

EDWARD HOGG

CARRIE FISHER

MUSE WATSON

THERE'S THA DEVIL RUNNIN' THRU MY BLOOD



WHITE LIGHTNIN'

SUNDANCE
FILM FESTIVAL
OFFICIAL SELECTION
2009

BERLIN
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FILM FESTIVAL
OFFICIAL SELECTION
2009

A DOMINIC MURPHY FILM

UK FILM COUNCIL AND VICE FILMS PRESENT IN ASSOCIATION WITH THE SALT COMPANY AND MAINFRAME PRODUCTIONS A FILM AND MUSIC ENTERTAINMENT PRODUCTION OF A DOMINIC MURPHY FILM
 'WHITE LIGHTNIN' STARRING EDWARD HOGG CARRIE FISHER AND MUSE WATSON ASSOCIATE PRODUCERS KIM DAVIS-WAGNER JUSTINE BADDELEY ZORANA PIGGOTT CASTING BY BUFFY HALL VICKY WILDMAN
 COSTUME DESIGNER BLANKA BUDAK PRODUCTION DESIGNER IVO HUSNJAK COMPOSER NICK ZINNER EDITOR SAM SNEADE DIRECTOR OF PHOTOGRAPHY TIM MAURICE-JONES CO-PRODUCERS SHANE SMITH EDDY MORETTI IGOR A. NOLA SUZA HORVAT
 SAMANTHA HORLEY ROBERT BEVAN WRITTEN BY SHANE SMITH EDDY MORETTI PRODUCED BY MIKE DOWNEY SAM TAYLOR DIRECTED BY DOMINIC MURPHY



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WHITE LIGHTNIN'

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AND THE SALT COMPANY PRESENT
IN ASSOCIATION WITH MAINFRAME
PRODUCTIONS A FILM AND MUSIC
ENTERTAINMENT PRODUCTION OF A
DOMINIC MURPHY FILM

WHITE LIGHTNIN'

STARRING

Carrie Fisher
Muse Watson
Edward Hogg

DIRECTED BY

Dominic Murphy

PRODUCED BY

Mike Downey
Sam Taylor

CASTING BY

Buffy Hall
Vicky Wildman

COMPOSER

Nick Zinner

EDITOR

Sam Sneade

CO-PRODUCERS

Eddy Moretti
Shane Smith
Igor A. Nola
Suza Horvat
Samantha Horley
Robert Bevan
Cyril Mégret

COSTUME DESIGNER

Blanka Budak

DIRECTOR OF PHOTOGRAPHY

Tim Maurice Jones

PRODUCTION DESIGNER

Ivo Hušnjak

WRITTEN BY

Eddy Moretti
Shane Smith

TAG LINE

From international cult magazine *Vice* and leading UK feature-production house Film and Music Entertainment comes the tale of Jesco "The Dancing Outlaw" White— There's Tha Devil Runnin' Thru My Blood.



SHORT SYNOPSIS

Jesco is the last of the Appalachian Mountain dancers. Ever since he was a child who was hooked on huffing gas and lighter fluid, his daddy D Ray tried to keep his boy on the right hand of the Lord. But it didn't always take. Hopping from bar to bar as a young man, trying to make his daddy proud, Jesco meets Cilla, twice his age, half his height, and the love of his life. But trouble was never far from him throughout the hollers of West Virginia. As Jesco puts it, "There's tha devil runnin' through my blood."

LONG SYNOPSIS

Jesco White is the last of the Appalachian Mountain dancers. He is the son of D Ray White, the greatest mountain dancer of all time. Ever since he was a child, D Ray tried to keep Jesco on a straight path—one that would put him on the right hand of the Lord. Dancing was just one way to keep Jesco from losing his soul. But from a young age, there was temptation drawing him away from D Ray, away from the dancing. There were the voices in his head, tormenting him. Maybe that's why Jesco loved to get high.

Hooked on sniffing gas, glue, lighter fluid, and airplane cement, Jesco was constantly finding himself in trouble with the law. He landed in the West Virginia School for Boys in Purney Town more than once, and it was here that he spent most of his adolescence, left to endure the horror of the voices. While incarcerated, Jesco had to endure the brutal and senseless murder of D Ray. It was the most painful time of his life.

Years after his time in reform school, Jesco had made the best of staying true to his daddy's word. He tried to stay as straight as he could, and used the dancing to do so. But the devil has his ways too, and soon Jesco was back to his old vices. On his way around the South, dancing and performing in whatever local dives he could, Jesco met the woman of his dreams—the much older and much smaller Enid Carter. Enid liked to be called Percilla. An offbeat pair, the two managed to keep all their wickedness inside the family.

Life was good in this little family until one logging season brought two visitors to town: Long and Davie, the two men responsible for killing D Ray years earlier. It was as though God had decided to test Jesco again, tempting him with the taste of revenge. And so this temptation was satisfied, and Jesco got the revenge he craved. Running from the police, Jesco hid himself in a small cabin deep in the West Virginia hills. It was here that Jesco reached a dead end. If it were not for that one last bloody act of salvation, Jesco's soul would have been lost forever.

ON JESCO WHITE THE LAST OF THE MOUNTAIN DANCERS

Jesco is a living legend. Born on July 30, 1956, he spent the early part of his life huffing gasoline, lighter fluid, and airplane glue amid the feuds, poverty, and violence of Boone County, West Virginia. According to Norma Jean, Jesco's wife ("Cilla" in the movie), Jesco is capable of being three different people: Jesse (the "good" Jesco), Jesco (the devil himself), and Elvis. He met Norma on Christmas Eve in 1974 while hitchhiking to a party with his cousin. Jesco had originally intended on robbing her, but instead he fell in love.

Besides Elvis, Jesco's passion in life is literally following in his father's footsteps. Donte Vixen Ray (D Ray) White (1927-1985), Jesco's father, was known as one of the greatest Mountain Dancers in the United States. His style, along with Jesco's, is native to the Appalachian Mountains.

"His jewels of wisdom are downright profound," says Julie Coggins on her Jesco fansite (www.juliescoggins.com/dancing_outlaw_page.htm). Jesco has a large cult following, which began after being featured as the subject of PBS's 1991 documentary *The Dancing Outlaw*, directed by Jacob Young. In the documentary, Jesco discusses the death of his father as a result of a shootout in the "holler" (down in the mountain valley), his passion for Elvis, his dancing, and his turbulent marriage: "An' I took tha butcher knife an' put it up ta ha neck. I said, If you wanna live ta see tomorrow, you better start fryin' 'em eggs a little bit

better than what you a fryin' 'em. I'm tired of eatin' sloppy, slimy eggs!"

Jesco has appeared on the TV show *Roseanne* and the independent sci-fi/horror film *It Came from Trafalgar*. Various performers have also mentioned him in numerous songs, including Hank Williams III, Live, and the metal group Mastodon. Jesco has stated to the media numerous times that all references to him in these songs have been without his authorization and that he has received no monetary compensation after numerous requests.

In 2006 Jesco's friends organized JescoFest 2006 (www.youtube.com/user/jescofest), a fundraiser to help him purchase water and firewood for the winter of 2006-2007, as well as to celebrate his 50th birthday and the 15th anniversary of *The Dancing Outlaw*. The festival, which was held in Hinton, West Virginia, featured artists from all over the United States performing pro bono for the living legend.

More recently, Jesco has been featured in the *Vice Guide to Travel* and his new whereabouts will come to the screen in the upcoming documentary *The Wild and Wonderful Whites of West Virginia*. Johnny Knoxville is currently shooting a documentary about Jesco White and his extraordinary family.

Jesco has long been a muse and hero for American bands across the country. A few years ago, Hank Williams III wrote the

song "Legend of D Ray White," which honors the cultural significance of Jesco's father. It also mentions Jesco, as well as another legendary Boone County artist, Hasil Adkins.

Tribute songs include "Jessico" by The Kentucky Headhunters, "Jesco (The Dancing Outlaw)" by Sam Black Church, "Jesco" by Trailer Bride, "Jesco White" by Jim Shelley, and "Dancin' Outlaw" by Ekoostik Hookah. The rock group Live included the line "...we'll lay flowers at the grave of Jesco White, the sinner's saint" in the song "Rattlesnake" on their album *Secret Samadhi*. Also, a short clip of Jesco dancing can be seen in Beck's music video for the song "Loser".

The stoner metal band Atomic Bitchwax used a Jesco quote in the track "Shitkicker" on their first album. The track begins with the Jesco's rumination: "Man, I got a double super-buzz. Here I was huffing, uh, li-, uh, airplane glue in a sandwich bag. Ya know, just all I could I breathed it on into my lungs and gettin' high. And then I'd take me a hit of that gas. Right after I'd hit it, man. You talk about a warped mind, I got one. And lighter fluid, ya know, I'd sniff it by the can. I mean I was Superman."

Jesco White currently resides in Madison (Boone County, WV) with his terrier Patches. Norma Jean lives about an hour away in a low-income high rise in downtown Charleston. She moved there to be closer to needed medical attention.



ON MOUNTAIN DANCING

Mountain Dancing is a tradition passed down from father to son, just like Jesco's dancing shoes. This folk dance is a variation on clog dancing, which traveled from the British Isles to North America during the colonization and has existed as a social dance in the Appalachian region since the 1700s. In clogging, the heels and toes of the dancer's shoes are used as a percussive instrument to emphasize the downbeat of the music. It is associated with the predecessor to bluegrass, and it is said that tap dancing eventually evolved from clogging.

D Ray White, Jesco's father and the most famous Mountain Dancer of all time, is said to have known 52 more steps than anyone else.

ON POVERTY IN APPALACHIA

Appalachia, the mountain range that stretches from southern New York to northern Alabama, Mississippi, and Georgia, covers the whole of West Virginia.

The state, where Jesco was born, is known for its rampant poverty and underdevelopment, and its economy is one of the most fragile of any U.S. state. According to U.S. Census Bureau data, West Virginia is the third lowest state in per capita income. It also ranks last in median household income. At 15.3%, the proportion of West Virginia's adult population with a bachelor's degree is the lowest in the U.S.

In Boone County 98% of the population is Caucasian, the per capita income is \$14,500, and 22% of the population, including Jesco, lives below the poverty line.

ON HASIL ADKINS AKA "THE HAZE"

White Lightning's soundtrack consists mainly of tracks by Hasil Adkins. He was an Appalachian-born one-man band, playing guitar and drums, singing, and playing a mind-blowing mixture of psychobilly, country, rock 'n' roll, and blues. His music can be sad, humorous, or frantic. He was well known for shrieking certain catchphrases, such as "commodity meat," "I want your head," and "Aaaaaaaaaaaaaa-Heeeeeeeeeeee-Wooo!!!!"

Hasil was born in Boone County, West Virginia, where he lived his entire life. Growing up in a tarpaper shack on property rented from the local coal company, Hasil attended six days of school in total and never really worked at anything other than being a musician. His neighbor and friend was Jesco White.

Nicknamed "The Haze," Adkins claimed a repertoire of over 9,000 songs (including over 7,000 original compositions), recorded scores of small, micro-label 45s, and is responsible for the birth of Norton

Records, psychobilly, and a dance called the Hunch. He had a strong influence on the band The Cramps, as well as the Flat Duo Jets.

Recurring themes in Adkins's work include love, heartbreak, "hunchin'" (making out), police, death, decapitation, aliens, chickens, and commodity meat (the army-surplus canned meat that was distributed as welfare after World War II). Adkins often noted in interviews that his primary heroes and influences were Hank Williams, Sr., Jimmie Rodgers, Little Richard, and Col. Harlan Sanders of Kentucky Fried Chicken fame.

On April 16, 2005, a teenager on an ATV deliberately ran over Hasil in his front yard, and ten days later he was found dead in his home.

To get an idea of his peculiar madness, type "Hasil Adkins on Ghoul A Go-Go + YouTube" into Google and watch him live. His official site is www.hasiladkins.com

ON THE BIRTH OF 'WHITE LIGHTNIN'

Dominic Murphy and Shane Smith met 9 years ago on a beach in Costa Rica. The two became fast friends and in a short time decided to work together on creating a film.

At the time Shane was fascinated by Jesco—"a sort of Charles Manson that you instantly fall in love with"—and feverishly began to write a story based on the frightening images that the documentary *The Dancing Outlaw* had put into his head.

Dominic had returned to England and become one of the preeminent commercial directors in the country winning a D&AD Pencil and a Gold Lion at Cannes his first year out.

Once Dominic had read Shane's work, the two spent the next five years working the story into a script, continually writing and re-writing. Then Shane and Dominic enlisted the help of Eddy Moretti, another Canadian who was teaching film and screenwriting at NYU. After spending time with Jesco, they kept re-writing as the reality of his life surpassed the frenzied supposition that had fuelled their previous drafts.

As the VICE empire expanded and Dom's commercials career soared, the

two continued working on the project whenever they got together, sequestering themselves away on writing retreats in the Midlands, self-financing research trips to West Virginia, and working on soundtrack ideas with Nick Zinner (Yeah Yeah Yeahs).

Dominic and Shane developed various other scripts in London and Europe but despite having major studio interest in another one of their projects, *Dirty Bombs*, (a script based on the true events of a British journalist buying a nuclear warhead on the black market in Bulgaria), they would not, they *could not* put Jesco aside. Taking advice from Spike Jonze about the importance of their first film, they decided to focus completely on the script they most believed in and to make it with all of their energy and passion.

After four years of fine-tuning and script polishing, the boys were ready to make *White Lightnin'*. However, it wasn't until the pair hooked up with veteran UK producers Mike Downey and Sam Taylor that their dream of turning their script into a film became reality. After revisiting draft after draft with the producing pair, they finally managed to put the complex financial web together that brought the film to fruition.



CREW COMMENTARIES

DIRECTOR DOMINIC MURPHY ON JESCO WHITE IN *WHITE LIGHTNIN'*: REALITY AND FICTION

Jesco is a real guy. In the early 90s, West Virginia PBS made a documentary called *The Dancing Outlaw* that was supposed to be about Jesco's father D Ray, a local folk hero and "mountain dancer." When the crew turned up to film D Ray he was dead, shot in a drug-fueled feud of sorts. So they filmed Jesco instead.

The documentary garnered a cult following, and it was the start of Jesco's "good life." Shane was mesmerized by the man and wrote a short story that became the basis for the script. We met Jesco more than five years ago and have spent a lot of time with him in NY, West Virginia, and Texas. Jesco White, who describes himself as the "last of the great Mountain Dancers," is a complex character—violent and abusive but also caring and sensitive. He has an innocent, childlike inability to cope with the world while also being quick-witted and street smart.

In *White Lightnin'*, Jesco is not the same as the real Jesco. For a start, the real Jesco is very much alive. In the film the whole thing is narrated from the moment of Jesco's death.

The narrator speaks in an intimate voice with a resigned, sarcastic, and (at times) nostalgic tone, which often stands in sharp contrast to many of the events we see in the story. It is Jesco taking a final look back over his life as he leaves it all behind. *White Lightnin'*'s Jesco is confronted by his biggest nightmares. The "devil" rushes through his veins while he seeks "redemption."

Jesco goes in and out of himself, losing track of reality and literally "blacking out." I use the blackouts as an aesthetic formal device in the film, which accentuates Jesco's internal movement and lets the audience experience his delusions. When there is a "blackout", we hear the voice of Hudd (Jesco's father's former banjo player). Hudd's voice narrates the chapter headings. Through his words and his tone we discover a strict, crazy, illiterate, and fundamentalist man that dictates life with a religious style.

When Jesco meets Hudd in the cabin towards the end of the film we recognize Hudd's voice from those chapter headings. After a moment of interaction between Jesco and Hudd, we realize that Hudd is dead and come to the conclusion that the voice-over we have heard throughout the film is in fact Jesco's own inner voice, his own conscience—one of his schizophrenic personalities, a dark, powerful, and vengeful one.

EDITOR SAM SNEADE SAYS ON *WHITE LIGHTNIN'*

Sam Taylor (the producer) phoned me up about the film, and as soon as she said "Dominic Murphy," I said, "Yes, I'm in." I had previously cut some commercials for him and knew that whatever he does is always excellent. He has a fantastic instinct and is a very bright man indeed.

DIRECTOR OF PHOTOGRAPHY TIM MAURICE-JONES ON *WHITE LIGHTNIN'*

Shot on Super 16mm, making use of available light, and often using a hand-held camera style, the film has a naturalistic and energetic mood. However, "the look" is more mythical and stylized than, for example, the English social realist tradition or some documentary-style film drama. The look of the film has a timeless feel.

COMPOSER NICK ZINNER ON THE MUSIC FOR *WHITE LIGHTNIN'*

Eddy and Shane have been good friends of mine for some time now, and as mutual supporters of each other's various works, we'd always talk about collaborating on something. So when they asked me, I agreed immediately.

Much like working with a music producer or solo artist, I was directed by Dominic for certain aspects of the score. Before the movie was shot, Dominic and I talked about the elements and themes he was looking for—namely distorted sounds and melodies that would reflect the main characters' conflicting personalities. I made several short pieces using guitar noise loops and dark drones (which Dominic shot too), and those beginning ideas ended up comprising the bulk of the score. Once shooting was completed, we elaborated it further in a New York studio with the help of string players.





CAST COMMENTARIES

ACTOR EDWARD HOGG ON JESCO WHITE

Jesco is larger than life in real life, but I take it up a notch (or two) in the film... I first met Dominic at an extended casting audition when he was filming a pilot for the UK Film Council, I knew he was really looking for an American actor, but when I got in the room with him I just knew I wanted the part. I knew he would be a director who was going to raise my game. And I think he has. There were days when we wanted to murder each other I'm sure. But we're still alive and still talking.

ACTOR CARRIE FISHER ON 'WHITE LIGHTNIN'

When my agent gave me the screenplay of *White Lightnin'*, I thought it was the most original, non-derivative piece of screenwriting I had come across in a long time; and I should know. I spend a lot of my time working as a script doctor and rewriting a lot of what Hollywood's finest have had a go at before. When I met Ed Hogg for the first time, I knew it was going to be a crazy movie. And it was. Still is.

ABOUT THE CAST

EDWARD HOGG JESCO WHITE

Edward Hogg has been steadily building a name as the new British actor to watch. He studied acting at the Royal Academy of Dramatic Art in London, and since graduating in 2002 has been performing steadily in theatre, film, and television in the UK. His lead role in *Woyzeck* (directed by Daniel Kramer at the Gate Theatre in London) received rave reviews and won him an Ian Charleson Award nomination.

Further credits include *The Dybbuk*, directed by Eve Leigh, and *Jesus in The Last Days of Judas Iscariot*, directed by Rupert Gould at the Almeida Theatre. Film credits include *Brothers of the Head*, directed by Louis Pepe, *Nicholas Nickleby*, directed by Douglas Wrath, and Paul King's comedy *Bunny and the Bull* for Warp X to be released in 2009.

CARRIE FISHER CILLA WHITE

Carrie Fisher is an actress, screenwriter, and novelist. She studied acting in London's Central School of Speech and Drama. She made her film debut in the Columbia comedy *Shampoo*, directed by Hal Ashby and starring Warren Beatty, Julie Christie, and Goldie Hawn. Her most iconic role to date is that of Princess Leia in George Lucas's sci-fi film *Star Wars* opposite Mark Hamill and Harrison Ford, a role she reprised in *Star Wars Episode V: The Empire Strikes Back* and *Star Wars Episode VI: Return of the Jedi*.

In 1987, Fisher published her first novel, *Postcards from the Edge*, for which she received the Los Angeles Pen Award for Best First Novel. The novel was adapted for the screen by Fisher and starred Meryl Streep, Dennis Quaid, and Shirley Maclaine. Fisher published three further novels: *Surrender the Pink*, *Delusions of Grandma*, and *The Best Awful There Is*.

MUSE WATSON D-RAY WHITE

Muse began his acting career at university where he appeared onstage for the first time as Petruchio in Shakespeare's *The Taming of the Shrew*. After gaining extensive theatre credits he began to pursue roles in feature films. By 2005, he had appeared in 43 feature films, such as *Sommersby*, directed by Jon Amiel; *Something To Talk About*, directed by Lasse Hallström, starring Julia Roberts, and Dennis Quaid; *Assassins*, written by Andy and Larry Wachowski; Gregory Poirier's *Rosewood*; *I Know What You Did Last Summer*, directed by Jim Gillespie; *Austin Powers: The Spy Who Shagged Me*, directed by Jay Roach; and *Songcatcher*, directed by Maggie Greenwald.

His television credits include eight made-for-television movies, including *Blind Vengeance*, directed by Lee Philips, and numerous television series, including *CSI: Crime Scene Investigation*, *American Gothic*, *Matlock*, *The Lazarus Man*, *JAG*, *Walker Texas Ranger*, *Criminal Minds*, and *NCIS*.

In 2005, Watson joined the cast of the television series *Prison Break* as Charles Westmoreland, a long-time inmate who may be the legendary airplane hijacker D.B. Cooper.

ABOUT THE CREW



DOMINIC MURPHY | DIRECTOR

Straight after film school, Dominic won the Network 7 Young Director's Competition and was immediately given a directing job. He spent eight years directing a wide range of material for television including documentaries, arts programs, and short dramas.

During this time Dominic attended regular workshops in acting technique taught by master Jack Walter, a colleague of Sandy Meisner, Stella Adler, and Lee Strasburg at the Actor's Studio. This training played a very important role in Dominic's signature style: performance-driven filmmaking.

In 1997, Dominic moved into commercials. He took the advertising world by storm by employing the improvised acting technique and radically emphasizing character and performance over flashy visuals. All his early campaigns won multiple awards. They included work for Sony Playstation, a *Use Your Vote* campaign, and the VW Passat *Obsession* campaign. Further work for Sony, Smirnoff, Virgin, Heinz, Southwest Airlines, Peugeot, Cellnet, Vodaphone, Orange, VW, and many others won top awards both in the UK and abroad, most notably *Gold*s at Cannes for VW Passat and Heinz.

Dominic's more recent work, including his latest *Jack-knife* spot for Land Rover's Freelander, has become notable for combining very cinematic visuals with the kind of characterization and performance rarely seen in commercials. *White Lightning*' is his first feature film.

To view Dominic's commercial work go to:
www.partizan.com/partizan/commercials/?dominic_murphy

MIKE DOWNEY | PRODUCER

Mike Downey founded the UK-based independent production house Film and Music Entertainment (F&ME) in 2000. He spent most of the 80s as a theatre director and producer in France, Germany, the former Yugoslavia, and the U.K.

He was associate producer on Rajko Grlic's award-winning feature film *Caruga* and co-producer of Sebastian Niemann's *Seven Days to Live*. He followed this with a range of productions, which include Michael Bassett's *Deathwatch* starring Jamie Bell, Venice competition entry *Sjaj u Ocima* (Loving Glances), *Falcons* and *Niceland* by Fridrik Thor Fridriksson, Peter Timm's *My Brother is a Dog*, Hillmar Oddson's *Cold Light*, and *Strings* by Anders Ronnow Klarlund. In 2005 he completed *Guy X* by Saul Metzstein starring Jason Biggs, *Shadow of the Sword*

by Swiss director Simon Aeby, the gay Icelandic football comedy *Eleven Men Out* by Robert Douglas, *Murk* by Denmark's Jannick Johansen, and the UK/Polish/German adaptation of the Günter Grass novel *Unkenrufe* (Call of the Toad) directed by Robert Glinski.

Son of Man, the follow up to the highly successful *U Carmen eKhayelitsha* directed by Mark Dornford May, screened in competition in Sundance in 2006 and won best film at the San Francisco Pan African International Film festival and Michael Moore's Traverse City Film Festival

In October of 2007 he began principal photography on debut filmmaker Dominic Murphy's *White Lightning*, the true story of multi-personality Appalachian Mountain Dancer Jesco White, in association with the VICE group.

Finally for 2008, Downey completed legendary Slovak director Juraj Jakubisko's *Bathory* (working title), the truth behind the legend of the "bloody" Countess Elizabeth Bathory. It was produced in association with Jakubisko and Eurofilm of Budapest. Also just completed is *Quest for a Heart*, the company's first animation film with songs by *Billy Elliot*'s Lee Hall, and *The Mystery of the Wolf*—a family film shot in Lapland.

Film and Music Entertainment has also just completed a feature documentary in partnership with Discovery titled *The Turtle's Incredible Journey*. It chronicles the 20-year odyssey of the giant loggerhead turtle as it swims around the world only to return to the beach of its birth two decades later to lay its eggs. It was directed by Emmy Award winning documentarian Nick Stringer.

Goran Rusinovic's *Buick Riviera* was completed in the summer of 2008 and swept the board at the recent Sarajevo Film Festival winning all major awards.

Downey is a tutor on Sheffield University's Creative Writing for Film course, a Thomas Ewing Visiting Professor of Film at Ohio University, a member of the Board of Advisors at the film school of Oklahoma University, and the President of the Board of Advisors of the Motovun International Film Festival in Croatia. He has published several lengthy tomes about producing in Europe, notably *The Film Finance Handbook* published by the Media Business School in two volumes.

Downey currently also works in an advisory capacity with Amnesty International, establishing humanitarian film prizes at festivals around the world. He joined the board of the European Film Academy in 2002 and is currently serving his third term of office.

In 2006 he was voted on to the Council of the British Academy of Film and Television Arts (BAFTA) and in 2008 he was elected to the BAFTA Film Committee.

SAM TAYLOR | PRODUCER

Sam Taylor co-formed Film and Music Entertainment in January 2000, merging her existing company, Mass Productions, with Mike Downey into the jointly owned F&ME.

She began her career as head of international sales at Jeremy Thomas and Chris Blackwell's company Oasis and was responsible for selling a range of titles, including Peter Greenaway's *The Cook, The Thief, His Wife and Her Lover*. She then went to St. Petersburg to work on Contact before producing the short film *My Little Eye* for C4.

Her first feature as producer was Milcho Manchevski's Oscar nominated *Before the Rain* (1994), which won the Golden Lion in Venice. After that she produced Benjamin Ross's feature debut *The Young Poisoner's Handbook* (1995), which screened in competition at Sundance, and then *Sweet Angel Mine* (1996). After a brief excursion into the art world working with Sam Taylor-Wood on her video installation "Pent-Up," she produced the Greek language film *Under the Stars* and formed F&ME with Mike Downey.

Since then she has produced *Deathwatch* (2002), Hilmar Oddson's *Cold Light*, Fridrik Thor Fridriksson's films *Niceland* and *Falcons*, and co-produced Anders Ronnow Klarlund's puppet epic *Strings, Loving Glances*, which was selected for competition in Venice 2003, Peter Timms's *My Brother is a Dog*, and Jannik Johansen's *Murk*, Robert Gliniski's *Call of the Toad* (based on the novel by Gunter Grass), and Simon Aeby's *The Headsman*. In 2005, she produced Saul Metzstein's *Guy X* starring Jason "American Pie" Biggs, Jeremy Northam, and Natascha McElhone.

Her most recent productions include *Eleven Men Out*, *Anastezi*, *The Border Post* by Rajko Grlic which has screened in competition at San Sebastian, *Projecto Dos*, *Quest for a Heart*, the company's first animation film with songs by Billy Elliot's Lee Hall, *The Mystery of the Wolf*, a family film shot in Lapland, and *Bathory*. She coproduced Mark Dornford-May's *Son of Man*, which screened at Sundance in 2007.

Currently in postproduction are *Reykjavik Whale Watching Massacre*, directed by Julius Kemp, and debut filmmaker Dominic Murphy's *White Lightnin'*, which tells the captivating tale of cult figure Jesco White, the last of the great Appalachian Mountain Dancers, in association with the VICE group and financed by the UKFC New Cinema Fund, which delivers in mid July 2008.

Also in postproduction are *Buick Riviera* by Goran Rusinovic and the feature documentary *Turtle: The Incredible Journey*, which chronicles the 20-year odyssey of the giant loggerhead turtle as it circumnavigates the world's vast oceans. The film is directed by Emmy Award winner Nick Stringer and will be delivered in December 2008.

SHANE SMITH | WRITER AND CO-PRODUCER

Shane holds an Hon. B.A. in English Literature and Political Science from Carleton University in Ottawa, Canada. In 1991, he was the recipient of a Canada Council for the Arts grant for his fiction.

In 1994, he co-founded *Vice* magazine and has since launched the title in 22 countries, with offices in 17 countries, and a circulation of 1.2 million copies worldwide. The magazine has been repeatedly named a top trendsetting title in the USA by the *Cassandra Report* and lauded by *Rolling Stone*, CNN, and ABC. As President of VICE, Shane has overseen the expansion of the company into music (VICE Records, which has released albums from Bloc Party, The Streets, and more), publishing (VICE Books, with titles such as *Dear Diary*, *Skinema*, and *The Vice Photo Book*), marketing (VICE's in-house agency VIRTUE boasts clients like Vodafone and Viacom), online (VBS.TV, VICE's popular internet broadband network, which is sounding the death knell for conventional cable television), and VICE Films (productions include Toronto/Berlin official selection documentary *Heavy Metal in Baghdad*, *Dirty Bombs*, which he co-penned with Moretti and which was sold to New Line Cinema, and *White Lightnin'*).

He recently co-authored the best-selling book *The Vice Guide to Sex and Drugs and Rock 'n' Roll* (Harper Collins) and has a two-book deal with Warner Books in the US. Other current projects include completing a screenplay adaptation of James Ellroy's *Killer on the Road* for F&ME and writing and producing his next film with Spike Jonze.

EDDY MORETTI | WRITER AND CO-PRODUCER

Eddy Moretti holds a Hon. B.A. in English and Cinema Studies from the University of Toronto. In 1996, he received the Norman Jewison Fellowship Award and completed an M.A. in Cinema Studies from New York University. He is currently completing his Ph.D. at NYU. From 1998-2001 Eddy taught film history, film theory, and screenwriting at NYU, Queens College, and the College of Staten Island.

Since 2000 he has served as director of VICE Films, co-authoring original screenplays with Shane Smith for Brad Pitt's Plan B and their own feature film script for *White Lightnin'*.

In 2007 Eddy Moretti co-founded the broadband video network VBS.TV (with Spike Jonze as creative director), where he serves as executive producer and a correspondent. He has directed television spots for the National Legacy Foundation's Truth anti-smoking campaign and oversees content production for VIRTUE, the in-house marketing and creative-services agency at VICE. In 2007, he co-directed Toronto/Berlin official selection documentary *Heavy Metal in Baghdad*, which was his feature film directorial debut.

NICK ZINNER | COMPOSER

Nick Zinner is a musician and photographer living in New York City. He plays guitar in the twice-Grammy® nominated rock band Yeah Yeah Yeahs and has published three books of his photography, the most recent being *I Hope You Are All Happy Now* (St. Martin's Press).

Since 2001, Zinner has many collaborative efforts under his belt with such acts as TV on the Radio, Har Mar Superstar, Ronnie Spector, The Horrors, and Scarlett Johansson's album *Anywhere I Lay my Head*. He contributed guitar and keyboard to several tracks on Bright Eyes' 2005 album *Digital Ash in a Digital Urn*, and went on tour with the band as a full member.

Zinner produced the re-mix of the track *Compliments* on British group Bloc Party's 2005 album *Silent Alarm Remixed*, and has remixed The Plot to Blow Up the Eiffel Tower's song, *INRI*. On their *INRI* EP, Zinner has also remixed Single Frame's song, *People are Germs*, in addition to appearing in the music video.

Additionally, Zinner is an accomplished photographer. He studied photography at Bard College and has released three separate collections of his work: *No Seats on the Party Car* (2001), *Slept in Beds* (2003), and the aforementioned *I Hope You Are All Happy Now* (2004), which features an introduction by director Jim Jarmusch. This is his first soundtrack.

SAM SNEADE | EDITOR

Sam Sneade's editing credits include *Birth* (2004) starring Nicole Kidman, the acclaimed *Sexy Beast* (2000) with Ray Winstone and Ben Kingsley, *Arritmia* (2007) with Derek Jacobi, and *Final Cut* (1998) featuring Jude Law and Sadie Frost.

He owns his own post-production facility *Speade* in Soho, London, and has edited many commercials including Stella Artois, Guinness, Mercedes, Orange, and Levis. He cut Jonathan Glazer's seminal *Surfer* ad for Guinness.

TIM MAURICE-JONES | DIRECTOR OF PHOTOGRAPHY

Tim Maurice-Jones most recently finished shooting Stephan Elliot's *Easy Virtue*. He is probably best known for Guy Ritchie's *Revolver* (2005), *Snatch* (2000), and the critically acclaimed *Lock, Stock and Two Smoking Barrels* (1998). He also worked as cinematographer on Madonna's *Filth and Wisdom* (2008).

In 2001, he was cinematographer on Michel Gondry's *Human Nature* (2001) starring Patricia Arquette, Rhys Ifans, and Tim Robbins, and subsequently worked on the video documentary short *The Work of Director Michel Gondry* (2003).

He has also shot numerous music promos and commercials for artists ranging from Kylie Minogue to Björk to Massive Attack and worked with directors including Michel Gondry, Jonathan Galzer, Alex Winter, and Tom Connolly.

IVO HUŠNJAK | PRODUCTION DESIGNER

Ivo Hušnjak has worked as art director on many acclaimed features including Ridley Scott's *Gladiator* (2000), *Kingdom of Heaven* (2005) and *Black Hawk Down* (2001), the latter leading to his nomination for an *Excellence in Production Design* award from the Art Directors Guild.

He has also won a *Golden Arena* award for Best Art Direction from the Pula Film Festival for his work on *The Society of Jesus* (2004). Other credits include *Behind Enemy Lines*, *Dust*, *The Peacemaker*, and *Rosencrantz and Guildenstern Are Dead*.

BLANKA BUDAK | COSTUME DESIGNER

Blanka Budak graduated from Zagreb film school in 2000 and since then has achieved a remarkable body of work.

Amongst her assistant costume designer credits are the Weinstein Company's *The Hunting Party* starring Richard Gere and Hallmark's feature *La Femme Musketeer*.

As costume designer her credits include *Amrin* (2007) and *Upside Down* (2007). She has worked on numerous commercials including Stella Artois and Heineken.



ABOUT THE COMPANIES

Vice Magazine began in October of 1994 in Montreal, Quebec as the first free, internationally-distributed magazine. *Vice's* core audience is made up of, in marketing speak, "trendsetting metropolitans ages 21-34." The Cassandra Report has named *Vice* the #1 trendsetter title for 2003, 2004, 2005, 2006, and 2007.

VICE has been the ideal vehicle for brands like Nike, MTV, HBO, Toyota, Honda, EA, Virgin Mobile, Adidas, Sony, Puma, Jeep, Rockstar Games, Universal Music, and Warner Music Group, who wish to reach the magazine's highly sought-after reader demographic. *Vice* Magazine currently staffs offices in 17 countries, with a circulation of 1.2 million copies worldwide.

Today VICE includes: VICE Records; a full-service independent label undertaking an international expansion in order to seamlessly integrate music into the worldwide VICE brand.

VBS.TV: an independent internet television network, broadcasting cultural news from around the world. Geared towards a youthful audience, it is a mix of news, current events, music, and culture.

VIRTUE: the market branding division of VICE. A fully integrated creative, branded entertainment and distribution studio with offices in New York, London, Berlin, Toronto, Stockholm, and Sydney. It gives brands the chance to harness the creative power of VICE's worldwide creative network.

VICE Films was launched in 2002 as a film development company by co-founder Shane Smith and *Vice* Magazine managing editor Eddy Moretti. After watching other writers and directors capitalize on content that was first exposed by *Vice*, such as Sony acquiring *The Stopwatch Gang* by long-time contributor Stephen Reid, or Gus Van Sant optioning Sarah by J.T. Leroy after appearing in the magazine.

VICE Films adapted the *Vice* Magazine article *Dirty Deeds*; the true story of a journalist who buys a nuclear warhead in Bulgaria after 9/11. In October 2002 the screenplay for *Dirty Bombs* was sold to New Line.

In 2004 VICE fully executed a joint venture to co-write and co-produce the film *Untitled* with Academy Award® nominated director Spike Jonze (*Being John Malkovich*, *Adaptation*). *Untitled* is an adaptation of a property previously optioned and developed by VICE Films Inc. VICE and Jonze will be packaging the project, with Spike directing. In 2007 VICE films premiered their feature documentary *Heavy Metal in Baghdad* in Toronto and later in Berlin, to great acclaim. *Heavy Metal in Baghdad* was the directorial debut of VICE co-founder Suroosh Alvi and *Vice* Magazine managing editor Eddy Moretti.

VICE Films has also recently launched a DVD production and distribution company in association with MTV and Netflix. The VICE-MTV alliance on the DVD front is actually a part of a larger deal in which VICE will provide MTV branded content across a number of channels for MTV distribution platforms world-wide. The deal covers DVD as well as books, gaming, and downloadable platforms, and includes a television component via MTV2, MTVU, and MTV-World, in addition to a film component through MTVFILMS and Paramount Pictures. VICE DVD will produce a series of original content, individually-themed DVD's: a series, which will be an evolution of *Vice* Magazine from print into a video format, distributed according to a regular quarterly release schedule. These will be specific, stand alone DVD projects that are conceived around a particular topic or theme. The first DVD will be *The Vice Guide to Travel*, the second, a special DVD by director Harmony Korine that will include *Fight Harm* and all of his other previously unreleased video material.

For further information visit www.viceland.com

Film and Music Entertainment Ltd was formed by Mike Downey and Sam Taylor in January 2000 with the aim of financing and producing feature films. Stephen Daldry (two times *Academy Award*[®] nominated director of *Billy Elliott* and *The Hours*) acts as Chairman of our advisory board and as executive producer on several F&ME projects.

With over 30 films under our belt, including a winner of the *Golden Lion* in Venice, an *Academy Award*[®] Nominee and multiple official entries in the Sundance, Berlin, Montréal, Toronto, San Sebastian and Locarno film festivals, the Film and Music Entertainment brand has over the last eight years become synonymous with the production of quality feature films with a wide variety of British, American and European authors.

In 2001, we completed *Josephine* starring Maria Schrader and Giancarlo Esposito, and Christos Georgiou's Greek language *Under the Stars* - winner of the Best Debut Director prize at the Montréal World Film Festival. *Falcons*, by *Academy Award*[®] nominated director Fridrik Thor Fridriksson, premiered at the 2002 Toronto Film Festival and was released by Tartan Films in the UK in September 2004.

Deathwatch, starring Jamie Bell, was released by Pathé in the UK in December 2002 and has made US\$5 million at the box office to date. Lion's Gate distribute in the US. In 2003 Srdjan Karanovic's *Loving Glances* was shot on location in Belgrade and was selected for competition in Venice 2003, Toronto 2003 and has sold well around the world.

Strings, directed by Anders Ronnow Klarlund, premiered in Venice 2004, and has since enjoyed a successful UK release and enjoyed commendable success at the European box office.

Both Fridrik Thor Fridriksson's *Niceland* and Peter Timm's *My Brother Is A Dog* premiered

on the international festival circuit, the former in Karlovy Vary and Toronto with the latter opening the Hamburg Film Festival. Both achieved success in their home territories and have played well in Europe and selected foreign markets.

In 2004 *Guy X* directed by Saul Metzstein was shot in Iceland and Canada. It had theatrical release via Tartan Films in the UK in October 2005 and is now available on DVD. At Taormina Film Festival 2005, *Guy X* won Best Film, Best Director and with Best Actor in a Leading Role going to Jason Biggs. Also completed in 2005 were *Shadow of the Sword* (directed by Simon Aeby), *Call of the Toad* (directed by Robert Glinkski and based on the novel by Günter Grass) and *Murk* (directed by Jannik Johansen).

In 2006 *The Border Post (Karaula)* by Rajko Grlic was officially selected for the San Sebastian International Festival and won numerous international awards, *Eleven Men Out* by Robert Douglas was officially selected for the Berlin Film Festival and Mark Dornford-May's *Son of a Man* won the World Cinema Dramatic Competition at Sundance.

Recently completed are *Quest for a Heart* - our first feature animation made with MRP and featuring Mackenzie Crook and Lisa Stansfield, Guillermo Groizard's *Mirror Maze* and Juraj Jakubisko's *Bathory* starring Anna Friel.

Represented by some of the best names in international and domestic distribution, our titles have been released in all major markets in the world, and represent a valuable production output encompassing a wide variety of genres, nationalities and age groups. We continue our passion for eclectic, challenging and groundbreaking subject matter of appeal to the global film market and look forward to making more.

For further information go to www.fame.uk.com

The UK Film Council's New Cinema Fund encourages unique ideas, innovative approaches and new voices investing £15 million over three years in films that connect with a range of audiences. The fund has an especially strong commitment to supporting work from the nations and regions and from black, Asian and other minority ethnic filmmakers. The fund also encourages digital technology in the production, distribution and exhibition of films.

To date the New Cinema Fund has supported films including: Sarah Gavron's *Brick Lane* (Best Screenplay and Silver Hitchcock, Dinard), Shane Meadows's *This is England* (Best Film, British Independent Film Awards); Ken Loach's *The Wind that Shakes the Barley (Palme d'Or, Cannes Film Festival)*; Andrea Arnold's *Red Road* (Prix du Jury, Cannes Film Festival); Kevin Macdonald's *Touching the Void*, (Best British Film BAFTA); Peter Mullan's *The Magdalene Sisters* (Golden Lion Venice); Paul Greengrass' *Bloody Sunday (Golden Bear Berlin)*; Dan Reed's *Straightheads*, Saul Dibb's *Bullet Boy*; Adrian Shergold's *Pierre-*

point, Louise Osmond and Jerry Rothwell's *Deep Water* (Grierson Best Cinema Documentary); Nicolas Roeg's *Puffball*; Peter Greenaway's *Nightwatching*; Michael Caton-Jones' *Shooting Dogs*, Alexis dos Santos's *Unmade Beds*; Chris Waitt's *A Complete History of My Sexual Failures*, Olly Blackburn's *Donkey Punch*; and Dominic Murphy's *White Lightnin'*.

The New Cinema Fund also invests in an ambitious program of shorts schemes including Cinema Extreme, the Completion Fund and Low Budget Digital Shorts to encourage directors, producers and creative talent to explore new storytelling methods in the short film genre.

In partnership with Film4, EM Media, Screen Yorkshire and Optimum Releasing, the New Cinema Fund also funds the Warp X studio offering filmmakers development support, production finance and theatrical distribution in the UK.

For further information visit www.ukfilmcouncil.org.uk

salt.

Salt sells and helps finance films by new and established filmmakers from Sundance Film Festival 2008 hit *Donkey Punch* (sold to Magnolia) to Fernando Meirelles' *City of Men* (acquired by Miramax). Other projects include Vice Films' *White Lightnin'*, the story of cult figure Jesco White, the dancing outlaw; and documentary *Big River Man*, Martin Strel's insane attempt to be the first man to swim the Amazon, both of which will premiere in Sundance 2009.

Salt helps get films made. From financing and packaging to launching and selling, Salt is the filmmaker's essential ingredient.

Salt is part of the international media group International Film Collective (IFC).

For further information visit www.salt-co.com

NOTES



WHITE LIGHTNIN'

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