The Denver native and USC School of Film-Television graduate is currently at work as writer and director on Marvel's long-awaited surgeon-turned-superhero tale *Doctor Strange*, for release in November 2016. Benedict Cumberbatch will star in the title role, with Tilda Swinton and Chiwetel Ejiofor also in the cast. Mr. Derrickson is also scripting a feature film version of the popular 1960s television series, *The Outer Limits*.

### **C. ROBERT CARGILL (Screenplay)**

C. Robert Cargill worked as a waiter, a video store clerk, a travel agent, a camp counselor, an airline reservation agent, a sandwich artist, a day care provider, and a voice actor before commencing his

industry career as a freelance writer and film critic with the groundbreaking website Ain't It Cool News. Under the pseudonym Massawyrn, he was there for over a decade. The Austin resident subsequently became a staff writer for film.com and hollywood.com, and co-founded the animated movie review site Spill.com. While pursuing his writing career he appeared on countless podcasts and web shows, and in the occasional local film.

Mr. Cargill pitched the idea for *Sinister* to his friend, director Scott Derrickson, and they wrote the original screenplay together. The resulting 2012 film earned a Best Motion Picture nomination at the Sitges-Catalonian International Film Festival along with six Fright Meter nominations including Best Horror Film; and an Empire Award nomination in the U.K. for Best Horror Film.

When not writing films with Mr. Derrickson, Mr. Cargill pens novels, including 2013's *Dreams and Shadows*, published by Harper-Voyager; and paints miniatures.

### **JASON BLUM, p.g.a. (Producer)**

Academy Award-nominated and Emmy Award-winning producer Jason Blum is the founder and CEO of Blumhouse Productions, a multi-media production company that has pioneered a new model of studio filmmaking: producing high-quality micro-budget films. Blumhouse has a first-look deal with Universal Pictures and has produced the highly profitable *Paranormal Activity*, *The Purge*, *Insidious*, *Sinister*, and *Ouija* franchises which have grossed more than \$1.4 billion worldwide. Blumhouse's model began with the original *Paranormal Activity*, which was made for \$15,000 and grossed close to \$200 million worldwide, making it the most profitable film in Hollywood history.

BH Tilt is a new label from the company dedicated to movies from Blumhouse and other filmmakers that will be released across multiple platforms taking advantage of new distribution strategies. Coming up next is Eli Roth's *The Green Inferno*, opening nationwide September 25<sup>th</sup>, 2015.

In television, Mr. Blum won an Emmy for producing HBO's *The Normal Heart*. Blumhouse's shows include *The Jinx* (HBO), *Ascension* (Syfy), *Eye Candy* (MTV), and *South of Hell* (WEtv). Blumhouse previously executive-produced *Stranded* for Syfy and *The River* for ABC.

Blumhouse has also produced a variety of live events including The Blumhouse of Horrors, a haunted house experience in the heart of downtown Los Angeles; *The Purge: Fear the Night*, a live event inspired by the backstory to the feature film; and *The Purge: Breakout*, an immersive escape game experience.

Before Blumhouse, Mr. Blum served as co-head of the Acquisitions and Co-Productions department at Miramax Films in New York. At Miramax, he was instrumental in acquiring over 50 films including *The Others*, *Smoke Signals*, *A Walk on the Moon*, and *The House of Yes*.

Mr. Blum's credits also include *The Reader*, for which Kate Winslet won an Academy Award; *Hysterical Blindness*, starring Uma Thurman, which aired on HBO and garnered Ms. Thurman a Golden Globe Award; *Hamlet*, starring Ethan Hawke, Bill Murray, Sam Shepard, and Kyle MacLachlan; and *Whiplash*, which recently won three Academy Awards.

He began his career as the producing director of the Malaparte Theater Company, which was founded by Ethan Hawke.

## **SCOTT DERRICKSON, p.g.a. (Producer)**

Please refer to above bio.

## **BILL BOES (Production Designer)**

Bill Boes grew up in Santa Cruz, California, where he developed a love for the art of stop-motion animation at a very young age. After graduating from the San Francisco State University film program, he landed a job as a staff toy designer for Lewis Galoob Toys in San Francisco.

Volunteering his time on various music videos and film projects led to his hiring as a model maker on Tim Burton's stop-motion animated feature *The Nightmare Before Christmas*, directed by Henry Selick. The movie's production designer Rick Heinrichs promoted him to assistant art director on the project, which became Mr. Boes' big break in feature films.

He continued his association with Mr. Heinrichs and Mr. Burton on several more projects, including another stop-motion animated classic, *James and the Giant Peach*, on which he was art director, directed by Mr. Selick; and *Planet of the Apes* and *Sleepy Hollow*, both directed by Mr. Burton. The latter brought Mr. Boes an Art Directors Guild Award as part of Mr. Heinrichs' team. During this period, he also sharpened his art direction skills on Jean-Pierre Jeunet's *Alien Resurrection*.

He collaborated with Mr. Heinrichs again on Ang Lee's *Hulk*, and Brad Silberling's *Lemony Snicket's A Series of Unfortunate Events*, for which Mr. Boes again received an Art Directors Guild Award with his colleagues.

Reuniting with director Henry Selick, he earned his first production design credit on *Monkeybone*, which stop-motion animation with live action. Mr. Boes has since been the production designer on several movies with director Raja Gosnell: *Scooby-Doo*, *Scooby-Doo 2: Monsters Unleashed*, *The Smurfs*, *The Smurfs 2*, and *Beverly Hills Chihuahua*. Among his other features as production designer have been Tim Story's superhero epic *Fantastic Four*; Brad Peyton's hit *Journey 2: The Mysterious Island* and upcoming *Incarnate*, the latter also for **Sinister 2** producers Blumhouse Productions; and Robert Legato's *Eloise*.

## **MICHAEL TRENT (Editor)**

Originally from London, England, Michael Trent paid his dues running film cans around the streets of the city's Soho media district. After working for Steven Spielberg's then-London-based animation company Amblimation, Mr. Trent moved to Los Angeles.

Under the supervision of Mr. Spielberg's longtime film editor, Michael Kahn, Mr. Trent was assistant editor on the director's movies *Amistad*, *Saving Private Ryan* (for which both Mr. Spielberg and Mr. Kahn won Academy Awards), *A.I. Artificial Intelligence*, *Minority Report*, *Catch Me If You Can*, *The Terminal*, and *Munich*. He also was assistant editor for Mr. Kahn on Jan de Bont's *The Haunting*; and for film editor Peter Honess on Curtis Hanson's *L.A. Confidential*, Jon Turteltaub's *The Kid*, and John Schlesinger's *Eye for an Eye*. Additionally, he was part of the sound department on Kenneth Branagh's *Much Ado About Nothing*.

After branching out on his own as film editor, Mr. Trent's credits have included writer/director Jada Pinkett Smith's *The Human Contract*, starring Paz Vega and Jason Clarke; writer/director Jeremy Leven's



*Girl on a Bicycle*; Declan O'Brien's *Joy Ride 3*; Roel Reiné's *Death Race: Inferno* and *The Marine 2*; and, also for Blumhouse Productions, Jon Chu's upcoming *Jem and the Holograms*.

### **TIM ALVERSON, ACE (Editor)**

Tim Alverson was the film editor on two hits with director Jaume Collet-Serra: the thriller *Unknown*, starring Liam Neeson, and the horror mystery *Orphan*, starring Vera Farmiga, Peter Sarsgaard, and Isabelle Fuhrman. He also edited the director's episode of the Blumhouse Productions television series *The River*, which was the show's premiere instalment.

His other feature credits as film editor include Masayuki Ochiai's *Shutter*; Jonathan Liebesman's *Darkness Falls*; Walter Hill's *Bullet to the Head*, starring Sylvester Stallone, Sung Kang, and Sarah Shahi; Rand Ravich's *The Astronaut's Wife*, starring Charlize Theron and Johnny Depp; Steven Sawalich's *Music Within*, starring Ron Livingston, Melissa George, and Michael Sheen; Michael Polish's upcoming *Amnesiac*, starring Wes Bentley and Kate Bosworth; and, also for Blumhouse Productions and Gramercy Pictures, Leigh Whannell's *Insidious: Chapter 3*.

Mr. Alverson began his career as a production assistant at iconoclastic filmmaker Robert Altman's post-production house. His first job was as an apprentice editor on Alan Rudolph's seminal drama *Songwriter*, starring Willie Nelson and Kris Kristofferson.

After 30 years in the editing room, he still finds the artistry of film editing compelling and magical.

### **STEPHANI LEWIS (Costume Designer)**

Stephani Lewis studied theatrical costume design at the University of New Mexico, toward a degree in Design for Performance, while interning on local film and television productions being filmed on location in the Land of Enchantment.

Following graduation, she started working as a set costumer and seamstress and, later, as an assistant designer before relocating to New York to pursue her craft.

Ms. Lewis got her first feature job as a seamstress on *No Country for Old Men*, which won four Academy Awards including Best Picture and Best Director (Joel and Ethan Coen). That led to work as assistant costume designer on projects that including Anna Boden and Ryan Fleck's baseball-themed *Sugar*; Derek Cianfrance's acclaimed dramas *Blue Valentine* and *The Place Beyond the Pines*; Sophie Barthes' *Cold Souls*; Alex and David Pastor's *Carriers*; Jennifer Westfeldt's *Friends with Kids*; Andrew Niccol's *The Host*; and Maggie Greenwald's family drama *The Last Keepers*.

She earned her first costume designer credit on the 2009 short film, *Fish Out of Water*, directed by Kathryn Olguin, and her first feature credit as costume designer on Cory McAbee's quirky 2009 sci-fi Western *Stingray Sam*.

The following year, she began work on a small independent film shot on location in Louisiana that would take the film world by storm upon its world premiere at the Sundance Film Festival in 2012, *Beasts of the Southern Wild*. The movie would receive, among many other accolades, four Academy Award nominations including Best Picture and Best Director (Benh Zeitlin). For her designs on the film, Ms. Lewis received a Costume Designers Guild Award nomination for Excellence in Contemporary Film.

Among her subsequent works as costume designer have been the television series *Believe*; Alfonso Gomez-Rejon's *The Town That Dreaded Sundown*, also for **Sinister 2** producers Blumhouse Productions; and John McNaughton's *The Harvest*, starring Samantha Morton and Michael Shannon.

Ms. Lewis most recently designed the costumes for one of the most highly anticipated television series of 2015, *Fear the Walking Dead*.

### **tomandandy (Music)**

Tomandandy was born on August 28<sup>th</sup>, 1985, at Princeton University. Consisting initially of Tom Hajdu and Andy Milburn, the group's earliest efforts were short electronic compositions created in the Princeton Computer Music Lab that same year.

Their first job was creating the music for the groundbreaking MTV Europe/U.K.'s Channel 4 television series *Buzz* – the first of several collaborations with the director Mark Pellington, and a perfect match for the duo's aggressive use of music technology and fascination with popular culture. The subject matter of *Buzz* was media itself, setting tomandandy on a course of taboo-breaking and cultural self-examination which continues to define them.

Their striking and irreverent music and sound design work on *Buzz* attracted a generation of young advertising creative executives and filmmakers. Tomandandy became an iconic force in advertising music, innovating by using underground music to score television commercials.

From film editor Hank Corwin, they began learning about music for movies, working with Mr. Corwin first on Oliver Stone's *JFK* and then more extensively on the director's *Natural Born Killers*. Tomandandy's first complete film score was for Roger Avary's *Killing Zoe*; the aggressive, high-energy techno score brought them new followers.

At the same time, tomandandy began working with artists in other media and contexts, all over the world. They have contributed music to art installations, including ones by Jenny Holzer and The Starn Brothers; for other musicians, including David Byrne, Lou Reed, and Laurie Anderson; on music tours; for music videos' sound design; to fashion shows; and for educational projects.

The group continues to innovate and experiment when composing music for films. Tomandandy's feature scores have included, for director Mark Pellington, *The Mothman Prophecies*, *Arlington Road*, *Going All the Way*, *I Melt with You*, and the telefilm *Anatomy of Violence*; for writer/director Roger Avary, *Killing Zoe*, *The Rules of Attraction*, and the telefilm *Mr. Stitch*; Paul W.S. Anderson's *Resident Evil: Afterlife* and *Resident Evil: Retribution*; Alexandre Aja's *The Hills Have Eyes*; Chris Gorak's *Right at Your Door*; Jacob Estes' *Mean Creek* and *The Details*; Bryan Bertino's *The Strangers*; Keith Gordon's *Waking the Dead*; and, for **Sinister 2** director Ciarán Foy, *Citadel*.

### **ROY KNYRIM (SOTA F/X Designer [Bughuul Make-up])**

Roy Knyrim was born and raised in Rochester, NY. From an early age, he utilized his parents' Super 8mm camera to make his own movies with a lot of special effects. After graduating from high school, the aspiring make-up magician worked with Rochester effects artist Pat Tantalo on some key scenes for the Francesca DeLaurentiis production *Slugs*, which was filming on location in upstate New York.

Having broken into the business, he moved to New York City, where he created all the gory effects for Michael Herz and Lloyd Kaufman's second and third *Toxic Avenger* movies. Relocating to Southern California, he founded SOTA F/X with Jerry Macaluso. The pair worked on hundreds of projects, including Tim Burton's Academy Award-winning *Ed Wood*; James Cameron's epic *The Abyss*; and *Gods and Monsters*, from Academy Award-winning writer/director Bill Condon.

In 1999, Mr. Knyrim created *Matthew Blackheart: Monster Smasher*, which was sold to the Sci Fi Channel (now known as Syfy). Two years later, he directed the feature *Demons at the Door*. He spent the majority of 2002 working with Psychopathic Records and Insane Clown Posse, directing the commercial for their *The Wraith* album; various live concert videos; and their JCW wrestling home videos. The following year, Psychopathic hired him and SOTA to produce and direct legendary Detroit rapper Esham's "Woo Woo Woo Woo" video.

Mr. Knyrim's feature directing credits also include *Cemetery Gates*, *Night Skies*, *Death Racers*, and the telefilm *The Chronicles of the Dark Carnival*. His make-up effects have been seen over the years in dozens of projects, ranging from the NBC series *Profiler* to Joe Dante's 3D fantasy *The Hole*. He recently signed on to a planned new television series based on the *Friday the 13<sup>th</sup>* movies, on which he will coordinate special make-up effects for the iconic Jason Voorhees character.

In addition to his varied talents behind the camera, Mr. Knyrim became recognized in front of the lens through Syfy's reality show *Monster Man*. The series followed the crew at SOTA F/X as they made monsters and created special effects at their workshop in Los Angeles.

#### **DAVE SNYDER (Special Make-up Effects [Ghost Kids])**

Growing up in Owensboro, Kentucky, Dave Snyder became drawn to the artistry of special make-up effects after seeing films such as Ken Russell's *Altered States* and Joe Dante's *The Howling* growing up in Owensboro, Kentucky. After completing a correspondence course with the legendary special effects make-up artist, Dick Smith, he set out for Hollywood.

Since then, he has carved out a busy career in creature and prosthetic make-up effects. He received a CableACE Award nomination for his work on the television series *The Outer Limits*. Among the other shows that he has worked on are *Six Feet Under* and *Tales from the Crypt*.

Mr. Snyder was part of Joel Harlow's Academy Award-winning make-up team on J. J. Abrams' *Star Trek*, and reteamed with the director for *Star Trek Into Darkness*; was a make-up artist on Gore Verbinski's back-to-back second and third *Pirates of the Caribbean* movies; and has also worked on such notable movies as Zack Snyder's *Dawn of the Dead*, Drew Goddard's *The Cabin in the Woods*, Clint Eastwood's *Letters from Iwo Jima*, and Joel and Ethan Coen's multi-Academy Award-winning *No Country for Old Men*.

His special make-up effects work will next be seen in this fall's much-anticipated sequel *Maze Runner: The Scorch Trials*, directed by Wes Ball.

# SINISTER 2

## Cast

Ex-Deputy So & So	JAMES RANSONE
Courtney Collins	SHANNYN SOSSAMON
Dylan Collins	ROBERT SLOAN
Zach Collins	DARTANIAN SLOAN
Clint Collins	LEA COCO
Dr. Stomberg	TATE ELLINGTON
Father Rodriguez	JOHN BEASLEY
Milo	LUCAS JADE ZUMANN
Ted	JADEN KLEIN
Emma	LAILA HALEY
Peter	CADEN MARSHALL FRITZ
Catherine	OLIVIA RAINEY
Bughuul	NICK KING
The Creeper	MICHAEL WOODS
Security Guard	TORY O. DAVIS
State Trooper Shermer	HOWIE JOHNSON
Stomberg's Daughter	GRACE HOLUBY
Christmas Father	JOHN MOUNTAIN
Christmas Mother	NICOLE SANTINI
Christmas Son	STEPHEN VARGA
Christmas Daughter	SKYLAR McCLURE
Ellison Oswalt	ETHAN HAWKE
Tracy Oswalt	JULIET RYLANCE
Trevor	MICHAEL HALL D'ADDARIO
Ashley	CLAIRE FOLEY
Stephanie	VICTORIA LEIGH MORALES
Stunt Coordinators	JIM FIERRO MARK RAYNER
Fire Coordinator	EDDIE FERNANDEZ

Stunts

LUIS RAUL ALCOCER	BRIAN CHRISTENSEN
EDDIE J. FERNANDEZ JR	DAN MALDONADO
TIM MARTIN	BRIAN PETERS
KATE TOBIA	KELLI VICTORIA
MATT BERBERI	NASH EDGERTON
RYAN DEVITA-LOAYZA	MARILYN GIACOMAZZI
EMILY BROBST	COOPER NORBY
MARK GINTHER	BRAD ALLAN
KELLI BARKSDALE	ALICE RIETVELD
BRYAN THOMPSON	

Crew and Credits

Directed by	CIARÁN FOY
Written by	SCOTT DERRICKSON & C. ROBERT CARGILL
Based on characters created by	SCOTT DERRICKSON & C. ROBERT CARGILL
Produced by	JASON BLUM, p.g.a. SCOTT DERRICKSON, p.g.a.
Executive Producers	BRIAN KAVANAUGH-JONES CHARLES LAYTON COUPER SAMUELSON XAVIER MARCHAND
Co-Executive Producer	BAILEY CONWAY
Co-Producers	JEANETTE VOLTURNO-BRILL KAYLENE CARLSON GERARD DINARDI JAMES MORAN
Production Designer	BILL BOES
Edited by	MICHAEL TRENT TIM ALVERSON, ACE
Costume Designer	STEPHANI LEWIS
Music by	tomandandy
Casting by	TERRI TAYLOR, CSA CLAIRE SIMON

Co-Producer	PHILLIP DAWE
Associate Producer	RIAN CAHILL
Unit Production Managers	KAYLENE CARLSON LUC ETIENNE
First Assistant Directors	JAMES MORAN GERARD DINARDI
Second Assistant Director	AIMAN HUMAIDEH
Post-Production Supervisor	JENNIFER SCUDDER TRENT
A Camera Operators	STEVE MATZINGER JEFFREY GREELEY TED LICHTENHELD
B Camera Operator	CHRISTOPHER GLASGOW
Steadicam Operators	SEBASTIEN AUDINELLE JAKE AVIGNONE TARIK HAMEEDI
A Camera First Assistant	KATHRYN "KT" MOSS
A Camera Second Assistant	HERMAN ASPH
Additional A Camera Second Assistant	NINA PILAR PORTILLO
B Camera First Assistant	SHAUN FLEEGER
B Camera Second Assistant	EON MORA
Additional B Camera Second Assistant	DEREK FISHER
Digital Imaging Technician	TYLER BLACKWELL
Film Loader	MATT ARREDONDO
Still Photographers	ELIZABETH MORRIS ELIZABETH SISSON
Camera Production Assistants	VERONICA BOUZA SEAN TIEN
Production Supervisor	LIBBY ANDERSON
Sound Mixer	DAVID OBERMEYER
Boom Operator	MORGAN D. JENSEN
Sound Utility	KELSEY ZEIGLER
Video Assist Operator	J'MME LOVE

Special Effects Coordinator	BRUCE STRONG
Special Effects Foreman	MATTHEW STRATTON
Special Effects Technician	ANDRE CHRISTOPOULOS
Pyro Technician	BLAKE E. MATTYS
Gaffer	MIKE AMBROSE
Additional Gaffer	MARK CASTELAZ
Best Boy Electric	TRAVIS NEWBERG
Dimmer Board Operator	JONATHAN D. GARBARZ
Electricians	STEPHANIE POWER
	RON CREDEDIO
	MIKE ZAWACKI
	TOM NIZINSKI
Generator Operators	EDDIE HANNON
	RON PROSSER
Balloon Operators	JAMES TOPEL
	WILLIAM LINDGREN
Rigging Gaffer	GINO CREDEDIO
Rigging Best Boy Electric	DICK OAKES
Key Grip	MIKE L. GERMAINE
Best Boy Grip	MICHAEL PENICK
A Dolly Grip	CHRIS RODRIGUEZ
B Dolly Grip	PAUL DEMOS
Grips	JOSEPH BYERS
	DAVID GIANNESCHI JR.
	COLIN HEFFERNAN
Key Rigging Grip	FRED FOLMER
Best Boy Rigging Grip	CHARLES JIMENEZ
Technocrane Operator	MARK N. WOODS
Remote Head Tech	CHAD BURNS
Production Coordinator	LIBBY ANDERSON
Assistant to Production Supervisor	SAM PATTON
Production Secretary	JESSICA JENKS
Production Controller	MARK AMOS

First Assistant Accountant	ALAN MURPHY
Accounting Clerk	ERIN AMOS
Payroll Clerk	KIVU OFARI
Second Second Assistant Director	KYLE BEHLING
Script Supervisor	BARRY L. CALDWELL
Costume Supervisor	LAURA DARNER
On-Set Costumer	MALLORY SABIAN
Seamstress	SANDRA LAZAR
Costumer-Age/Dyer	LIN R. SANDERS
Costume Production Assistant	BRITTANY HENRICKSON
Hair Department Head	DENISE WYNBRANDT
Key Hair Stylist	ARIELLE ORTENSIA WADAS
Make-up Department Head	CHELO ACOSTA- CONLEY
Key Make-up Artist	MARTINA SYKES
Concept Artist	BENJAMIN THOMAS SCARSBROOK

Bughuul Make-up by SOTA F/X, INC.

SOTA F/X Designer	ROY KNYRIM
Prosthetic Application	ROB HINDERSTEIN
Project Coordinator	CINDY MILLER
Crew	MATT FALLETTA
	CRYSTAL BUTTONS
	ROBBY KNYRIM

Special Make-up Effects designed and created by Dave Snyder

Special FX Make-up	DAVE SNYDER
	KEVIN KIRKPATRICK
	R.K. FISHER
	ERIC BERSON
	CRYSTAL PORTILLO
	REBEKAH LIETO
Dave Snyder Make-up FX Crew	JASON COLLINS
	CLARE MULROY
	VINCE MAY



	AUSTIN ECKSTEIN
	JACK FIRMAN
	MELANIE EICHNER
	ALLAN B. HOLT
	SASHA CAMACHO
Artistic Consultant	NATE CARLSON
Art Consultant	MICHAEL A. JACKSON
Art Director	MERJE VESKI
Set Designer	KRISTIN ABHALTER
Art Department Coordinator	K.L. KENZIE
Art Department Assistant	AMANDA BRINTON
Set Decorator	ERIKA HOOD
Leadperson	HELMER CLAESSON
On-Set Dresser	STEVEN ALAN DUFOUR
Gang Boss	BLAKE PAINE
Swing Gang	IVORY BAKER
	JOE PURKART
Set Decoration Buyer	NADIA GAROFALO
Construction Coordinator	GLENN A. STEVENS
General Construction Foreperson	MARC SCHNEIDER
Construction Foreperson	MATTHEW R. PERTOVIC
Gang Boss	RON GRENKO
	JOHN R. ZIGANTO
Carpenters	MICHAEL BOERGER
	BETTINA M. BRONSKI
	JIM DORLING
	ADAM GOMEZ
	JOE MAZZOCCOLI
	ROBERT ROBERTSON
	JOE SIMIC
	MICHAEL W. SOCHA
	KEVIN STONE
	HERMANN WIELAND

Lead Painter	ANTHONY JOSEPH FATIGATO
Paint Foreperson	JOE MARCINKOWSKI
Painters	KIM CROWN
	MARY ANN FATIGATO
	RACHEL ELIZABETH FATIGATO
	MICHAEL QUENTERE
	MARTY WORKMAN
	ZACH DZWONKIEWICZ
Greensman	JESSICA BICKETT
	GREG LAVIN
	MATT LAVIN
Property Master	KYLE "KH" HOLDEN
Assistant Property Masters	KEVIN HOLDEN
	VANESSA CONWAY
Additional Prop Assistant	ADRIAN CORTES
Animal Wrangler	SAMANTHA MARTIN
Location Manager	AL COHN
Key Assistant Location Manager	BEN MINER
Assistant Location Manager	GILLIAN BASHFORD
Assistant to Location Managers	LEO GILBERT
Locations Intern	LUKE DARWIN JOHNSON
Set Medic	ROSS L. KULMA
Construction Medic	PAT KEHOE
Rigging Medic	JIM FITZGIBBON
Catering by	ALEX IN THE KITCHEN
Chef	MAX GARCIA
Catering Assistants	RAUL HERNANDEZ
	WILLIAM QUINTERO
Key Craft Service	ANDY ZIMMERMAN
Craft Service Assistant	RACHEL MATTHYS
Office Production Assistants	SCOTT FOWLER
	KELSEY STRICKER
	KYMARA STAGGERS
Key Set Production Assistant	BOBBY KREILING

Set Production Assistants	JOSEPH CAPLAN KYLE CULLERTON THOMAS KELLY
Stand-Ins	EMILY HINKLER ELIZABETH HINKLER
Studio Teachers	LINDA STANLEY TERRIE QUINLAN
Assistant to C. Foy	CHELSEA LAWRENCE
Casting Associate – Chicago	SHELBY CHERNIET
Extras Casting Associates	JOAN PHILO KRISTIN SWAIN
Transportation Coordinator	TED E. LARKOWSKI
Transportation Captain	BRIAN POWELL
DOT Supervisor	VAIL ROMEYN
Drivers	RODJIE BUGARIN RICHARD CAPPIELLO JAMES KUBICKI TIMOTHY LARKOWSKI OSCAR MAGANA ALVIN POWELL THOMAS PURDY CARL SPOERI LEONARD SUTKEVICH CHARLES TORIBIO
Animals provided by	AMAZING ANIMALS BY SAMANTHA
Electric & Grip Equipment provided by	CHICAGO STUDIO RENTALS
Technocrane provided by	CAMERA CRANE SPECIALISTS, LLC
Backings provided by	JC BACKINGS
Unit Publicist	ERNIE MALIK
EPK provided by	BIG SHOULDERS
EPK Crew	PAT PRETAR LEE HART

Los Angeles Unit

Line Producer	HOWIE YOUNG
Director of Photography	BRANDON COX
A Camera Operator	CHRISTOPHER GLASGOW
B Camera Operators	ROB GIVENS LOREN YACONELLI SEAMUS TIERNEY
A Camera First Assistants	PAUL JANOSSY JOHN CONNOR
A Camera Second Assistants	WILLIAM SCHMIDT HILKIAH BROWNE
B Camera First Assistants	ROBERT SCHIERER MYRON PARRAN
B Camera Second Assistant	MICHAEL KLEIMAN
Digital Imaging Technicians	CHASE ABRAMS FABRICIO DiSANTO
Film Loader	WINONA WACKER
Still Photographers	MATT KENNEDY BETH DUBBER ISABELLA VOSKIMOVA
Production Supervisors	LAURA ALTMANN ANDREW BLAU
Production Coordinators	ERIN VITALI CORY C. MYLER
Production Secretary	STEPHANIE LOUIE
Production Accountants	JUSTIN CARVILLE AMY AGZARIAN
First Assistant Accountants	CASSANDRA MARTINEZ MALLORY IRVINE
Sound Mixers	ZSOLT MAGYAR, CAS THOMAS CURLEY
Boom Operators	TIM D. LLOYD BRIAN CURLEY
Sound Utility	MICHAEL SANCHEZ

	MIKE O'HENEY
	ROSA TYABJI
Video Assist Operators	CHRIS "FISH" SHADLEY
	RICHMOND COGSWELL
Video Playback Operator	HAYK MARGARYAN
Special Effects Coordinators	JOHN HARTIGAN
	DENNIS DION
Special Effects Foremen	ZAK KNIGHT
	MARK YURICICH
Special Effects Technicians	DAVE DION
	RAYNOR WILSON
Gaffers	CHRISTOPHER PRAMPIN
	BRETT CARLETON
Best Boy Electric	MARK HADLAND
	STU BRUMBAUGH
Electricians	MARK RAMSEY
	JOHN HOWES
	ERIC FLEETWOOD
	MICAEL ALBRECHT
	HALSEY CORBIN
	CHRIS HORTON
	WOLFGANG STEINBECK
Bebee Light Operator	BRUCE BEBEE JR.
Key Grips	GARY SCOTT CHRISTIE
	JOSH LINKEY
Best Boy Grips	COLE CHETNEY
	DAVID LEVICH
A Dolly Grips	SCOTT SMITH
	DEVEN HOLMES
B Dolly Grips	ANDREW WILLIAMS
	PHILLIP SPERRY
Grips	JOHN DeFAZIO
	CHRIS LINDSAY
	JASEN ROLFE

Remote Head Tech	CHRISTOPHER C. DICKSON
Motion Control Tech	BRIAN MOGHARI
Second Second Assistant Director	PHIL DESANTI
Script Supervisor	BARRY L. CALDWELL
Costume Supervisors	FRANK ALEXANDER
	JAYNE MARIE KEHOE
On-Set Costumers	KAIT PICKERING
	CARO SAPINA
Hair Department Head	TRACI E. SMITHE
Key Hair Stylist	LORENA ZAMORA
Make-up Department Head	BRIAN KINNEY
Key Make-up Artists	MOLLY TISSAVARY
	SHERRI SIMMONS
SOTA F/X Designer	ROY KNYRIM
Prosthetic Application	ROB HINDERSTEIN
Special FX Make-up	DAVE SNYDER
Dave Snyder Make-up FX Crew	JASON COLLINS
	DEBBIE ZOLLER
	EDWARD FRENCH
	BART J. MIXON
	MANDI ANN RUIZ
	LIZ MENDOZA
	CRISTINA WALTZ
Art Directors	JASON GARNER
	GARY WARSHAW
Assistant Art Director	JULIANNE LOOF
Art Department Assistants	HELEN JUN
	TIFFANY SMITH
Set Decorator	REGINA O'BRIEN WRONSKE, SDSA
Leadperson	MYLES LUMB
On-Set Dressers	LIANIR "LIA" BURROWS
	ANDRE PRICE
Swing Gang	BRIAN CHAPMAN
	GEORGE W. KIEL

	CHRIS DUMAS
	BRADLEY BLASDEL
	MICHAEL BUHA
	DRU LEGGIERO
	MARTY MOTYL
	JAMES POLLACK
	GRANT REDWINE
	MICHAEL RODRIGUEZ
Set Decoration Buyers	HEIDI JOHANNE HANSEN
	LAURA SMITH
Construction Coordinators	VICTOR C. ANDERSON
	GARY KRAKOFF
General Foreperson	BRET BUCHANAN
Stage Foreperson	MARK SANCHEZ
Mill Foreperson	TOM BOWEN
On-Set Carpenter	MATT TROLLOPE
Location Foreperson	JAMES MIZE
Paint Foreperson	DAVE GUSTAVESON
Paint Gang Boss	DEVIN GUSTAVESON
Prop Maker	JAKE BOWEN
Painters	LUKE ANDERSON
	NICHOLAS ANDERSON
	LISA MATSUURA WALKER
	SALLY ROMINE
On-Set Painter	TONY GAUDIO
Property Masters	JOHN BRUNOT
	DAN SPAULDING
Assistant Property Masters	RJ CRUZ
	FRANK COLABELLI
Animal Wrangler	JUSTIN PITTMAN
Location Manager	KANDICE BILLINGSLEY
Key Assistant Location Manager	CARRIE CANTORE
Location Scout	JOSHUA BRIAN PIERCE
Layout Board	MARK ROJAS

Set Medic	LISA PATTON
Construction Medic	LYNN WYETT
Catering by Chef	CHEF ROBERT CATERING JUAN C. ANAYA
Catering Assistants	ROBERTO DANIEL ERNESTO MARTINEZ ALEX PAEZ
Catering by Chef	LIMELIGHT CATERING JAIME TRUJILLO
Catering Assistants	CHRISTIAN BLANCO JUAN CRUZ
Key Craft Service	LUIS MORENO MIKE KEHOE
Office Production Assistants	CHAD HEFFELFINGER SARAH FENSTER-BAILES
Set Production Assistants	TAMARA WOFFORD THOMAS KELLY JESSICA KIVNIK NICHOLAS BOWMAN KARLA CARNEWAL COLTON MEHRHOF DANIELLE MALAMBRI ADAM McNINCH
Stand-Ins	SASHA SHELDON KYLE COLTON
Studio Teachers	CLAUDETTE GRAND MANDY FRIEDRICH
Assistants to J. Blum	CHELSEA PETERS MATT RYCKMAN NICK MARRO
Assistants to B. Kavanaugh-Jones	SANDRA YEE LING EDOUARD DE LACHOMETTE
Assistant to S. Derrickson	NOA BRANDES
Extras Casting	CENTRAL CASTING



Extras Casting Associate	HUNTER LYDON
Transportation Coordinator	JAMES G. BRILL
Transportation Captains	MATTHEW TALAMANTES
	MICHAEL CLARK
Drivers	MYLES "ALMOST SCOTT" KIMURA
	SCOTT DUNCAN
	LOU DINSON
	JOHN A. ST. CYR
	STEVEN C. HUNTER
	KEVIN RUSSELL
Additional Editor	KEN BLACKWELL, ACE
VFX Editor	DREW SACKS
First Assistant Editor	ERIC BRODEUR
Post-Production Coordinator	NICCOLE OSBORN
Post-Production Assistants	JUSTIN FLOYD
	BRETT E. SOBEL
	JASON ROSTOVSKY

For Blumhouse Productions

Head of Marketing	SUNGMI CHOI
Head of Business and Legal Affairs	HILLEL ELKINS
	ZAC LOCKE
Assistant to H. Elkins and S. Choi	JAMIE KAPILI
	MICHAEL SWIDLER
Production Legal Counsel	GARY HIRSCH
Controller, Post-Production Finance	AARON KHRISTEUS
Accounting Clerk	KELLY McCROSSAN
Casting Associate	SARAH DOMEIER
Casting Assistant	ALLY CONOVER
Creative Coordinator	OLIVIA MASCHERONI
Coordinator of Physical Production	CHRIS RUIZ

For Entertainment One

Legal Counsel	CASSANDRA CARIAS
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	AMY PAQUETTE
Motion Picture Finance	NATASHA PAYNE
Bank Counsel	KENNETH T. DEUTSCH
	KENDALL JOHNSON

Visual Effects by Legion Studios

VFX Supervisor	JAMES DAVID HATTIN
VFX Producer	NATE SMALLEY
Lead Compositor	NICK GUTH
Lead 3D Lighter	SCOTT ROSEKRANS
Tracking and Matchmove	MARK EVANS
	ALBRECHT STEINMETZ
Lighting	ROMMEL CALDERON
Compositing	PHIL BROSTE
	H. HADEN HAMMOND
	AUSTIN HISER
	ANTHONY KRAMER
	JOHN R. McCONNELL
	BRAD MOYLAN
	KEVIN SHAWLEY
	AMBER WILSON
Supporting VFX	CAUSE+ FX
VFX Coordinator	CAROLINE FRAISSINET
Pipeline Development	BRANDON RACHAL
Bookkeeping	MICHAELA O'BRIEN
Blumhouse VFX Artist/Lead	KYLE SPIKER

Visual Effects by Temprimental Films, Inc.

VFX Producer	RAOUL YORKE BOLOGNINI
VFX Supervisor	ERICK GEISLER
Set Supervisor	PAUL ROSCKES
Consulting VFX Supervisor	CURT MILLER
Compositing/Pipeline Supervisor	DOUG WITSKEN

CG Lead	CHRISTOPHER KNIGHT
Senior VFX Coordinator	WAH KEAN
VFX Coordinator	ALDEN ANDERSON
Visual Effects Artists	JAMES ENGLAND
	ERIC ACSELL
	MIKE CISNEROS
	MILES FLANAGAN
	SARAH KETURAH
Effects Supervisor	RIFF DAGHER
Animators	ANDRES GONZALEZ
	DIEGO ALBARRACIN
	CESAR BRAVO
Rigger	PAUL HORMIS
3D Tracking	ZACH BRINKERHOFF
Production Manager	MATT OLSON
Digital Intermediate Colorist	DOUGLAS DELANEY
Dailies Operator	ALDEN DELOS SANTOS
Online Conform	MATTEO SARADINI
Preview Colorist	ZACHARY MEDOW
Lab Processing by	FOTOKEM LAB
Production Insurance provided by	ARTHUR J. GALLAGHER & CO.
Bond Company	FILM FINANCES, INC.
Payroll Services by	ENTERTAINMENT PARTNERS
Extras Payroll Services by	CAPS ENTERTAINMENT PAYROLL SERVICE
Production Financing provided by	CITY NATIONAL BANK, N.A.
Animals provided by	PERFORMING ANIMAL TROUPE
Camera & Lenses furnished by	KESLOW CAMERA
Clearances by	CLEARANCES UNLIMITED
Electric Equipment provided by	PASKAL LIGHTING
	GERONIMO CREEK
Grip Equipment provided by	GRIP TRIX
	HILLBILLY GRIPS
Camera Dollies provided by	CHAPMAN/LEONARD STUDIO EQUIPMENT INC.

	J.L.FISHER
Specialty Lighting provided by	NIGHT LIGHTS BY BEBEE
Mo-Sys provided by	PRO-CAM RENTALS INC.
Motion Control provided by	RADIANT IMAGES
Unit Publicist	JAMES FERRERA

Supervising Sound Editor

PAUL HACKNER, MPSE

Re-Recording by	WARNER BROS. SOUND - BURBANK
Re-Recording Mixers	PAUL HACKNER MATTHEW IADAROLA
Mix Technician	BRAD BELL
Sound Designer	PAUL HACKNER, MPSE
Dialogue Editor	ANGELA HACKNER
Foley Mixer	DIEGO STAUB
Foley Artists	MIGUEL BARBOSA JITHU ARAVAMUDHAN
Sound Editors	ALEX GRUZDEV JAMIE HARDT HERWIG MAURER
Music Editor	SHANNON ERBE
ADR Recordist	SCOTT BREWSTER
ADR Post Facility	ORACLE POST, BURBANK, CA

Main and End Titles Designed and Produced by FILMOGRAPH

Title Designers	AARON BECKER AMADOR VALENZUELA
Title Camera Operator	SERGIO SALGADO
Title Executive Producer	SETH KLEINBERG

Music Services by

Cutting **Edge** Group

Music by	tomandandy
Assistant to tomandandy/Protools Engineer	ERIK JOURGENSEN
Assistant to tomandandy	ALEX TODOROV
Music Mixer	CAMERON FRANKLEY
Music Business and Legal	CHARLES M. BARSAMIAN
	NORA MULLALY
Music Coordinator	CHRIS PICCARO
Music Supervisor	SESSING MUSIC SERVICES

<p>“Silence Teaches You How To Sing”  Written by Kristoffer Rygg,  Jørn H. Sværen and Tore Ylwizaker  Performed by Ulver  Courtesy of Jester Records</p>	<p>“Can We Go Round Again”  Written by Patricia Ann Dickinson  and Tracy Ann Dickinson  Courtesy of Opus 1 Music</p>
<p>“Fragment #5” (2014 Remaster)  Written by Nicholas Triarchos  Performed by Accurst  Courtesy of Accurst</p>	<p>“Not Saved”  Written by Kristoffer Rygg,  Jørn H. Sværen and Tore Ylwizaker  Performed by Ulver  Courtesy of Jester Records</p>
<p>“Cotton-Eyed Joe”  Traditional  Performed by Jordan Yaeger,  Jason Glead and Lauren Adams</p>	<p>“The Corruptor”  Written and Performed by Simon Heath  Courtesy of Simon Heath</p>
<p>“Bae Bae Lille Lam”  Traditional  Performed and Arranged by Paul Hackner</p>	<p>“A Stroll Through The Ancient City”  Written and Performed by Simon Heath  Courtesy of Simon Heath</p>
<p>“Fragment #9” (2014 Remaster)  Written by Nicholas Triarchos  Performed by Accurst  Courtesy of Accurst</p>	<p>“Upside of Down”  Written by William Bryan Conner  Performed by Highway Down  Courtesy of Opus 1 Music</p>
<p>“Gyroscope”  Written by Marcus Eoin and Michael Sandison  Performed by Boards of Canada  Courtesy of Warp Records Ltd.</p>	<p>Original Score from the film <i>Sinister</i>  Composed by Christopher Young  Courtesy of Alliance Films (UK) Limited</p>

Soundtrack Available On



Filmed on Location in Chicago, IL

St. Anne, Illinois

Grant Park, Illinois

Chicago Studios, Chicago, IL

Special Thanks to

Illinois Film Office [www.Film.Illinois.Gov](http://www.Film.Illinois.Gov)

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AIM PRODUCTIONS, INC.

ALEXZ RENTERIA

CALIFORNIA RENT A CAR STUDIO DIVISION

CHICAGO STUDIO CITY

CORBIS ENTERTAINMENT

DARREN BLUMENTHAL

DAVIE BROWN ENTERTAINMENT

FRONT ROW MEDIA

GERALD THIESEN

GRANT PARK FIRE DEPARTMENT

ILLINOIS FILM COMMUNITY

IMAGE TEN, INC.

INTERNATIONAL PROMOTIONS

JAMES GIBB

JIM ROCHE

JOEY SASSO

KANKAKEE COUNTY SHERIFF'S OFFICE  
KIRSTIN McMILLAN OF DOG CLUB LA  
KLIN SPIRITS  
KRISTIN JOHNSEN  
KRYSTAL "J" BEVERAGES, INC.  
L. GUSTAVO COOPER  
MARC A. MOUNIER  
MARK JOHNSON  
MELANIE TORRES  
NOLA SLATES  
PAASCHE AIRBRUSH COMPANY  
PAYLESS CAR RENTAL  
PREMIER LUXURY RENTALS  
SJM INDUSTRIAL RADIO  
V-SUITES CORPORATE HOUSING  
VILLAGE OF ST. ANNE, IL.

American Humane Association monitored the animal action. No animals were harmed ®.  
(AHAD 04985)



**NO. 49271**



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