

PRESS KIT
JULY 2013

FILM INFO

Shooting Format:
4K RED EPIC
Screening Formats: HD
DCP / Blu-Ray / DVD
16x9 (1:78) at 23.98 w/
5.1 & LTRT

Running Time: 90mins

CONTACTS

PUBLICIST

Annie Jeeves
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PRODUCERS

Larry Fessenden
larry@glasseyepix.com

Peter Phok
peter@glasseyepix.com

GLASS EYE PIX
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Brooklyn, NY 11201
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WEBSITES

beneaththewater.com
glasseyepix.com
chillertv.com

CHILLER FILMS presents a GLASS EYE PIX production

They're only friends on the surface.

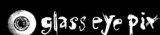


BENEATH

a film by LARRY FESSENDEN

CHILLER FILMS presents a GLASS EYE PIX production "BENEATH" in association with OFFHOLLYWOOD PICTURES
DANIEL ZOVATTO BONNIE DENNISON CHRIS CONROY JONNY ORSINI GRIFFIN NEWMAN
with MACKENZIE ROSMAN and MARK MARGOLIS

casting director LOIS DRABKIN, CSA director of photography GORDON ARKENBERG
production design TANIA BIJLANI costume design ELISABETH VASTOLA
special makeup effects BRIAN SPEARS creature effects FRACTURED FX visual effects NEAL JONAS
original score WILL BATES sound design GRAHAM REZNICK sound mix TOM EFINGER
executive producers THOMAS P. VITALE SHANE O'BRIEN JUSTIN SMITH
writers TONY DANIEL BRIAN D. SMITH producers LARRY FESSENDEN PETER PHOK
director & editor LARRY FESSENDEN



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chiller films

photo GRAHAM REZNICK design LARRY FESSENDEN ©2013 BENEATH LLC

OPENING TITLE CARDS:

CHILLER FILMS presents
a GLASS EYE PIX production
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DANIEL ZOVATTO
BONNIE DENNISON
CHRIS CONROY
JONNY ORSINI
GRIFFIN NEWMAN
with MACKENZIE ROSMAN
and MARK MARGOLIS

CLOSING TITLE CARDS:

producer, director, editor
LARRY FESSENDEN

writers
TONY DANIEL
BRIAN SMITH

producer
PETER PHOK

executive producers
THOMAS P. VITALE
SHANE O'BRIEN
JUSTIN SMITH

casting director
LOIS DRABKIN, CSA

director of photography
GORDON ARKENBERG

production designer
TANIA BIJLANI

costume designer
ELISABETH VASTOLA

special makeup effects
BRIAN SPEARS

creature effects
FRACTURED FX

visual effects
NEAL JONAS

original score
WILL BATES

sound design
GRAHAM REZNICK

sound mix
TOM EFINGER

TAGLINE

They're only friends on the surface.

SHORT SYNOPSIS

When a group of young friends commemorating their high school graduation take a trip to the remote Black Lake, their celebration turns into a nightmare with the sudden appearance of a relentless menace from beneath. Stuck in a leaking boat with no oars, the teens face the ultimate tests of friendship and sacrifice during a terror-stricken fight for survival.

SYNOPSIS

After their high school graduation, six teens celebrate with a trip to the remote and mysterious Black Lake. Only Johnny seems to suspect there's something in the water stalking the revelers as they set out in their small wooden rowboat stocked with beer and fireworks. But why would Johnny let them go swimming if he knew what lurked beneath?

A sudden attack from the depths followed by a lethal chain of events leave the teens stranded on the leaking vessel in the middle of the lake with no oars, no way back to shore, held hostage by a menace that circles them persistently. And so the teens turn on each other, and the petty high school grievances they almost left behind prove more deadly than the monster that waits to devour them.



NOTES FROM THE DIRECTOR

BENEATH was designed to be a spare allegorical tale about the tragic inability of people to rise above their differences even in the face of a grave threat. The pettiness of the kids in the boat muddles their response to the danger they are in, and they are unable to save themselves. Even as I made this harsh statement on humanity, I had affection for the characters individually and wanted to respect them, so we worked to give them their dignity. But how did we end up on the lake to begin with...?

I was called into the Chiller office at 30 Rock one afternoon to pitch some stories for their new batch of original features. My company, Glass Eye Pix, has been making low-budget genre films since the 90's-- some of them have been quite successful: Ti West's THE HOUSE OF THE DEVIL and THE INNKEEPERS, Jim Mickle's STAKE LAND, Glenn McQuaid's I SELL THE DEAD and my own THE LAST WINTER and WENDIGO. We've made some pretty great smaller films by less celebrated directors as well, so I was confident we could give Chiller what they wanted at a budget. When the meeting ended, the jefe said he liked the pitches, but he wondered if I might look at a property they already owned. It was called BENEATH: six teenagers on a rowboat being attacked by a giant fish. I was hooked.

JAWS had been a seminal film for me. I still say it's my favorite movie, even though I don't really believe in ranking things that way. Let me be clear: I saw JAWS six times in the theater the summer it came out, I built a six-foot replica of the Orca in the family garage, and I wore a hat like Robert Shaw's for three months. I had been obsessed with sharks since I was a kid. I knew what they looked like, and I knew the shark in JAWS looked fake-- but that didn't bother me; I'd grown up on fake-looking monsters from old movies and they still captured my imagination.

I loved the idea of making a movie on the water with a giant fish. But what really struck me about the script by Tony Daniel and Brian Smith was that the central construct of the story was how the kids in the boat turned on each other and became more vicious adversaries to each other than the fish itself.

I met with the writers and requested they make some adjustments to the script. I suggested we keep all the action on the boat and let the back-story of the characters' relationships be revealed as events unfolded. Tony and Brian were very accommodating. They had written the script some time ago and seemed happy to breathe new life into it. Once their draft was done, I made final refinements to accommodate the 8-act structure that the TV movie format called for. Every form of filmmaking requires compromise and negotiation. I like the challenge of working with restrictions, be it budget, schedule or otherwise. Here we had a movie with six teenagers being eaten alive one by one, and they couldn't utter a single swear word. Now that's a restriction!

There was never any doubt the fish should be a practical effect. I've had my share of hardships bringing creatures to screen at a budget, but I was excited to try again. We needed a ten-foot fish that could swim on its own. I designed the fish in a Photoshop amalgam of real creatures. I wanted a prehistoric-looking thing-- part fish, part alligator-- that would have an alternative to a shark fin, but whose presence was still known by something cutting through the water's surface: Porcupine quills seemed right... We hired Fractured FX out of Hollywood to make the massive rubber puppet.

We cast the film out of New York with Lois Drabkin who was able to introduce us to the huge talent pool of New York up-and-coming actors. I wanted to expand on the inherent clichés of the story (a jock, a nerd, a babe... etc.) and find committed performers who would elevate the material. The final pieces of the puzzle were to find the older gentleman, Mr. Parks-- and an unexpected first victim, Deb. Mark Margolis is a New York actor I have admired since Aronofsky's PI came out back when I released HABIT. It was a tremendous occasion when we landed Mark for the role. Finally, America's sweetheart from the long-running 7TH HEAVEN, Mackenzie Rosman, all grown up but permanently youthful, brought the right spunk to our first hapless victim.

Our cast in place, we needed to figure out how to make this flick in 18 days, the amount of time our budget would allow. We built a barge out of plywood and barrels out on a lake in Connecticut. On that barge we put a 20-foot jib arm. We brought in a crew of 50 that had to be shuttled, six at a time, from shore to set. They say that shooting on water reduces the productivity by half, so I like to say we shot the whole movie in 9 days.

Working with D.P. Gordon Arkenberg, I designed the entire movie in storyboards, little scribbles I drew and Gordon had to interpret. We had a model of the lake, the boat, the characters and the fish, and we blocked the whole film in advance; then Gordon had to map out how to position the barge and the boats to maintain a consistent key light (the sun) and avoid the shadow of the jib arm.

In designing the film I wanted to try to achieve a lyricism and fluidity to the camerawork that would emphasize a dream-like inevitability to the plight of the characters, suggesting they were doomed by a series of little choices that led to their predicament. I hoped to show that they were absurdly close to shore and yet trapped on the boat, with each other; In essence, to create an existential “no-exit” experience for the viewer, like in Bunuel’s THE EXTERMINATING ANGEL where no one can leave the living room. The film starts in a dream and keeps getting pulled back into dream-like passages that emphasize the sadness, futility and self-imposed nastiness of the kids’ plight.

The fish puppet was a challenge to manage, and we usually had only an hour at the end of the day to work with it, as a great deal of prep would go into orchestrating each fish shot. But again, my hope was to create images with the fish that were evocative and strange, eschewing any specific attempt to make it “scary”. The fish is without malice, but is persistent and plodding and big and insatiable—it is amoral, like fate, like nature itself. The malice in the story comes from the kids, who in their mounting dread reveal a wealth of pent-up jealousies and petty grievances that cause them to turn on each other with remarkable ease.

We moved into post-production as soon as shooting ended. I cut in Avid for the first time since early 2001; it was good to be back. This was my first digital film, and I took advantage of some of the expanded opportunities allowed by the digital realm: reframing and speed changes are a breeze when they don’t incur lab expenses. We had Neal Jonas work on numerous subtle visual effects to enhance the fish and massage the image.

To move in and out of an altered reality, I worked with long-time Glass Eye Pix collaborator Graham Reznick to sculpt a soundscape that heightened the sense of futility and menace. I wanted the most explicit scary music to be under the characters talking. It was my first outing with composer Will Bates of Fall On Your Sword, and we sought to create a score that had aspects of regret, melancholy and tension built out of unexpected instrumentation.

The tone of BENEATH is particularly tricky, as I wanted to capture sincerity and satire, melancholy and menace all skewed with a certain heightened reality that places the story in the realm of allegory. From start to finish, I saw this project as a way to express my deep frustration with our inability as a society to make any progress in our public sphere. We are literally like kids stranded in a boat unwilling to band together and combat the adversity that always comes, and that can only really be addressed by working together. Are we in fact doomed to drift stupidly in a sinking vessel while a big fish stalks...?



KEY PERSONNEL

LARRY FESSENDEN, director, editor, producer – Larry Fessenden, winner of the 1997 Someone to Watch Spirit Award and nominee for the 2010 Piaget Spirit Award for producing, is the writer, director and editor of the award-winning art-horror trilogy HABIT (Nominated for two Spirit Awards), WENDIGO, and NO TELLING, as well as THE LAST WINTER (Nominated for a 2007 Gotham Award for best ensemble cast). Fessenden directed SKIN AND BONES for NBC TV's horror anthology FEAR ITSELF. Fessenden was awarded the 2007 Sitges Film Festival Maria Award for his work as a producer, actor and director in genre film, and he won the 2009 Golden Hammer Award for "being such an inspiring force in the industry." In 2011, Fessenden was inducted into the "Fangoria Hall of Fame" and was honored by the UK's Total Film as an Icon of Horror during the FrightFest Film Festival.

Fessenden has been a producer on various projects including Rob Kuhns's forthcoming BIRTH OF THE LIVING DEAD and Adrian Garcia Bogliano's LATE PHASES, as well as Rick Alverson's THE COMEDY, Kelly Reichardt's WENDY AND LUCY (Nominated for two 2009 Spirit Awards and on over 60 "Top 10 Movies of the Year" lists), Ti West's THE HOUSE OF THE DEVIL, THE INNKEEPERS, THE ROOST and TRIGGER MAN, Jim Mickle's STAKE LAND (Winner of the 2010 Toronto Film Festival Audience Award), Joe Maggio's BITTER FEAST, and Glenn McQuaid's I SELL THE DEAD which opened the 2009 Slamdance Film Festival where it won awards for best cinematography and best actor (Fessenden). I SELL THE DEAD won the 2008 Toronto After Dark Film Festival award for Best Independent Film. In the fall of 2010, Fessenden curated and produced with Glenn McQuaid TALES FROM BEYOND THE PALE, an ongoing audio series, radio plays for a digital age.

Fessenden has operated the production company Glass Eye Pix since 1985 ("one of the indie scene's most productive and longest-running companies" – Filmmaker Magazine), with the mission of supporting individual voices in the arts.

PETER PHOK, producer – Peter Phok has produced a number of genre films with Larry Fessenden's production company, Glass Eye Pix, the latest being BENEATH. A graduate of New York City's School of Visual Arts, Peter co-produced Ti West's TRIGGER MAN in 2006. Phok went on to produce nine other Glass Eye Pix films, including Graham Reznick's I CAN SEE YOU, Glenn McQuaid's I SELL THE DEAD, West's THE HOUSE OF THE DEVIL & THE INNKEEPERS, and Jim Mickle's STAKE LAND. Additionally, Phok served as an IFP Narrative Lab Mentor in 2008, 2009, & 2011 and as a guest speaker during IFP Film Week this past year. He is currently posting Ti West's THE SACRAMENT, which he produced with Jacob Jaffke and Eli Roth.

TONY DANIEL, writer – Tony Daniel is the author of seven science fiction novels, the latest of which is GUARDIAN OF NIGHT, as well as an award-winning short story collection, THE ROBOT'S TWILIGHT COMPANION. He is the author of STAR TREK novelization DEVIL'S BARGAIN. He was a Hugo finalist in 1996 for his short story "Life on the Moon," which also won the Asimov's Reader's Choice Award. Daniel's short stories have been much anthologized and have been collected in multiple year's best compilations. In the 1990s, he founded and directed the Automatic Vaudeville dramatic group in New York City, with multiple appearances doing audiodrama on WBAI. He's also co-written the screenplays for several horror movies, including one in regular rotation on the SyFy Channel and the upcoming Larry Fessenden directed BENEATH. During the early 2000s, Daniel was the writer and sometimes director of numerous radio plays and audio dramas with actors such as Peter Gallagher, Oliver Platt, Stanley Tucci, Gina Gershon, Luke Perry, Tim Robbins, Tim Curry and Kyra Sedgewick appearing in them for SCI-FI.COM's Seeing Ear Theatre. Daniel has a Masters in English from Washington University in St. Louis. He attended the USC Film School graduate program for one year before dropping out to write. Born in Alabama, Daniel has led a peripatetic life. He's lived in St. Louis, Los Angeles, Seattle, Prague, New York City, Dallas, and Raleigh, North Carolina, where he currently resides with his wife Rika, and children Cokie and Hans. He is an editor at Baen Books, the science fiction imprint of Simon and Schuster.

BRIAN SMITH, writer – Until two years ago, Brian worked in the entertainment industry. He wrote TV movies, including ALIEN EXPRESS starring Lou Diamond Phillips (for SYFY Channel) and FLU BIRD HORROR. He also produced and directed full-cast radio dramas for on-line, CD, satellite and NPR. He worked with Neil Gaiman and Clive Barker to produce and direct radio plays of their stories. He launched an all-new series of radio plays based on the original EC Comic TALES FROM THE CRYPT. He cast and directed many talented actors over the years, including Stanley Tucci, John Turturro, Paul Giamatti, Brian Dennehy and Richard Gere. And as an audiobook producer for Random House, Brian directed President Obama reading his Grammy-winning book DREAMS FROM MY FATHER.

Two years ago, Brian changed careers and opened an artisanal ice cream shop called AMPLE HILLS CREAMERY in Prospect Heights, Brooklyn. Now, instead of spending his days dreaming up strange and terrifying creatures, he dreams up wild and fun flavors of ice cream. Brian's shop has been featured in the NY Times, Newsweek, New York Magazine, the Cooking Channel, and NY1 News. His ice cream has been rated number 1 in all of NYC by both Zagat and the Village Voice. His cookbook, AMPLE HILLS CREAMERY, SECRETS FROM BROOKLYN'S ICE CREAM SHOP, will be published by Abrams in the spring of 2014.

GORDON ARKENBERG, director of photography – Gordon Arkenberg is a cinematographer with work in narrative, documentary and experimental films. Along with BENEATH, his most recent film with Glass Eye Pix, he has also worked with director Graham Reznick on the stereoscopic 3-D short THE VIEWER (winner of two Telly's and Best Narrative Short at the LA 3D Film Festival 2010), which was photographed on a self-constructed 3D camera rig, and the critically acclaimed cult feature I CAN SEE YOU.

His documentary work ranges from the verité AS THE CALL, SO THE ECHO (chronicling a surgeon's volunteering efforts in a hospital in Hue, Vietnam), to the lyrical THE MEANING OF TEA, (a portrait of tea production and appreciation filmed in nine different countries). Both have screened in festivals and on PBS. His experimental work on "still films" with New York photographer Dwight Primiano produced the film WATCH, which screened in galleries in SoHo and is housed in two private collections.

Outside of his work on set, Gordon teaches the course the Science of Cinematography at NYU, a class about the physics that underlie filmmaking.

BRIAN SPEARS, special makeup effects – Brian Spears is a special effects make-up artist who has been providing monsters, maimings and all around gore for the past ten years to projects up and down the east coast. Brian has supplied effects to several feature films, award winning shorts and countless music videos and is one half of the duo GERNER & SPEARS FX . After working on I SELL THE DEAD he's had the opportunity to work on several projects with the powerhouse production company GLASS EYE PIX. He's contributed plenty of nastiness to many of their pictures such as BITTER FEAST, STAKE LAND, HYPOTHERMIA, THE INKEEPERS and THE COMEDY. Other credits include JT Petty's HELLBENDERS, Ti West's THE SACRAMENT and Jim Mickle's WE ARE WHAT WE ARE and the currently lensing LATE PHASES. Spears enjoys spending his down time with his little niece teaching her the virtues of spilling blood, painting zombies and howling like a werewolf.

FRACTURED FX, creature effects - Fractured FX, Inc. is a special make-up effects studio that designs and manufactures prosthetics, creature effects, forensic effects, animatronics, props and specialty costumes for the motion picture industry. Fractured is owned and operated by special make-up effects artist Justin Raleigh. With over 15 years of experience, Justin has been at the special make-up effects helm of such projects as WATCHMEN, TRON: LEGACY, SUCKER PUNCH, INSIDIOUS, THE CONJURING, and most recently 300: RISE OF AN EMPIRE.

WILL BATES, original score – Will Bates is an award winning composer and founder of Fall On Your Sword. As a saxophonist, Bates has collaborated with a myriad of legendary artists ranging from 60's icon Lulu to techno legend Marshall Jefferson. A prolific producer and composer Bates has collaborated with a similarly diverse bunch including Mike Rutherford, Roy Ayers and Morcheeba's Skye Edwards. As a solo artist and multi-instrumentalist, Bates has recorded and toured under the name of his own post-punk band The Rinse and collaborated with Electric Six front-man Dick Valentine as The Evil Cowards. Bates' first outings as a film composer bore fruit quickly as he scored Ry Russo-Young's YOU WON'T MISS ME, which premiered at Sundance and won a Gotham Award.

In 2007, Bates created the first of a series of videos under the name Fall On Your Sword. His videos quickly went viral on YouTube, racking up hits in the millions and an explosive FOYS live act soon followed. In 2009 Fall On Your Sword evolved into a music production company and audio post facility with purpose built studios in Brooklyn New York. Since then FOYS has created music for commercials and feature films such as the critically acclaimed scores to ANOTHER EARTH, 28 HOTEL ROOMS and NOBODY WALKS.

Bates recently made his first steps into the art world with his highly acclaimed interactive installation piece Sea Of Fire, first shown during the 2012 Armory Art Week in New York. Also in 2012, Fall On Your Sword received the honor of a Discovery of the Year nomination from the World Soundtrack Academy. Bates' most recent scores of 2013 include WE STEAL SECRETS: THE STORY OF WIKILEAKS by Alex Gibney and BENEATH directed by horror maestro Larry Fessenden.

GRAHAM REZNICK, sound design – Graham Reznick is originally from Delaware and currently based in Greenpoint, Brooklyn. As a film student at NYU, Graham's short films attracted the attention of NYC film icon Larry Fessenden and his production company Glass Eye Pix, where Graham directed the stereoscopic 3D short film THE VIEWER (featuring Lena Dunham, and winner of two Telly's and Best Narrative Short at the Los Angeles 3D Film Festival 2010) and the critically acclaimed feature film I CAN SEE YOU.

Graham recently sound designed and mixed the Academy Award winning short film CURFEW, and has designed sound and music for over a dozen feature films, including Ti West's THE INNKEEPERS, THE HOUSE OF THE DEVIL, and V/H/S, as well as Jim Mickle's STAKE LAND, Glenn McQuaid's I SELL THE DEAD, and the upcoming Eli Roth produced CLOWN.

Reznick's latest directorial efforts include several short films (TWELVE DAYS OF BLACK MASS, and a prequel for STAKE LAND, starring Danielle Harris), and a dramatic radio program, THE GRANDFATHER, featuring horror-legend Angus Scrimm (PHANTASM) for Glass Eye Pix's series TALES FROM BEYOND THE PALE. Graham recently co-scripted (with Larry Fessenden) an upcoming major production video game, UNTIL DAWN, for Sony / Playstation 3. He is currently shooting a micro-budget, multi-narrative science fiction film, THE DESIGNER, over the course of the year.



THE CAST



DANIEL ZOVATTO, “Johnny” – Daniel Zovatto’s credits include the independent feature film *INNOCENCE*, an adaptation of Jane Mendelsohn’s bestselling teen novel directed by Hilary Brougher for Killer Films. Daniel plays the role of ‘Hirsch,’ opposite Linus Roache, Perry Reeves, Sophie Curtis and Graham Phillips. Zovatto recently finished shooting *LAGGIES*, Lynn Shelton’s latest film opposite Sam Rockwell, Chloe Grace Moretz and Keira Knightley. Later this summer, Daniel will begin shooting Joseph Castelo’s *PREPPIE CONNECTION* opposite Bella Heathcoate. Zovatto was born in Costa Rica and is fluent in Spanish. He currently resides in New York City.



BONNIE DENNISON, “Kitty” – Bonnie Dennison was born and raised in New York City. In addition to guest appearances on NBC’s *LAW & ORDER*, *LAW & ORDER: SVU*, CBS’s *NCIS* and ABC’s *UGLY BETTY*, Bonnie was a member of the cast of NBC’s *THIRD WATCH* as well as CBS’s *GUIDING LIGHT*. Her film work has included *BLACK IRISH*, *BORN BAD*, as well as *STAKE LAND*, *THE MAID’S ROOM* and the forthcoming *BENEATH*. Off Broadway, Bonnie starred in David Rabe’s *HURLYBURLY* and made her Broadway debut as Scarlett Johansson’s understudy in Arthur Miller’s *A VIEW FROM THE BRIDGE*.



CHRIS CONROY, “Matt” – Chris Conroy’s film work includes Larry Fessenden’s *BENEATH*, Summit Entertainment’s *SORORITY ROW*, Peggy Rajski’s *TWO NIGHT STAND*, and Sloan Copeland’s *WET BEHIND THE EARS*. He graduated from Point Park University with a BFA in Cinema and Digital Arts, concentrating in cinematography. After a stint of production work, he decided to move to New York to pursue working on the opposite side of the camera. His talents span acting, music, and photography.



JONNY ORSINI, “Simon” – Jonny Orsini is currently making his Broadway debut starring as Ned in *THE NANCE* opposite Nathan Lane, a role that has earned Jonny an Outer Critics Circle Award nomination. Jonny can be seen in the upcoming feature films *BENEATH*, *GENERATION UM...*, and *GIRL MOST LIKELY*. Additional film credits include *KING KELLY*, *ROCKSTEADY*, and *CIGARETTE CANDY* (Best Short, South by Southwest/Outstanding Performance, Florida Film Festival) Jonny also appeared Off-Broadway in *AN EARLY HISTORY OF FIRE* (The New Group), *BE A GOOD LITTLE WIDOW* (Ars Nova), *BANISHED CHILDREN OF EVE* (Irish Repertory Theatre).



GRIFFIN NEWMAN, “Zeke” – Griffin Newman is an actor/comedian/writer. He recently performed as part of the New Faces Character Showcase at the *JUST FOR LAUGHS FESTIVAL* in Montreal. Griffin starred in the Tribeca Film Festival hit *BEWARE THE GONZO* opposite Ezra Miller, starred in the short film *LADY-BUG* written by Jordana Spiro, appears in the independent *SAMARITAN* opposite Tom Jane, and is currently a correspondent for *NIKKI & SARA LIVE*. He has had recurring roles on *POLITICAL ANIMALS*, *BLUE BLOODS*, *BIG LAKE* (Comedy Central) and *GRAVITY* (Starz). Griffin was cast as the series regular role of ‘Seymour’ in the NBC pilot *THE JOHN MULANEY SHOW*, and he is currently a supporting role in Lionsgate’s *DRAFT DAY* in May.

MACKENZIE ROSMAN, “Deb” – A native of Charleston, South Carolina, Mackenzie Rosman’s (nicknamed Mack) acting career started at the ripe old age of 5. She was cast as Ruthie Camden on the WB series 7th HEAVEN, a hit show that had an eleven year run on the WB and the CW. Following the run of the series, Mack focused on schooling and her passion as a competitive equestrian rider. Soon thereafter, Mack recurred on the ABC Family series THE SECRET LIFE OF THE AMERICAN TEENAGER. Rosman will next be seen in the independent films NIGHTCOMER and BENEATH. She currently resides in Los Angeles, and continues to follow her dual passions of acting and riding.



MARK MARGOLIS, “Mr. Parks” – Mark Margolis was born in Philadelphia, Pennsylvania to a Jewish immigrant family from Europe. After graduating from Temple University, he moved to New York City, where he studied with Stella Adler at the Actors Studio.



On film, he is noted for supporting roles in SCARFACE, as well as the works of Darren Aronofsky (he’s appeared in PI, THE WRESTLER, BLACK SWAN, REQUIEM FOR A DREAM and THE FOUNTAIN – the latter of which had a role specifically written for him).

On television, Margolis has held recurring roles in a number of television shows such as THE EQUALIZER, QUANTUM LEAP, SANTA BARBARA, OZ, LAW & ORDER, CROSSING JORDAN, and CALIFORNICATION. He is widely recognized for his role as Hector “Tio” Salamanca on BREAKING BAD, for which he received a Primetime Emmy nomination for Outstanding Guest Actor in a Drama Series.





FOR DOWNLOADABLE PHOTOS
glasseypix.com/html/photosBENEATH.html

BEYOND THE FILM

Audiences can dive deep into the world of BENEATH through videos, a comic book, and character blogs.

WhatTheZeke.tumblr.com introduces audiences to the film's teenage characters and reveals their relationships prior to their fateful visit to Black Lake.

Viewers can piece together the truth about the lake alongside a conspiracy theorist (played by Fessenden) at WhatsInBlackLake.tumblr.com.

BENEATH, the comic book, reveals the history of Black Lake and the mythology that surrounds teenage Johnny's most treasured possession. Illustrated by Brahm Revel (WENDIGO, THE LAST WINTER, I SELL THE DEAD, GUERILLAS), the comic will be available for digital download at comiXology.com starting July 10.

BeneathTheWater.com is the home of photos, video, info on the cast and crew, and theatrical listings.



CAST

Kitty BONNIE DENNISON
Johnny DANIEL ZOVATTO
Simon JONNY ORSINI
Matt CHRIS COMROY
Zeke GRIFFIN NEWMAN
Deb MACKENZIE ROSMAN
Mr. Parks MARK MARGOLIS

Fish Puppeteers ERIC FIEDLER
GARY GROVE
Stunt Double ASA LIEBMANN
Local DJ GRAHAM REZNICK
Johnny's Dad JACK FESSENDEN

PRODUCTION

Unit Production Manager MARCO HENRY
First Assistant Director DAVID THIENES
Production Supervisor / Location Manager HEATHER LEVENSTONE
Set Supervisor RACHEL BAKER-THIENES
Production Coordinator STEPHANIE DAWSON
Associate Producer JENNIFER WEXLER

ART

Art Director SHILOH KIDD
Assistant Art Director ZOE ZIMET
Property Master KIRSTEN THORSON

Lead Man JOHNNY LALA
Scenic Carpenter COSMO KILBURN GIULIO
Scenic Painter ALANA FITZGERALD
Lead Carpenter BRITANY STEVENSON
Carpenter JEFFERY GIPE
Art Department Coordinator SUSAN CANADAY HENRY
Illustrator JEFF HATFIELD
Art Assistant TRAVIS DEVINE
Art Production Assistant DENO WILLIAMS

Comic & Concept Art BRAHM REVEL
Picture Vehicles GARRET COHEN
H.R. ENQUIST INC.
B.J. ALAN COMPANY

Fireworks

COSTUME / HAIR / MAKE UP

Assistant Costume Designer SAMANTHA HAWKINS
Costume Supervisor AMANDA WILLIAMS
Zeke's T-Shirt ERIC WOODS, FIRECRACKER PRESS

Key Make Up & Hair Artists LAUREN KILLIP
BRIAN SPEARS
Additional Special Make Up Effects Artists PETE GERNER
LAUREN KILLIP
Special Make Up Effects Interns STEVE SATURN
TRAVIS DEVINE

CREATURE EFFECTS

Creature Design LARRY FESSENDEN

Special Effects Supervisors JUSTIN RALEIGH, FRACTURED FX
OZZY ALVAREZ, FRACTURED FX
Special Effects Technician ROLAND BLANCAFLOR, FRACTURED FX
Special Effects Coordinator JILL WARNER, FRACTURED FX

CAMERA

First Assistant Camera CORY STAMBLER
Second Assistant Camera ERIKA HOULE
Additional Assistant Camera NAYANTARA PARIKH
A Camera / Jib Operator GORDON ARKENBERG
B Camera Operator RICHARD ULIVELLA

GoPro Camera Operators GRIFFIN NEWMAN
GRAHAM REZNICK

Set Photographer GRAHAM REZNICK
Special Stills ROBIN HOLLAND
Behind the Scenes Video GRAHAM REZNICK

Cameras & Lenses OFFHOLLYWOOD
Splash Bags AIR LAND & SEA PRODUCTIONS
Remote Head PACIFIC MOTION CONTROL

GRIP / ELECTRIC / SOUND

Key Marine Rigger JEREMY RODRIGUEZ
Key Grip RICK MORRISON
Best Boy Grip CHRIS ANGARONE
Scuba Diving Grip PETER MILMOE
Company Grip JORDAN BELL
Additional Grips RICHARD MACDONALD
RIKHAEL BURNS
ELI BELL

Gaffers LUIS ARMADA
SIMEON MOORE
Best Boy Electric ARI SCHAEFFER

Grip & Electric Equipment EASTERN EFFECTS INC.
Additional Equipment MOVIE MOBILE
THAT CAT CAMERA SUPPORT
Base Camp Generator STRIKE FORCE

Sound Mixer MICHAEL KOZAK
Boom Operator ANNIE MEDLIN
Comteks GOTHAM SOUND
Walkies HELLO WORLD COMMUNICATIONS

STUNTS

Stunt Coordinator ANTHONY VINCENT
Additional Stunt Coordinator / Utility PETE KLEIN
Stunt Utility / Rigger BRYCE BURKE
Stunt Driver / Rigger JARED BURKE
CHRIS BARNES
MARINE STUNT COORDINATOR / STUNT DRIVER TERENCE LORINO
MARINE STUNT UTILITY

Process Trailer OWEN HOLLAND, ACTION CAMERA CARS
Trailer Driver DERMOT TREANOR
Pyrotechnicians PHIL GAUVIN
JOHN KOZAK SR.

MARINE

Marine Safety Coordinators TIM KINGSTON
CHRISTOPHER HULBERT
HUNTER MEWBORNE
MICHAEL BOHN

Marine Drivers
Dive Master DR. WILLIAM ZARILLO, CREW 3000
Safety Diver BRIAN NOYSE

Boats TED'S FISHING STATION
Boat Repair JASON DUBREUIL
TRAVIS BRESTELLI
Motor Loan DENNIS ROACH AND PHIL ROACH
RUBY ENGINEERING

SECOND UNIT

Second Unit Director GRAHAM REZNICK
Second Unit First Assistant Director JOSHUA HARTSOE
Second Unit Director of Photography RICHARD ULIVELLA
Second Unit Underwater Camera Operator MATT SANTO
Second Unit First Assistant Camera ALEX WAGNER
Second Unit Second Assistant Camera NAYANTARA PARIKH
Second Unit Key Grip JORDAN BELL
Dive Tanks & Equipment NEW ENGLAND DIVE
Underwater Housing ABE "ACE" ALFARO, HYDROFLEX INC.
GoPro Cameras KATIE KILBRIDE, GOPRO

SET ASSISTANTS

Key Production Assistant LIVIA ARANHA

Production Assistants

MARCUS TERRY AURORE LANCE
BOBBY DITTA NINA HERZOG
ALICIA CABRAL RYAN SHEEHY
MIKE KING PAUL DYRKACZ
VINNET BRADSHAW LOGAN BONILLA

Additional / Runners

DENNIS KISILYOV CESAR HONDARES
DAVY GOMEZ SIMON WOLFE
JOHN CIEPLY RYAN HOFFING

LOCATIONS

Johnny's Room ELLEN & JOHN GIANNETTO
Farm GAZY BROTHERS FARM

State Production & Location Services ELLEN WOLFF RUBRICH
MARK DIXON
CT OFFICE OF FILM, TELEVISION & DIGITAL MEDIA
DOUGLAS JANN
CT DEPARTMENT OF ENERGY AND ENVIRONMENTAL PROTECTION

State Special Use Coordinator

Accommodations COURTYARD BY MARRIOTT, WATERBURY
Catering ANDREA CALESE, FALL HARVEST GRILL
Craft Services MARLA SCIRPO
Production Water Bottles NALGENE
Mobile Offices MODSPACE
Porta Johns & Facilities UNITED SITE SERVICES
Shed Builder JOE CALABRESE
RV Rental CRUISE AMERICA

Set Medics

JERRY SCHWAB, Oxford Ambulance Association
DAVID IVES ALLY BACHRYRZC
MATEI MANEA MITCH MAKO
MAX BROWN ANDREW DRAKE
NANCY XU JEFF SPEAR

Location Watch

AUSTIN BRAATZ JOHN KARBOVICZ
BILLY YESULAITIS JONAS BARROCAS
CAROLE GARRITY KEVIN SHEVLIN
CORY NIELL KURT ECKNER
DEBORAH SHERMAN KYLE LEAKE
EMILY MCEWEN MICHAEL RECCHIA
GARRET SPEARS MICHAEL ROBINSON
GARRETT TAGGERT NICHOLAS RUSSELL
JESSICA COLIN GREENE SHELBY BURNETT

Production Expendables EXPENDABLES PLUS
Production Vehicles ENTERPRISE RENTAL CARS
PENSKE
EDGE AUTO RENTAL
COURIER CAR RENTAL

BUSINESS AFFAIRS

Glass Eye Pix Business Manager LISA WISELY
Glass Eye Pix Office Managers BRENT KUNKLE
CHRIS SKOTCHDOPOLE
JENNIFER WEXLER

Office Assistants

MICKEY KEATING JOHN LUSBY
ROSS TIPOGRAPH WALTER MONTIEL
CHARLES STOCKDALE TILSON ALLEN-MERRY

Film Clearances CLEARANCE UNLIMITED
Legal Counsel MATT MCDONOUGH,
Production Insurance ARTS & ENTERTAINMENT INC.
Workers Compensation JAMES W. KOBIEROWSKI, BEST PLACE INSURANCE
Paymaster THOMAS BOATSWAIN, ENTERTAINMENT PARTNERS INC.
Banking Services BANK OF AMERICA
Legal Counsel JERRY DASTI, SILOSS ECKHOUSE BRENNAN LLP
Tax Credit Lender BRUCE HELLER, CFC CAPITAL
BILL BALBER, CFC CAPITAL
JOHN D. LANZA, COHNREZNICK LLP
LAURIE MCBRIDE, COHNREZNICK LLP

POST PRODUCTION

Post Production Supervisor PETER PHOK
Assistant Editor WILLIAM HOLDEN
AVID Editing System MARIANNA MONTAGUE,
AVID WORLDWIDE MARKETING

Visual Effects Supervisor NEAL JONAS
Lead Composer NEAL JONAS
Title Design GLENN MCQUAID

Sound Supervisors GRAHAM REZNICK
TOM EFINGER
Re-Recording Mixer TOM EFINGER
JEFF SEELYE
Lead Sound Editor GRAHAM REZNICK
Dialogue Editor PAUL BERCOVITCH
ADR & Foley Engineer DAVID CRABB
Foley Artist SHAUN BRENNAN
RYAN COLLISON
GLENN MCQUAID

Additional Foley GISELA FULLA-SILVESTRE
Assistant Editor JEFF SEELYE
Additional Sound Recording & Effects Editor JOHN MOROS

Audio Post Facility Producer GEORGE DELLINGER
Audio Post Facility DIG IT AUDIO INC.

Digital Intermediate OFFHOLLYWOOD
Digital Intermediate Colorist TJ SEILER
Digital Intermediate Conform SOLOMON SCHECHMAN

MUSIC

Composer WILL BATES
Additional Musicians SPENCER COHEN: Percussion/Vibes
LEV 'LJOVA' ZHURBIN: Viola
ERIC JACOBSEN: Cello
SHELLEY BURGON: Harp

Singers CLAIRE COOLEN, Soprano
SCOTT BEARDEN, Bass
ADAM MARGULIES, Baritone

Recording FALL ON YOUR SWORD, NYC
Fall on Your Sword in House Producer LUCY ALPER

Additional Music GRAHAM REZNICK

"Where I Belong"
Written By Tom Laverack
1 Stop Past Your Destination Music
Produced By Just Desserts
From The Album Give Up The Ghost
Courtesy Earhorn Disks/sojourn Records

"What The F**k Was I Thinking?"
Words And Music By Shilpa Ray
Performed By: Shilpa Ray And Her Happy Hookers
Appears On The Album "A Fish Hook An Open Eye"
Permission Of Shipa Ray Music
(C) 2009 Shilpa Ray

SOUNDTRACK AVAILABLE ON MILAN RECORDS
Thanks To Stefan Karrer

THE FILMMAKERS WOULD ALSO LIKE TO THANK

MARK L. PEDERSON ALDEY SANCHEZ
AJ DEL CUETO CLAIRE SEMDER

CONSTANCE MCFEELEY RAJIV MAVUMKAL
EHI OVIASU-KAHN MAUREEN GRANADOS
ERIK SCHIETINGER KIMBERLY A. KOELLIKER

GABRIEL WATKIN ROB GOMEZ
BARRY MCPHERSON LINDSAY PORTER
ERIC NELSON ANTHONY AIELLO
VICTORIA KRESS ROB KOLKER

TROOPER BURR MICHELLE COOK
TROOPER D'UVA KELLY WYMER
TROOPER SGT. SEMOSKY WAYNE WATT
GERALD STOMSKI & WOODBURY, CT RYAN BINGHAM
HORSEMAN TRAIL FARM HALDANE HIGH SCHOOL

JACOB JAFFKE ALICIA VAN COUVERING
JASON ORANS ADAM SPIELBERG
ANDREW VAN DEN HOUTEN JOSHUA ZEMAN
ANDREW GERNHARD SUSAN LEBER
LIZZ MORHAIM KIM KOBY

BEN RICHARDSON RYAN SAMUL
ZEKE DUNN CHRIS HEINRICH
RUSSELL BARNES CHARLIE WILSON

GERALDINE SCHUBERT VINCENT WELCH
LEAH MEYERHOFF MICHAEL VINCENT
JIM MICKLE BRANDON TAYLOR
JOE MAGGIO JOHN "PLINY" EREMIC
KRISTEN DUCHENEV STEVE BIZENOV
BECKY DI LALLO SUSAN CURRAN
SCOTT LEVY BRIAN CLARK
LAURENT REJTO JEFF GRACE
ADAM SOBER & SQUARE DESIGNS MICHAEL EZELL
BEKI INGRAM SAM ZIMMERMAN
ALYSSA HARRINGTON MIKE GINGOLD

ERIC KRAUS DAVE MOODY
JOHN SPEREDAKOS GUS MOODY
HAL FESSENDEN MILES NAUGHTON
BECK UNDERWOOD JACK FESSENDEN

ABOUT GLASS EYE PIX

Glass Eye Pix (“one of the indie scene’s most productive and longest-running companies” — Film-maker Magazine) is the fierce independent NYC-based production outfit headed by art-horror auteur Larry Fessenden (THE LAST WINTER, WENDIGO, HABIT, NBC’s FEAR ITSELF). Fessenden (winner of the 2009 Golden Hammer Award) has operated the company since 1985, with the mission of supporting individual voices in the arts. The company has produced numerous critically acclaimed films in and out of the horror genre, including the forthcoming BIRTH OF THE LIVING DEAD (Rob Kuhns) and LATE PHASES (Adrian Garcia Bogliano), as well as 2012’s THE COMEDY (Rick Alverson), 2011’s THE INNKEEPERS (Ti West), 2010’s STAKE LAND (Jim Mickle), 2009’s WENDY AND LUCY (Kelly Reichardt) and THE HOUSE OF THE DEVIL (Ti West), 2008’s I SELL THE DEAD (Glenn McQuaid), and 2006’s LIBERTY KID (Ilya Chaiken).

ABOUT CHILLER

Chiller is the only cable channel devoted to delivering viewers round-the-clock scares. Chiller’s eclectic slate of adrenaline-fueled, soul-stirring entertainment includes a broad offering of original movies and specials, genre films, documentary and reality shows (Fear Factor) and some of the most thought-provoking and suspenseful series ever on television (Pushing Daisies, Dead Like Me, Buffy the Vampire Slayer, Tales from the Darkside, Outer Limits). Chiller is currently available in over 42 million homes. To learn more, visit: www.chillertv.com. Chiller. Scary Good.

ABOUT OFFHOLLYWOOD PICTURES

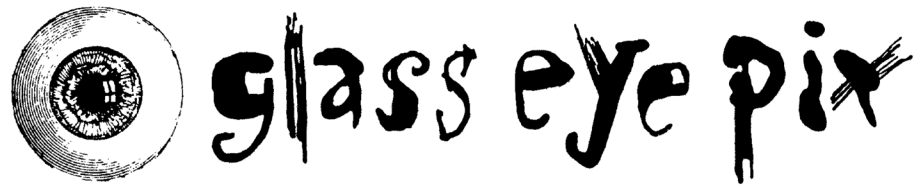
OFFHOLLYWOOD PICTURES is a production company formed by New York based producers Aldey Sanchez and Mark L. Pederson, the founders of OFFHOLLYWOOD, a company that provides emerging technology, camera and 3D systems, workflows and support for production, post-production and delivery of films for digital cinema specializing in 4K.

Films produced in association with OFFHOLLYWOOD PICTURES include the Academy Award nominee, FROZEN RIVER and STAKE LAND which won the 2010 Toronto Film Festival Audience Award. The company is proud to have supported two films nominated for Academy Awards in 2012, BEGINNERS and MARGIN CALL.

In 2011, OFFHOLLYWOOD provided 3D systems, cameras, technicians and support to the productions of TEXAS CHAINSAW MASSACRE 3D for Lionsgate and STEP UP REVOLUTION for Summit Entertainment and recently completed the post production and mastering services for WE ARE WHAT WE ARE, which was screened as part of the Director’s Fortnight at Cannes 2013.

ABOUT MILAN RECORDS

Milan Records is a music label with major distribution through Warner Music Group dedicated to the release of film, TV, and video game soundtracks. The company has been around for more than 33 years and released albums such as GHOST, MULHOLLAND DR., THE USUAL SUSPECTS, RESIDENT EVIL: AFTERLIFE & RETRIBUTION, PAN’S LABYRINTH, DEXTER, ARBITRAGE, STOKER, THE PLACE BEYOND THE PINES... In recent years, Milan worked with some of the most exciting contemporary composers such as Cliff Martinez, Clint Mansell, Nick Urata, tomandandy, Fall On Your Sword, Tyler Bates, Mike Patton, David Wingo and many more.



chiller films



OFFHOLLYWOOD

