



**FOX SEARCHLIGHT PICTURES Presents**

**A CRAVEN/MADDALENA FILMS  
AND PETER LOCKE PRODUCTION**

**A FILM BY ALEXANDRE AJA**

**THE  
HILLS  
HAVE  
EYES**

**AARON STANFORD  
KATHLEEN QUINLAN  
VINESSA SHAW  
EMILIE DE RAVIN  
DAN BYRD  
TOM BOWER  
BILLY DRAGO  
ROBERT JOY  
AND TED LEVINE  
DESMOND ASKEW  
EZRA BUZZINGTON  
MICHAEL BAILEY SMITH  
LAURA ORTIZ**

Directed by.....ALEXANDRE AJA  
Screenplay by .....ALEXANDRE AJA &  
.....GREGORY LEVASSEUR  
Based upon Wes Craven's THE HILLS HAVE EYES  
Produced by .....WES CRAVEN  
.....MARIANNE MADDALENA  
.....And PETER LOCKE  
Executive Producer .....FRANK HILDEBRAND  
Art Direction by .....GREGORY LEVASSEUR  
Director of Photography .....MAXIME ALEXANDRE, A.I.C.  
Production Designed by .....JOSEPH NEMEC III  
Edited by .....BAXTER  
Costumes Designed by .....DANNY GLICKER  
Visual Effects Supervisor.....JAMISON GOEI  
Special Make-Up Effects by .....GREGORY NICOTERO &  
.....HOWARD BERGER  
Music by .....TOMANDANDY  
Music Supervisor .....DAVID FRANCO  
Associate Producer .....CODY ZWIEG  
Casting by .....MARK BENNETT

Rated R

**AT THE BASE OF THE HILLS**  
***“Something is not right around here. We’re not alone.”***  
**- Bobby Carter**

In the annals of modern fear, few films have had as deep an impact as Wes Craven’s 1977 cult classic **THE HILLS HAVE EYES**. With its gritty, ferocious and relentlessly suspenseful tale of a vacationing family who suddenly face a desperate battle for survival, the low-low-budget but no-holds-barred film was resonant with both intriguing themes and outrageous shocks to the nervous system.

Now, inspired by the wild imagination of suspense-master Craven – who serves as producer along with Marianne Maddalena and Peter Locke – comes a contemporary reinterpretation of **THE HILL HAVE EYES** from the cutting-edge young filmmakers, Alexandre Aja and Gregory Levasseur, whose recent hit **HIGH TENSION** won acclaim and controversy for raising the bar on horror films again with its graphic, white-knuckle take on psychological terror.

Aja and Levasseur bring this chilling horror story of ever-intensifying dread hurtling into the 21<sup>st</sup> century, refashioning it with a raw, gut-wrenching realism and hard-driving visual style to terrify a whole new generation of filmgoers.

It all begins with a typically dysfunctional cross-country family road trip. It’s the wedding anniversary of rugged Cleveland police detective “Big Bob” Carter (TED LEVINE) and his chatty wife Ethel (Academy Award® nominee KATHLEEN QUINLAN) and to celebrate, Bob’s asked his extended family to cruise to California with them, hoping the joys of the open road might help fuse their frayed connections. No one is particularly happy about it. Eldest daughter, Lynn, (VINESSA SHAW) worries about her new baby’s safety and comfort while her husband, mild-mannered tech geek, Doug (AARON STANFORD), worries about close encounters with his father-in-law. Meanwhile teen daughter, Brenda, (EMILIE DE RAVIN) detests the idea of leaving her friends for a family bonding trip, while young prankster Bobby, (DAN BYRD) is anxious to entertain the family’s two German Shepherds, Beauty and Beast. Nevertheless, the entire clan piles into a weathered Suburban pulling Bob’s beloved ’88 Airstream trailer and heads west.

Then, Big Bob takes a detour. Suddenly, the Carter family finds themselves in a desolate stretch of desert, with nothing seemingly alive for miles. When they run into a little unexpected vehicle trouble, they realize they are in dire straits, far from help, with a relentlessly sweltering desert sun overhead. But even as they fight to survive the deadly desert, a far greater threat emerges. Now the Carters become aware that they are not quite as alone as they first thought. There is another group of survivors in the hills surrounding the desert: a genetically mutated, insatiably hungry, blood-thirsty clan – the terrifying offspring of miners left behind in the days when atomic tests spread radioactive fallout across the desert – who will stop at nothing to prey on the Carters one by one. Facing the very depths of savagery, the Carter family must pull together if they are to find any hope of returning to civilized life again...alive.

**THE HILLS HAVE EYES** is a Craven/Maddalena Films and Peter Locke Production for Fox Searchlight Pictures.

## **THE HILLS HAVE EYES: THEN AND NOW**

In a career spanning more than three decades, Wes Craven has become a worldwide cultural phenomenon in film, television, and literature. He reinvented the youth horror genre in 1984 with the classic *A NIGHTMARE ON ELM STREET*, which he wrote and directed, and in the next decade, he deconstructed the genre again with the mega-successful *SCREAM* trilogy. These two franchises alone have earned nearly a billion dollars and serve as a powerful demonstration of Craven's profound understanding of the often-unconscious desires and fears roiling in the human psyche.

"He's a terrific storyteller, a compelling writer and a wonderful director," says **HILLS** producer Peter Locke, who produced, financed and distributed the original film in 1977. "He's the master of the horror genre because he had early success in it and he's figured it out probably better than anyone around."

Craven's success in probing the nature of fear began in 1972 with his first film, *THE LAST HOUSE ON THE LEFT*, and was taken to a whole new level of mastery with his second film, **THE HILLS HAVE EYES** which quickly became part of the cultural zeitgeist with its unflinching tale of a mutant family preying on travelers in a government atomic zone.

Craven wrote the script after being inspired by the infamous true tale of Scotland's 17<sup>th</sup> Century Sawny Beane family, who ambushed travelers on lonely village roads, killed them in unspeakable ways and then, shockingly, cannibalized their victims, living off their remains. The story recounts that through inbreeding the Sawny Beane family numbered as many as 48 members and murdered countless travelers. King James I of Scotland ultimately sent in some 400 soldiers and bloodhounds to hunt down the family's hiding place: a blood-soaked cave of horrors. After they were captured, the King had the entire family executed in the same manner as they had killed their victims.

For Craven, this powerful ancient story seemed to tap right into our most resonant modern fears – fears about the clash between our yearning for civilization and our human propensity for unthinkable brutality and mad behavior. Moving the story into 20<sup>th</sup> century America, Craven also saw an opportunity to explore what he terms "the shadow side" of the American family – as his suburban clan faces off against the far more primal members of the mutant family.

These were the days before big-budget horror movies, and the original version of **THE HILLS HAVE EYES** was made with a skeleton crew of just 15 members for a paltry \$325,000 in the desert community of Victorville, CA. Things were so tight that producer Peter Locke drove the cast to locations in a beat-up Winnebago and the crew wore garbage bags for rainslickers when the weather turned stormy. Props were scavenged from Tobe Hooper's horror classic *THE TEXAS CHAINSAW MASSACRE* and an abandoned gas station was found to create the film's key set. The film was shot with a handheld 16mm camera, lending it a gritty look that only heightened the terror.

Despite its humble production, **THE HILLS HAVE EYES** broke box-office records when it was released in the summer of 1977. Audiences were literally stunned by what they saw and critics were shocked and baffled. Unlike conventional horror films of the time, with their predictable monsters and comprehensible killers, this film boldly pushed the farthest edges of cinematic horror past long-held taboos and opened the way for today's unflinching cinematic investigations of fear. It became a classic, influencing numerous future horror films and jarring viewers with its emotional fever pitch well into the DVD age.

Flash forward 30 years . . . now, intrigued by the astonishing success of such horror remakes as **THE TEXAS CHAINSAW MASSACRE** and **AMITYVILLE HORROR**, Craven and his producing partners began pondering the possibility of revisiting **THE HILLS HAVE EYES** – but with the heightened storytelling power of today's far more advanced cinematic tools. Craven explains: “Because the original had been produced on such a minuscule budget, there were many aspects of the story I simply couldn't afford to explore. Fortunately, the new version has a much bigger budget so we were able to greatly expand the production's scope and take more time and care in shooting.”

In order to re-introduce this horror classic to contemporary audiences, Craven knew it would take up-to-the-minute verve and style, so he and his production team began to look for a rising young director to bring fresh perspective to the project. The position was going to be extremely tough to fill. It would require an authentic visual innovator -- someone with not only a dark and distinctive imagination but a unique talent capable of revisiting the dynamic action, gallows humor and edge-of-your-seat terror of the landmark film, while fusing them into an entirely new experience.

Ever on the lookout for exceptional filmmakers, Wes Craven's longtime producing partner Marianne Maddalena was dazzled when she saw Alexandre Aja and Gregory Levasseurs' 2003 French film **HIGH TENSION**, a blood-drenched tale of serial murder and mayhem that served as an ode to 1970s American horror/slasher movies. After viewing the film, Maddalena called Craven and Locke to tell them they must see it at once.

Locke, Craven and his entire production team were equally impressed by **HIGH TENSION** and its provocative, fresh approach to the frequently over-worked genre. “We all agreed it was brilliant,” says Marianne Maddalena. Moreover, the independently produced, low-budget film had exemplary production values, demonstrating to Craven, Maddalena and Locke that Aja and Levasseur were savvy filmmakers who could be highly creative within severe financial constraints.

Often credited with a keen eye for spotting burgeoning talent, and having previously discovered such screen luminaries as Sharon Stone and Johnny Depp, Craven took little convincing that Aja and Levasseur were the right filmmakers to rework his classic film.

“With **HIGH TENSION**, Alex and Gregory demonstrated a multi-faceted understanding of what is profoundly terrifying,” comments Craven. “After viewing the film and then meeting the film makers, I knew I wanted to work with them.”

Only 27 years old, Alexandre Aja had spent his formative years assisting his director father Alexandre Arcady on exotic locations around the world. At 10, he met his best friend and long-time collaborator Gregory Levasseur, who would become a visionary screenwriter and art director. At 18, Aja and Levasseur's *OVER THE RAINBOW* received a Cannes Film Festival nomination for Best Short Film. Three years later, their first feature, *FURIA*, was nominated for a Fantasporto International Fantasy Award for best film. Then, the pair caused a sensation at the Toronto and Sundance Film Festivals with *HIGH TENSION*, resulting in a wide U.S. release and broad popularity for the small French film.

Aja and Levasseur immediately responded with excitement and passion to the unique proposition of approaching the story of **THE HILLS HAVE EYES** with their own fresh vision. For these two cinema addicts, it was a dream come true -- the chance to re-imagine one of their favorite films, under the supervision of its original creator yet with the freedom to take it in new directions. They had come as close to nirvana as horror fanatics can get.

"Wes Craven was one of our childhood heroes," Aja notes. "We grew up watching all of his movies and that was really what got us into horror movies in the beginning. Greg and I actually bonded over one of his movies, *SHOCKER*, and *THE LAST HOUSE ON THE LEFT* served as a huge inspiration when we made *HIGH TENSION*. So given all that, we couldn't possibly have been happier."

The filmmaking duo was especially thrilled at the prospect of going even further with the story's graphic probing of fear and even deeper into the character's individual struggles for sheer survival than had been possible before. Further inspired by such American survival classics as *DELIVERANCE*, Aja saw the film as a chance to look at human nature under the most extreme pressure. "For us this film was the perfect follow-up after *HIGH TENSION* because it was a chance to go another step beyond in the fear process," Aja says. "I love it when you are watching a movie and it's impossible to drink a soda or eat popcorn because you are too into the story. **THE HILLS HAVE EYES** is exactly that kind of movie."

Additionally, Aja and Levasseur were drawn to the film's evocation of family – with its diametrically opposed portraits of a relatively normal, if typically flawed, suburban family trying to come together and their literally deformed, depraved, instinct-driven, mutant counterparts. "The idea of making a survival/horror movie about a family and not a bunch of teenagers was very attractive," says Aja. "When you have a family like the Carters, you have an opportunity to explore so many different characters with so many different behaviors facing the danger. That was very interesting and allowed us to build some very different scenes with each of them. I think that members of the audience will each identify with the mother, sister, brother or son-in-law – and the experiences are always more real and more disturbing when you really care for the characters."

Aja and Levasseur began by reworking the original **HILLS** script, pulling it into 2006. Aja remembers, "Wes was a perfect gentleman and said, 'I already made my movie and I really respect your vision so I want you to make your own movie.' Instead, he asked us to find a new approach to the original. I

think it was just a week later when we came in with some ideas about working the nuclear testing into the fabric of the story. “

Aja and Levasseur’s vision for the nuclear test site – with its eerie facsimile villages, family mannequins, and radiated ruins – and for the authentic radiation-caused deformities of the mutant family began to imbue a whole new level of gnawing realism to the already shocking story. Comments Craven: “The theme of nuclear radiation on humans is very timely. The general population today has little idea how dangerous nuclear fallout can be.”

Another aspect of **HILLS** that intrigued Levasseur was the brief but extremely eventful time span the film covers. “When you’re dealing with a very short amount of time – just one night of action -- you get a very interesting arc,” says Levasseur. “You start at a point where everyone is clean and good looking and you finish with all the clothes distressed, covered with blood, and the people wounded, barely alive. The evolution is really big and I think it’s very exciting whenever there is such a big contrast between the beginning and the end of the film.”

From there the story evolved over a period of months, as Aja and Levasseur dove deeper and deeper into the film’s alarming and disquieting themes. “Our version is a remake, but at the same time it is more about fear, more about a real struggle for survival, more about a family facing something terrifyingly unknown. The object of making a horror movie is always to do your best to scare the audience, so I wanted this version to be even scarier and gorier than the original.”

For Aja, the key was finding the right mix between originality and homage, between updating and expanding the original setup of **HILLS** without in any way diluting its uncompromised raw energy. “We disliked many of the remakes of classic horror films made in the last few years because they’re too much like music videos, too clean and not as scary and graphic as they should be,” Aja explains. “With this film, we were able to make exactly the movie that we wanted to see.”

Aja was particularly pleased to be directing his very first American production. “For me, going to Hollywood is a dream come true,” he says. “With the kinds of films we are making, being French isn’t important. If you know how to frighten people, you can do it in any language.”

## **THE CARTER FAMILY HEADS TO THE DESERT**

From his very first thoughts of remaking **THE HILLS HAVE EYES**, Alexandre Aja knew that the most essential component to bringing the audience directly into the Carter family's terrifying survival ordeal would be bringing to life a fully believable and realistic group of modern characters. It was the only way to draw the audience viscerally into the experience, to fray their nerves and get their adrenaline pumping overtime, as if they were watching their own friends in the throes of deepest darkness. So once the screenplay was completed, the focus quickly turned intensively to casting.

"Our concept was always to make the movie feel as real as it possibly could feel," says Aja. "So during casting, we looked for actors who could bring these characters to life in a very natural and authentic way. The rule from the beginning was to stay away from any campy actors and from big names, people with too much personality and star appeal so that you just see the actor, rather than relating to the character."

The casting process began with the central figure of authority in the Carter family: "Big Bob," the gruff yet loving patriarch and newly retired cop, who starts the trip confident in the idea that he's a match for any trouble the family might encounter on the road. To play Bob, Aja sought out an actor who could evoke both a familiar macho swagger and the deeper essence of a caring family man – all in just a few key sentences of dialogue. He found what he was looking for in veteran actor Ted Levine, whose previous roles include Captain Leland Stottlemeyer, in the hit television series "Monk" and Buffalo Bill in Jonathan Demme's Oscar-winning **SILENCE OF THE LAMBS**.

Levine seemed to exude the quintessential "American dad" quality. Says Aja: "Ted Levine matched the qualities of Big Bob point per point and I knew he would bring even more depth and nuance to the character on screen."

A fan of **HIGH TENSION**, Levine was intrigued by the role of Big Bob, despite all the horrible events it would entail, including being burned at the stake. Perhaps because it marks such a departure from the typical role of the villain in which Levine is often cast, he immediately felt sympathetically drawn to Bob. "I liked this character a lot because he's very real and very normal, which I think can actually be one of the biggest challenges for an actor to play," says Levine. "It can be kind of easy to play evil people because you can always justify their behavior. But to play a straight forward guy like Bob dealing with a set of moral ethics in the face of total fear was very interesting to me."

Bob's stoic faith in himself, even when he discovers what the family has stumbled into, was also attractive to Levine. He continues: "Bob is the kind of guy who always believes that if you've got lemons you make lemonade. He's a can-do guy forging ahead after his retirement and . . . now this happens. He's sort of a tragic character in that way."



Once he read the screenplay, Levine felt certain that **THE HILLS HAVE EYES** would appeal to anyone who appreciates the cutting edge in the horror-thriller genre. “This is one of those movies that tickles that part of your brain that deals with the conflicting emotions of desire and fear,” he observes. “I think people will be very scared by the Carter family’s journey.”

For the matriarch of the Carter family -- Ethel Carter, a one-time 60s flower power girl turned protective suburban mom – the filmmakers turned to Academy Award nominee Kathleen Quinlan (APOLLO 13) who takes an unusual turn with this role of a sunny mother facing the grimmest circumstances. Comments Aja, “I’ve always loved Kathleen’s work as she is a very believable and natural actress. I thought she was perfect for playing this very real American mother.”

Quinlan was intrigued by **HILLS** because she had never starred in a horror film before – and, after being won over by the artistry and commitment of Aja and Levasseur, the deal was sealed. “Horror is really the only genre I haven’t touched yet, so I just had to give it a try,” states the actress. “I was also really impressed with Alex and Gregory – they are so young and so passionate about what they’re doing. I think they are visionaries.”

In playing Ethel, Quinlan evokes the inner drama of a woman who has always lived her life in deference to her husband and children’s needs – and now must watch as her family is terrorized in every conceivable way by a mysterious desert clan. “Ethel’s a really interesting character in that she doesn’t seem at all like a typical character in a horror film,” says Quinlan. “She’s a loving wife and mother, but she also has an edge at this point in her life, after her husband has just retired. She’s someone who has her complaints, who is aware of her family’s various weaknesses and flaws, but she also is the one person in the Airstream on that fateful night who has faith that everything will work out.”

When Ethel comes face to face with the blood-curdling and brutal mutants, Quinlan had to face a unique acting challenge: creating a portrait of pure, unadulterated fright. “The key to doing that is totally committing to believing this is happening to you while you’re in the moment,” she says. “I had to put myself in Ethel’s situation as if it was completely real. It was very, very scary to do that -- and hopefully that comes across.”

With Bob and Ethel cast, finding an actor to play their son-in-law Doug Bukowski posed the next major challenge. A pacifist cell-phone salesman, Doug undergoes the most radical transformation of anyone in the Carter family as he attempts to rescue his infant child from the clutches of the mutants. After an extensive search, the filmmakers found their man: Aaron Stanford, best known for playing the role of Pyro in X MEN 2, and an actor capable of turning from meek and frightened to furious and heroic in the course of one night.

“Aaron was a wonderful choice to play Doug,” says associate producer Cody Zwieg, “especially because the audience relates so strongly to him right up front. Then, they have a chance to completely savor his powerful transformation into a man who will stop at nothing to get his family back.”

Stanford was immediately attracted to the role because it was like absolutely nothing he'd done before. He also found himself taking a liking to Doug's eccentricity – and the way the events in the New Mexico desert push him to discover unseen sides of himself. “Doug is an odd duck, this sort of very uptight creature of comfort,” observes the actor. “But what's so interesting about him is that he's this guy who's very much about being comfortable and in control and then these horrific events push him completely out of his comfort zone and he is forced to respond as he never has before.”

He continues: “Doug is completely changed by what happens on this night. In a matter of minutes, everything he thought he knew and understood about his universe is ripped open and turned upside down – and he realizes he's living in a kind of hell and he's going to have to rise to the occasion. He becomes a kind of reluctant hero, but it's really thrust upon him, and in a way he discovers the savage side himself. One of the things Alex and I talked about is that, in the end, Doug isn't all that distinguishable from the hill people in what he has to do to survive.”

Stanford's intensity for the role was sparked even more by the enthusiasm of Aja and Levasseur on the set. “They were like kids in a candy store – just having such a great time and so invested and so passionate,” he recalls. “When people care that much about what they're doing you just have a lot of confidence that it's going to turn out to be very exciting.”

Finally, when it came to battling the mutants of the atomic test site, Stanford asked that he not see the mutant's final makeup until they were actually shooting the scene. This way, real abject terror came rushing to the fore. “When I finally saw the mutants and their incredible makeup, with their Toxic Avenger faces, it was pretty easy to reveal Doug's fear because it was truly frightening!” he says.

Playing Doug's more even-tempered wife Lynn is Vinessa Shaw, a young actress whom Aja had wanted to work with ever since seeing her in Stanley Kubrick's final film, *EYES WIDE SHUT*. Initially, however, Shaw was hesitant about participating in the film – if only because she has always avoided the anxiety of horror films.

To see what she was getting into, she watched *HIGH TENSION*. “I'm usually totally afraid of watching horror films but when I saw *HIGH TENSION*, there was such an odd combination of beauty and terror, it felt almost like an art film. So, after meeting with Alex and Greg, I decided to do it,” she says. “What I came to feel is really interesting about this story is that it seems to mirror the American consciousness at the moment, with so much fear of the unseen and unknown among us.”

Shaw's character Lynn serves in the first part of the film as family peacemaker, always busy tending her infant Catherine and running interference between her husband and her often overbearing father. “My character is the one who always wants to make amends and create harmony within the family,” explains Shaw. “Lynn's sort of this mediator but then she has to fight for her baby and that brings out an incredible strength in her.”

Lynn's sister Brenda also finds an unsuspected strength in the course of her wild journey into fear – even though she begins the film wishing she were in Cancun partying with her friends instead of trying to bond with her annoying family. For Brenda, the filmmakers tried to seek out a promising young actress without a lot of exposure but with plenty of naturally youthful charm and charisma – which they found in Emilie de Ravin who has recently come to the fore in the hit television series, “Lost.” During de Ravin's audition, Aja was thunderstruck at the young actress' beauty and talent. “Emilie came in looking so gorgeous and hit all the emotions I was looking for in the two-minute scene dead on. We knew we had to cast her,” he recalls.

Having seen plenty of teen-oriented horror films, de Ravin was surprised by the complexity of the characters in the **HILLS** screenplay. “Most horror films don't really bother with any depth or having strong characters so this was really different,” she says. “I was interested in Brenda right away because she's not a typical wishy-washy teenage girl character. She's strong, she's a real survivor and she plays a big role in fighting for her family in the end. She might start out as the typical rebel but during the film, she's forced to grow up in a big way.”

As for why young people gravitate towards the scariest of movies, de Ravin has her own theories. “I think human beings are drawn to extreme emotions, kind of like an exotic amusement park ride,” she says. “If you can get your heart beating fast, if you can get pulled out of your normal every day life and into this other reality, it makes everything seem more exciting. And even if it scares you to death, you want to do it anyway.”

Rounding out the Carters is the youngest family member and only son, Bobby, a pre-pubescent prankster who turns deadly serious with his own clever plans when his family vacation takes a decidedly nasty turn. The filmmakers auditioned dozens of young actors for the part, looking for a kid who had that special mix of being totally normal and something special. “When Dan Byrd came in he was obviously Bobby,” says Alexandre Aja. “He wasn't a geek or a jock, just a very realistic, smart, likeable kid.”

Despite his young age, Byrd was no stranger to horror films, having previously starred in SALEM'S LOT, and had gone after the role with excitement. “A good horror movie is always entertaining. People really love that sort of edge-of-your-seat experience and I knew this would be the ultimate in scary,” he says.

But Byrd also had to face the challenge of playing a mere child who is forced to deal with devastating loss and a gruesome chain of events that threaten his own existence. Relating strongly to Bobby, he felt he was up to the task.

“Bobby starts out as your typical American suburban kid, but he's forced to grow up a lot sooner than he had originally planned,” says Byrd. “What's really interesting is that the events in the film provoke a different reaction from each of the Carter family members -- and for Bobby what comes out is this kind of deep rage. He wants his vengeance and that drives him more and more as things get worse and worse. It was an interesting thing to play.”

Close relationships with Ted Levine, Kathleen Quinlan, Aaron Stanford, Vinessa Shaw and Emilie De Ravin helped Byrd tremendously. “You’ve got to have that chemistry to seem like a family on screen,” he notes, “and we were really lucky because we all clicked right from the get-go. They’re all such nice people and very giving actors and it was great to play scenes with people who you can play off of and experiment with to see what works the best.”

To strengthen those underlying bonds between each of the Carter family members, Aja made sure that all six of the actors arrived early to the Morocco set to spend time together off-camera.

Explains producer Marianne Maddalena. “During this time, the six actors talked together, rehearsed together, went out to dinner every night and everybody got to know each other. They established these amazing relationships-- they all came to love each other, which comes through in their performances. Because this bond formed organically, it’s very believable when you see it on the screen.”

## **A “NUCLEAR” FAMILY: THE RESIDENTS OF THE HILLS**

While casting the Carters was essential to this reinterpretation of **THE HILLS HAVE EYES**, equally careful consideration was taken with the casting of their frightful nemeses: the mutant clan of irradiated miners. Once again, the filmmakers found themselves looking for actors who could meet a highly unusual set of criteria. “For the mutants, we needed to find actors who could not only perform the stunt work, handle the extensive makeup *and* perform in that makeup, but who truly could embody the fierce, primal nature of the mutants’ way of life,” explains associate producer Cody Zwieg; “That’s a tall order.”

To play Pluto, perhaps the most horrifically voracious of the mutants, Aja began by going straight to one of the horror genre’s most veteran stars: Michael Bailey Smith, who also appeared in **NIGHTMARE ON ELM STREET 5: THE DREAM CHILD**. Aja was thrilled with the results. “What Michael brings to the role is amazing. He is one of the very, very best bad guys there is,” says the director.

Smith knew well Wes Craven’s story of mutants in the hills, but he was impressed by Aja and Levasseur’s reworking – especially their deeper probing of the mutant family’s unusual history, which makes them almost as poignant as they are gruesomely depraved. “It really interested me to know that these malformed mutants are the descendants of people who wouldn’t leave during the atomic tests and that they are, in a sense, actually a really close-knit loving family,” he says. “But, of course, they’re always looking for their next meal in some unfortunate traveling family coming down the road!”

As for Pluto, Smith describes him as “incredibly vicious yet at the same time kind of childlike and innocent. At one moment he’s ripping off a leg and eating it like a drumstick and at another he’s got these very gentle, childlike movements and bouts of laughter. It was a joy to play him.”

For Smith, a large part of the inspiration for the role came from the innovative makeup that made the characters so visually ghastly. “My character is so deformed that it doesn’t even look like me,” he observes. “The guys from K.N.B. EFX did such a great job bringing the characters to life and making them real that I just loved being transformed. I love evoking any strong emotion in people, whether it’s laughter or terror – and this character definitely evokes some pretty powerful emotions.”

Joining Smith’s Pluto in the mutant family is the reptilian-minded Lizard, who is spurred into evil by the beauty of the Carter family’s women. Lizard is portrayed by another horror film veteran: Robert Joy who has appeared in such films as George Romero’s **LAND OF THE DEAD** and **AMITYVILLE HORROR 3D**.

Joy saw bringing the beastly impulses of Lizard to life in a realistic way as a fantastic challenge. “I was immediately tempted by this character because he is so intense and so nightmarish, with such vivid colors – but at the same time he is part of a real family, a literally subterranean family that might be very dark but is still in some way a closely connected group,” he says. “What’s great about this new version of **HILLS** is that you realize that there is a reason behind not only the massive physical deformities of the mutants but also their equally grave psychological, mental and spiritual deformities. They might be disfigured, deprived and deformed, but they’re doing what they need to do to survive in a hellish world not of their making.”

Robert Joy further sees the film as cleverly revealing three different shadings of the American family. “You have the mannequin families in the atomic test village who are kind of the impossible, optimistic ideal of the American family, a sort of perfect 1950s *Life Magazine* version. Then you have the Carters who are much more recognizable as a typical, flawed family with lots of tension and dysfunction but also love among them. And then finally you get to the mutants, Papa Jupiter and his brood, who have degenerated and regressed to the point that they are simply about the hunger for food and sex and darker things,” he observes. “However, in the end, you see that heroes can come from strange places, because there’s the character of Ruby -- who might be the most heroic character in the entire film, yet is also one of the mutants.”

Having worked in horror films for years, Joy was also thrilled to work with Aja and Levasseur who he sees as part of a new breed. “They’re very original and, this might be a bad way to put it, but they definitely bring fresh blood to the genre,” he laughs.

Also impressed with Aja and Levasseur was Ezra Buzzington who portrays the feral mutant Goggle, and prepared in part for the role by studying a documentary about human cultures that have engaged in the taboo of cannibalism. Says Buzzington: “There was a real unusual depth in the script for **HILLS** and what really moved me to want to do the piece is that I think it’s about this idea that what we create in our lives and in our world can come back to destroy us if we’re not careful – and it does with a vengeance in the case of the desert mutants.”

Playing the head mutant, the literally twisted Papa Jupiter, is Billy Drago, who has also been seen in a number of horror films as well as in Brian De Palma’s classic *THE UNTOUCHABLES*. Drago had been a fan of the original film but, like his castmates, saw an opportunity to tell more of the story with this remake. “I really liked the idea of giving more perspective to the unique family dynamic of the mutants,” he says. “And I was interested in Papa Jupiter because he put himself in charge of taking care of them and making sure that even in the mayhem they follow certain rules.”

In taking on one of the most shocking scenes – when Papa Jupiter ravenously consumes a human heart – Drago had a little insight from his own life. “As a youth I worked in a mortuary and I

learned there that human blood is said to taste very sweet so when I was eating the heart, which was very sweet and chewy, there was a certain realism to it,” he admits.

While Drago found himself intrigued by all of his mutant co-stars, there is one that truly moved him: Laura Ortiz as Ruby, who breaks the mutant mold. “The beauty of Ruby’s character is that she’s the lone remaining connection between this clan of mutants and civilization,” notes Drago. “She expresses the tenderness that they can’t express so that’s why she is the one Papa Jupiter loves and cares for the most.”

Casting Ruby was one of the biggest challenges of the production, as the filmmakers sought out someone who could bring an original touch of sweetness to the madness of the mutants. Ultimately, they found Laura Ortiz who makes her feature film debut in **THE HILLS HAVE EYES**, having previously starred on Showtime’s “Sleeper Cell.” “Laura is extremely effective as Ruby,” says Alexandre Aja. “It’s hard to create a believable mutant and even harder to create one who is capable of such moving acts.”

## **MAKING UP THE MUTANTS**

Even as the actors were being cast for the mutant family, the filmmakers were simultaneously conducting painstaking research to begin creating their disturbing appearances. Aja and Levasseur began with a dread-inspiring vision of what atomic radiation might have wrought upon a family of miners hidden away in a cave during the atomic testing era that shook the deserts of the American West in the 1950s.

“Alex and Gregory came in with their own ideas for the make-up, prosthetics and CGI. They brought in books of real human anomalies, and ultimately created a completely unique mutant family that was the result of this nuclear testing in a remote desert mining town,” explains producer Peter Locke.

For Aja, this almost scientific authenticity was key to bringing the film into the modern cinematic era. “A lot of our ideas for the mutants came from this background idea that they were the result of a family that never left what became a devastated nuclear testing site,” he explains. “We based all our descriptions and directions on real documents, pictures and footage that we found on the effects of nuclear fallout in Chernobyl and Hiroshima. Everything was created around real facts about radiation’s effects.”

But it is one thing to describe genetic mutations and another thing to turn them into flesh and blood renderings that chill to the bone. To tackle this demanding task, the filmmakers brought in renowned special effects and makeup house K.N.B. EFX Group Inc., whose lengthy list of credits includes some of the most technologically imaginative films of the last few years, among them *CHRONICLES OF NARNIA*, for which Howard Berger is nominated for an Academy Award, *LEMONY SNICKET*, *MINORITY REPORT* and *SIN CITY*.

K.N.B. spent over six grueling months creating the look of the mutant family in a drastically realistic manner. After going over Aja and Levasseur’s reality-based mutant designs, they first turned to 3-D design tools -- tools that allow traditional sculptors to sculpt and paint their characters on a computer – in order to forge models of each individual mutant family member. From these digital models, molds were made of each horrific face. Finally, the makeup team took casts of all the actor’s bodies and heads so as to custom fit the resulting prosthetics and makeup. “It was a very involved process,” K.N.B. artist Scott Patton reveals, “and we knew that the more prep we did beforehand, the better the results would be.”

For some of the most harrowing horror sequences, state-of-the-art animatronic replicas of the actors were utilized so that they could be literally torn from limb to limb. To create these, each of the actors had to submit to a “full body cyber scan.” Explains Patton: “For the cyber scan, the actor



stands on a platform, and a laser scans every inch of their bodies. Exact measurements are fed to a multiple axis mill, which acts like a drill of sorts and carves a piece of foam based on the measurements. This way you get an exact representation of each actor's body. Unfortunately, the details aren't good enough for lasering the face, so we have to do those by hand."

For the actors, getting scanned was just the beginning of an arduous process that involved, on average, about four hours of torturous makeup preparation per mutant family member each and every day. Even after their extensive facial makeup was applied, the actors had to be spray painted with an array of decrepit colors to make their every inch of flesh look even closer to death and deterioration.

It wasn't easy, yet the actors developed a profound respect for the special effects makeup workers who helped to bring their nearly unimaginable characters to life. Says Robert Joy, who plays Lizard: "Every day, these amazing artists took more than three hours to transform me into something that could only be found in a nightmare. Their work was so real, it gives you a deeper glimpse into the mutants' lives. You realize that it's not only their bodies that are so deformed, it's their souls, too."

Alexandre Aja has nothing but praise for the K.N.B. makeup department. "Greg Nicotero, Kevin Wasner and Scott Patton did an amazing job and worked really hard to make our vision of the characters come alive. With this film, I think we have helped to push K.N.B to take their special makeup effects to the next level and have gotten some very unsettlingly gory results," he says.

Meanwhile, innovative visual effects supervisor Jamison Goei, (HELLRAISER: HELLSEEKER, HANSEL AND GRETEL, HALLOWEEN: RESURRECTION) and his team of high-tech artists were feverishly crafting over 130 visual effects shots for the film – effects so remarkably subtle that they never compromise the raw realism of the film.

One of Goei's most monumental challenges was recreating the atomic test village . . . inside a computer. "The idea was that the audience would be wondering 'where is this town?' because it looks so real when in fact we only constructed one street and filled the rest in with computers," he notes.

Goei's work also involved warping actor's faces into mutant shapes. "For example with Ruby we took her facial scan and warped her eyes, then expanded the bridge of her nose and her forehead to give it a kind of subtle mutant freakiness. Parts of her face look correct but something's just a little off so that it feels very real -- which of course, is what makes it so scary," he says.

Comments Alexandre Aja: "I think people are going to be really impressed with what we've done with facial manipulation and other effects that have never been seen before in this way. We wanted to create integrated visual effects so seamless that the audience might not notice them yet they add to the overall experience. I think we've done that very well with **HILLS.**"

## FINDING HILLS THAT HAVE EYES

There remained one final element essential to the film's relentless tale of terror: finding a set of desert hills so remote and so eerie that anything could happen once you entered them. Explains director Alexandre Aja: "The hills of **THE HILLS HAVE EYES** are a character themselves. In a sense they are the lead bad guy of the movie. So we had to find a place that was truly creepy, strange and scary."

Rather than return to the Victorville location of the original shoot, the filmmakers broadened their location search across the globe. Their quest took them to Namibia, South Africa, New Mexico, Mexico, California and finally to Morocco, where at last they found the necessary combination of affordability and unusually haunting landscapes. There, they found their stand-in for an atomic wasteland in Ouarzazate, known as "the gateway to the Sahara Desert." "It really was the best location," says Aja. "With 360 degree views of nothing but jagged rock it was perfect for the movie. As soon as we arrived, we knew this was it."

Though the cast and crew were excited about traveling to this exotic desert location for the 45-day shoot, it turned out to be a grueling undertaking in which they faced extreme wind and heat along with typical Third World conditions. Temperatures soared to 120 degrees at times -- high enough to melt latex makeup -- and daily sandstorms whipped the production into a frenzy. But the sweat, grime and daily rigors also became an advantage -- only adding to the actors' sense of being in an all-out fight for survival.

Comments Kathleen Quinlan: "Many days on the set it was 115 and the wind was whipping this red fine dust all over us and we realized that we didn't have to act overwhelmed because we already were. The elements turned out to really add to the experience." Adds Aaron Stanford: "Shooting in Ouarzazate also helped to create the realistic family dynamic among the cast because in such an isolated place with such tough conditions we had to bond together."

Indeed, sixteen different nationalities came together to make the film, and despite language barriers and cultural differences, the international crew also brought a tremendous exchange of ideas and creativity to the set. Marianne Maddalena summarizes: "Everybody had one thing in common which is that they wanted to do a great job. Alex and Gregory inspired us all."

## **DESIGNING THE HILLS WITH EYES**

A large part of the thrill of **THE HILLS HAVE EYES** is its extraordinary visual energy – as it creates a fully realized desert environment so lonely, desolate and ravaged by atomic testing that it makes perfect sense as the hiding place for a ravenous clan of ferocious mutants. For director Alexandre Aja, forging a sharp look and visceral feeling of mounting tension for the film were always a priority – which is why he recruited cinematographer Maxime Alexandre, whose kinetically shocking work on **HIGH TENSION** had previously garnered acclaim, to the film. Alexandre’s close, organic working relationship with Aja and Levasseur was key to the film’s visual style.

“We’ve developed a real shorthand with Maxime – and we know we can 100 percent rely on his cinematography and will always be pleased,” says Aja. Adds Marianne Maddalena: “Maxime is an incredible collaborator with Alex and Greg, and he brings both a tension and intensity to their vision that is both original and effective.”

Alexandre was very familiar with the gritty, handheld look of Wes Craven’s micro-budget original, but knew that Aja and Levasseur would want to bring their own more explosive point-of-view to it. “I think Alex and Greg saw a chance to bring a very modern touch to what is a classic horror story. It’s a story people know already so what’s new is this style that we bring to it,” he says.

Alexandre faced numerous challenges in his work on the film, not the least of which was trying to shoot a film of escalating fear and gruesome revelations not in the usual darkness of most horror stories but in the blindingly bright light of the desert sun. “A big part of this movie takes place in daylight and that’s not easy at all when you are trying to create a sense of the unknown,” he says. “We wanted to create an atmosphere in which any given rock or piece of brush could be hiding something terrifying behind it. It was an exciting challenge. For me the interesting part was finding ways to communicate fear, and painting a haunting portrait with light.”

Further bringing the desert world of the mutants to life is the work of production designer Joseph Nemeč, whose credits include the tornado-whipped sets of **TWISTER** and the thriller **PATRIOT GAMES**. Nemeč based his designs for **THE HILLS HAVE EYES** on specific emotions that he and the filmmakers hoped to evoke scene by scene. “For each individual scene, I would sit down with Alex and Greg to talk first and foremost about what we wanted the audience to feel – fear, compassion, anxiety, et cetera -- and then we built the designs from those discussions,” he explains. “The common characteristic all three of us agreed upon is that the key to everything would be found in the details. It didn’t matter whether we were talking about a single prop, the overall set dressing,

the architectural detailing or the natural backgrounds -- whatever it was, we all were focused on making the smallest details viscerally real and true.”

Nemec worked especially closely with the filmmakers in designing the Carter family trailer, which serves as their only place of refuge throughout the first part of the film, as terror slowly builds to a crescendo around them. Some four different versions of the trailer were used during filming, including three actual vintage Airstreams wrangled for the film and one mock-up of the trailer interior, built 33 percent bigger to allow extra space for the camera to maneuver at wild angles in the scenes where the trailer is invaded by mutants.

Intriguingly, the Airstreams were acquired from the King of Morocco himself, who had previously used them for hunting excursions. Then, the interiors were completely overhauled by Nemec to reflect Ethel and Big Bob Carter’s middle class tastes and values. “The Airstream trailer becomes the bright and shiny antithesis of everything else in the film which is largely decaying and trapped in another time,” notes Nemec. “It’s the one place in the film I used modern day fabrics, textures and colors. It was important to show that before they arrived in the hills, the Carter family had a structure, an order to their lives, a certain amount of success and privilege and that had to come across in the design.”

The Carter trailer makes a stark counterpoint to Nemec’s designs for the mutants’ living quarters, which also involved one of the film’s most dramatic and original sets: the atomic test village. “The mutants are stuck,” Nemec says. “They are stuck in this devastating time, stuck in the only way of life they’ve ever known, stuck in their depraved savagery. So, for their world, we used coarser textures, darker colors and rougher surfaces. I wanted to show as accurately as possible what can happen in the wake of nuclear explosions; what an environment might look like that had been preserved in that moment, which leads you to see how the mutants are, in a way, rebelling against their awful circumstances.”

For Alexandre Aja, and Gregroy Levasseur, Nemec’s sets became part of a whole design matrix that was created with the intent of instilling anxiety, morbid fascination and cold fear into every frame of film. “We knew this film was going to be a tremendous challenge right from the beginning,” says Aja. “We had a very tight schedule, a lot of action, a lot of difficult scenes, a lot of prosthetics, a lot of special effects, a lot of CGI – but we knew every single element was important to telling the story.”

## **ABOUT THE CAST**

### **AARON STANFORD (Doug Bukowski)**

Aaron Stanford received critical acclaim for his feature film debut in TADPOLE opposite Sigourney Weaver and Bebe Neuwirth. Since that breakout performance, he has continued to tackle a variety of roles including: "Gabe Winter" in WINTER SOLSTICE (for which he received the "Rising Star of Tomorrow" Award at The 2004 Hamptons Film Festival) opposite Anthony LaPaglia; and supporting roles in David Mamet's SPARTAN, Woody Allen's HOLLYWOOD ENDINGS and Spike Lee's 25<sup>TH</sup> HOUR.

Following **THE HILLS HAVE EYES**, Stanford will reprise his role as "Pyro" in Fox's X MEN 3, the conclusion to the blockbuster trilogy, opening worldwide on May 26th. He also stars in three independent films: RUNAWAY, opposite Robin Tunney, which he also produced, and which was an official selection at the 2005 Tribeca Film Festival; FLAKES opposite Zooey Deschanel for Indigent > >Pictures and director Michael Lehmann; and, LIVE FREE OR DIE, which will premiere at this year's South By Southwest Film Festival) opposite Paul Schneider.

He began his career with an intense focus in stage performance, beginning with local theatre in his Massachusetts hometown and continuing with work at the London Academy of Theatre. He returned to the stage in 2004 to star in the Vineyard Theatre's off-Broadway production of "Where Do We Live," for which once again, he received rave reviews. Stanford is a graduate of Rutgers University.

### **KATHLEEN QUINLAN (Ethel Carter)**

Kathleen Quinlan stars as Ethel Carter, the matriarch of the Carter clan.

In 1996, Quinlan was nominated for a Best Supporting Actress Academy Award and Golden Globe for her work in APOLLO 13. She was also nominated for a Best Actress Golden Globe for her work in I NEVER PROMISED YOU A ROSE GARDEN. She has been in the public spotlight since she first appeared in George Lucas' seminal AMERICAN GRAFFITI. At a very young age, she quickly landed leading roles and glowing reviews in such films as Stanley Kramer's THE RUNNER STUMBLES and Blake Edward's SUNSET. Since then she has won acclaim in such features as Oliver Stone's THE DOORS, EVENT HORIZON, ZEUS AND ROXANNE, CLARA'S HEART and TWILIGHT ZONE: THE MOVIE.

She has played opposite some of Hollywood's leading male stars such as Kurt Russell in BREAKDOWN, William Hurt in TRIAL BY JURY, Billy Crystal in MY GIANT, John Travolta in A CIVIL ACTION and Tom Hanks in APOLLO 13. Additionally, Quinlan has extensive television credits including "Blessings," "Too Rich: The Secret Life of Doris Duke" and "The Riverman." In 1999, she starred for three seasons on "Family Law."

**VINESSA SHAW (Lynn Carter Bukowski)**

Vinessa Shaw plays the Carter's eldest daughter Lynn Carter Bukowski.

Shaw has worked with some of the most illustrious directors in the business including Steven Soderbergh, Stanley Kubrick and Woody Allen.

For Woody Allen's romantic comedy MELINDA AND MELINDA, released by Fox Searchlight, Shaw co-starred opposite Will Ferrell as an apparently together investment banker who loses her sanity while dating Ferrell's character. Shaw starred in the Showtime independent feature BEREFT, which premiered at the Tribeca Film Festival and was an official selection at the AFI Los Angeles, Chicago, and Seattle Film Festivals. She portrayed 'Molly,' a seemingly apathetic, defiant young woman who is dealing with her own depression over the untimely death of her young husband. Based on her riveting performance in the film, she was chosen as a Rising Star at the Hamptons Film Festival.

Garnering considerable attention for her performance, Shaw was the young prostitute 'Domino' who entices Tom Cruise in Stanley Kubrick's EYES WIDE SHUT. Working with Kubrick on his last film was a professionally inspiring and personally life-altering experience for the young actress.

Shaw co-starred with Sean Penn as a naive 1871 Norwegian immigrant for director Kathryn Bigelow in the Lions Gate's drama THE WEIGHT OF WATER. In the Miramax romantic comedy 40 DAYS AND 40 NIGHTS, she played Josh Hartnett's ex-girlfriend who schemes to seduce him into breaking his vow of celibacy.

Other film credits include lead roles in WAYWARD SON with Harry Connick, Jr., FATHERS AND SONS, CORKY ROMANO and L.A. WITHOUT A MAP. Television credits include starring roles in the highly rated NBC miniseries "The 70s" for producer Denise Di Novi and the Steven Soderbergh-directed episode of Showtime's film noir anthology series FALLEN ANGELS.

**EMILIE DE RAVIN (Brenda Carter)**

Emilie de Ravin portrays the Carter's youngest daughter Brenda Carter.

Emilie de Ravin currently appears as Claire Littleton in the top-rated, Emmy Award®-winning series "Lost." She also played Chris Hargensen in Stephen King's "Carrie" as well as Tess Harding in the series "Roswell." Her movie credits include BRICK and the soon to be released SANTA'S SLAY.

**DAN BYRD (Bobby Carter)**

Dan Byrd portrays the Carter's only son Bobby Carter.

No stranger to the horror genre, Dan Byrd appeared in SALEM'S LOT, FIRESTARTER 2: REKINDLED and Tobe Hooper's (POLTERGEIST) soon to be released MORTUARY. His non-genre film

work includes starring opposite Hilary Duff in CINDERELLA STORY, CHECKING OUT with Peter Falk, 28 DAYS with Sandra Bullock and Viggo Mortensen, THE GRUE CREW, THE FIRST DAY OF MAY and the soon to be released LONELY HEARTS starring John Travolta and Selma Hayek. A Marietta, Georgia native, Byrd won the 2000 Young Actor's Award for best supporting actor in the Lifetime Network series "Any Day Now" starring Annie Potts. In 2004, he appeared as Mike Dougherty in the series "Clubhouse."

**TOM BOWER (Gas Station Attendant)**

Tom Bower plays the gas station attendant who is closely related to the mutant clan.

Bower worked on seven films last year including THE MOGULS with Jeff Bridges and NORTH COUNTRY with Charlize Theron and Frances McDormand. Some of Bower's other noteworthy features include POLLOCK, NIXON, HIGH CRIMES, THE LARAMIE PROJECT, DIE HARD 2, CLEAR AND PRESENT DANGER and HEARTS IN ATLANTIS. In 1985, the first year of the Independent Spirit Awards, Bower was nominated for best male lead in the Film WILDROSE.

Bower has had many television guest star appearances but audiences still remember him as Dr. Curtis Willard (Mary-Ellen Walton's husband) in "The Waltons."

**BILLY DRAGO (Papa Jupiter)**

Billy Drago plays Papa Jupiter, the patriarch of the mutant clan.

Drago is best known for his breakout role as Frank Nitti in Bryan De Palma's THE UNTOUCHABLES. He also recently played Zeke in Greg Araki's MYSERIOUS SKIN. A character actor very much in demand, Drago specializes in playing movie heavies in such films as BLOOD RELIC, SEVEN MUMMIES, DEMON HUNTER, FORT DOOM, TREMORS 4, DECIEVERS, DEATH GAME, CYBORG 2, CONVICT 762, DEATH RING, GUN CRAZY, LADY DRAGON 2, MARTIAL LAW II, and VERY MEAN MEN. His TV credits include "The Chisolms," "Jonny Belinda" and "North and South II."

**ROBERT JOY (Lizard)**

Robert Joy plays Lizard, a member of the mutant clan.

Having recently appeared as Charlie in George Romero's LAND OF THE DEAD, Joy is no stranger to horror film audiences. His other works in that vein are AMITYVILLE 3-D, The DARK HALF, DEATH WISH V: THE FACE OF DEATH and GOOSEBUMPS: ESCAPE FROM HORRORLAND.

Joy has worked with some of the most prestigious directors in the business including Lasse Halleström in THE SHIPPING NEWS, Woody Allen in SHADOWS AND FOG and RADIO DAYS, Louis Malle in ATLANTIC CITY and Milos Forman in RAGTIME. Other notable screen credits include LONGTIME COMPANION, JOE SOMEBODY, SWEET NOVEMBER, HARRIET THE SPY and WATERWORLD.

Joy has been nominated for 2 Gemini Awards (Canada's Emmy Award) for best supporting actor in "Bonnhoeffler: Agent of Grace" and "The Prodigious Mr. Hickey."

**TED LEVINE ("Big Bob" Carter)**

Ted Levine stars as Big Bob Carter, the authoritarian but loving father, retiring after 25 years from the Cleveland, Ohio Police Force.

Ted Levine currently plays Captain Leland Stottlemeyer in the hit television show MONK. To movie audiences, Levine is best known for his portrayal of Buffalo Bill Gumb in Jonathan Demme's THE SILENCE OF THE LAMBS. Levine's other Demme films include THE MANCHURIAN CANDIDATE and THE TRUTH ABOUT CHARLIE. He has worked with other notable directors such as Michael Mann in ALI and HEAT, Ivan Reitman in EVOLUTION, Barry Sonnenfeld in WILD, WILD WEST and Costa-Gavras in BETRAYED and MAD CITY. He recently completed filming the Warner Brothers feature film THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD in which he stars opposite Brad Pitt for director Andrew Dominik.

Other career highlights include BIRTH, THE FAST AND THE FURIOUS, GEORGIA, IRONWEED and FLUBBER. A partial list of his TV credits include "Harlan County War," "Wonderland," "From the Earth to the Moon," "Moby Dick" and "Crime Story." Ted also appears in MEMOIRS OF A GEISHA for Rob Marshall.

**DESMOND ASKEW (Big Brain)**

Actor Desmond Askew plays Big Brain, a member of the mutant family.

TV audiences best know Askew for his recurring role as Brody Davis in "Roswell." His film work includes JEKYLL, FABLED, NATIONAL LAMPOON'S REPLI-KATE and GO. Askew co-stars as Finn in the soon-to-be-released TURISTAS, directed by John Stockwell.

**EZRA BUZZINGTON (Goggle)**

Ezra Buzzington plays Goggle, a member of the mutant family.

Ezra Buzzington has worked on such notable films as FIGHT CLUB, MAGNOLIA, SAY IT ISN'T SO, ME, MYSELF AND IRENE, GHOSTWORLD, THE MAN FROM ELYSIAN FIELDS and SECRETARY. He is also appearing in the soon-to-be-released BONDAGE and ART SCHOOL CONFIDENTIAL.

**MICHAEL BAILEY SMITH (Pluto)**

Michael Bailey Smith plays Pluto, a member of the mutant clan.

Smith is well known to horror/science fiction/ audiences worldwide for his numerous film credits in those genres. A sampling of his work includes MEN IN BLACK II, A NIGHTMARE ON ELM STREET 5: THE DREAM CHILD, MY FAVORITE MARTIAN, MONSTER MAN, IN HELL, BLACK MASK 2, BLOOD SHOT and THE MASTER OF DISGUISE. Some of his non-genre titles include TOWN



AND COUNTRY, TO PROTECT AND SERVE and THE UNKNOWN. Smith played the role of Ben Grimm in the original FANTASTIC FOUR.

TV audiences know Smith through his recurring role as Belthazor on “Charmed” as well as recurring roles on “Nash Bridges” and “Seven Days.” Other television credits include “My Names Is Earl,” “Desperate Housewives,” “Star Trek Voyager,” “The Division,” “Malcolm in the Middle,” “Roswell,” “The O.C.” and “Buffy the Vampire Slayer.”

**LAURA ORITZ (Ruby)**

Actress Laura Ortiz appears as Ruby, a member of the mutant family.

Ortiz makes her big screen debut in **THE HILLS HAVE EYES**. Previously she played the role of Magdalena on Showtime’s “Sleeper Cell” starring Michael Ealy and she is currently appearing in a T- MOBILE commercial with Catherine Zeta Jones. Her upcoming films include the dark comedy **THE LEGACY** starring Haylie Duff.

## **ABOUT THE FILMMAKERS**

### **ALEXANDRE AJA (Director/Screenplay by)**

French director/writer Alexandre Aja makes his American film debut with **THE HILLS HAVE EYES**. His 2004 French horror/slasher film **HIGH TENSION** produced such a sensation at the Toronto International Film Festival that Lion's Gate Films swiftly decided to give the film a wide release in the United States. The film was nominated for grand prize at the Amsterdam Fantastic Film Festival and earned Aja awards for best direction and best fantasy film at the Catalonian International Film Festival. In 2004, Aja was named to the Variety -- Ten Directors To Watch list.

His first feature, **FURIA**, was nominated for a Fantasporto International Fantasy Award for best film. When Aja was 18, his short film **OVER THE RAINBOW** received a Cannes Film Festival Golden Palm Award nomination for best short film.

Aja is the son of director Alexandre Arcady and French cinema critic Marie-Jo Jouan. His wife is Moroccan filmmaker Laila Marrakchi (MAROCK).

### **GREGORY LEVASSEUR (Screenplay by/Art Direction by)**

Boyhood friends with Alexandre Aja since the age of 10, the two bonded over their passion for horror films. Levasseur co-wrote and performed the duties of second unit director on **HIGH TENSION**. He co-wrote **FURIA** and **BREAK OF DAWN**.

### **WES CRAVEN (Produced by)**

Wes Craven's **SCREAM** Trilogy virtually redefined the horror genre for an entire generation of moviegoers. The trilogy went on to gross close to half a billion dollars worldwide and inspired a host of imitators. Similarly, **A NIGHTMARE ON ELM STREET** and his creation of Freddy Kreuger sent millions to their local cineplexes and created a franchise for New Line Cinema with six sequels to date. Craven wrote and directed the last, 10<sup>th</sup>-anniversary outing, called **WES CRAVEN'S NEW NIGHTMARE**, which invented a new style of self-referential horror that blossomed for the next decade.

Born in Cleveland, Ohio, Craven holds a Master's degree in philosophy and writing from Johns Hopkins University. Craven left a secure job in academia to follow his passion for cinema. On a shoestring budget, he wrote, directed and edited his first film, **THE LAST HOUSE ON THE LEFT**, which generated enormous controversy and attention and helped launch the resurgence of fright films in the 70s that put horror back on the map. He then went on to write, direct and edit the critically acclaimed 1977 cult classic **THE HILLS HAVE EYES**. Other notable titles include **SHOCKER**, **THE PEOPLE UNDER THE STAIRS**, **CURSED**, **THE SERPENT AND THE RAINBOW**, **DEADLY FRIEND**, **SWAMP THING** and **VAMPIRE IN BROOKLYN**. In 1999, Craven directed Meryl Streep in **MUSIC OF THE HEART**, for which she received an Academy Award Nomination.

Craven recently helmed the hit thriller RED-EYE for DreamWorks starring Rachel McAdams and Cillian Murphy.

For television, Craven helped create and produce the series "Nightmare Cafe" for NBC. He directed the telefilms "Night Visions," "A Stranger in the House," "Invitation to Hell," "Chiller," and "Casebusters." He also directed seven episodes of the 1980's revival of "The Twilight Zone."

In 1999, Craven published his first novel, The Fountain Society, for Simon and Schuster Press. In 2005, Craven, along with such notable filmmakers as Alexander Payne, the Coen Brothers, Walter Salles and Gus Van Sant, wrote and directed a five-minute love story for the film PARIS, JE T' AIME segment "20 arrondissement," starring Emily Mortimer and Rufus Sewell.

Finally, Craven is working on a major project for Las Vegas named "Magick Macabre," a scary, funny and compelling show of illusions featuring Irish magician Joe Daly, and co-produced by John McCulgan of "Riverdance" fame. It will be Craven's first work for the stage, and, as he says with a wry smile, hopefully not his last.

#### **MARIANNE MADDALENA (Produced by)**

As Wes Craven's long-time business partner, Marianne Maddalena has produced the 2005 hit film RED-EYE for Dreamworks, SKG, the SCREAM trilogy, WES CRAVEN'S NEW NIGHTMARE, SHOCKER, THE PEOPLE UNDER THE STAIRS and soon to be released THE BREED, directed by Nick Mastandrea. In 1999, Maddalena produced MUSIC OF THE HEART, a true story about music teacher Roberta Guaspari's experiences teaching violin to inner-city youths. The film earned lead actress Meryl Streep an Oscar nomination.

For television, Maddalena produced the series "Nightmare Cafe" for NBC.

#### **PETER LOCKE (Produced by)**

In 1976, Peter Locke produced THE HILLS HAVE EYES, which went on to become a cult classic. The veteran film producer has produced 44 films including PINOCCHIO; ANDRE; BRAVE LITTLE TOASTER 1,2 & 3; FREEWAY I & II, starring Reese Witherspoon; WHOLE WIDE WORLD, starring Renee Zellweger; HARVARD MAN, starring Sarah Michelle Geller; BASIL, starring Jared Leto; PICKING UP THE PIECES, starring Woody Allen and Sharon Stone; SUSAN'S PLAN, starring Rob Schneider, Lara Flynn Boyle and Dan Aykroyd; BEOWOLF; BUT I'M A CHEERLEADER; THE LAST PRODUCER, starring Burt Reynolds and Benjamin Bratt; RINGMASTER; SWING; GIRL, DENIAL, starring Jason Alexander and Patrick Dempsey; THE GRAVE; NUTCRACKER: THE MOTION PICTURE; and the soon-to-be-released SNUFF.

Locke's television credits include the series: "The Stockard Channing Show," "Automan," six seasons of "1st & Ten," 860 episodes of "Divorce Court," 66 episodes of "Sweating Bullets," "Contraption," "Gun," "Cracker," and "Harts of the West." Additionally he has produced 38 Movies of the Week, six mini-series, game shows, animated syndicated shows and over 50 direct-to-video/DVD titles.

Locke is co-owner of Castel Film Studios in Bucharest, Romania, one of the largest studio facilities in Europe.

**MAXIME ALEXANDRE, A.I.C. (Director of Photography)**

Italo-Belgian cinematographer Maxime Alexandre, a member of the Italian Cinematographers Association, collaborated with Aja and Levasseur on HIGH TENSION. He was also director of photography on MAROCK (directed by Aja's wife Laila Marrakchi), THE LAST DROP, THE DEFENDER, MARIAGE MIXTE, BREAK OF DAWN (second unit) and the yet to be released CATACOMBS and PARIS, JE T' AIME (segment "20 arrondissement").

**JOSEPH NEMEC III (Production Designed by)**

As a production designer, Joseph Nemeč has worked on such films as TWISTER, PATRIOT GAMES, ANOTHER 48 HOURS, THE SAINT, SPEED 2: CRUISE CONTROL, WILD BILL, THE SHADOW, THE GETAWAY, THE MEDALLION, THE LITTLE VAMPIRE, THE ELLISON STORY, SNOW QUEEN, MAD COWS, THE SAINT, JUDGEMENT NIGHT, THE COLOR PURPLE, GOONIES and THE TERMINATOR 2: JUDGEMENT DAY, for which he was nominated for a BAFTA Award. As art director, he worked on ALIEN NATION, THE ABYSS, EXTREME PREJUDICE and FATAL BEAUTY.

**BAXTER (Edited by)**

Film editor Baxter's credits include HIGH TENSION, MARIAGE MIXTE, BREAK OF DAWN, COMME UN BETTE as well as the short films STRESS and CHEPOR, LA.

**DANNY GLICKER (Costumes Designed by)**

Costume designer Danny Glicker has designed costumes for such films as TRANSAMERICA starring Felicity Huffman, PRETTY PERSUASION, THANK YOU FOR SMOKING, THE DYING GAUL, NORTHFORK, NOVEMBER, L.I.E., and soon to be released THE ASTRONAUT FARMER starring Billy Bob Thornton.

**JAMISON GOEI (Visual Effects Supervisor)**

As visual effects supervisor, Jamison Goei has worked on such films as HELLRAISER: HELLWORLD, DRACULA III: LEGACY, THE PROPHECY: UPRISING, CURSED, LOVEWRECKED, UNCLE P, TREKKIES 2, MIMIC 3, HANSEL AND GRETEL, HALLOWEEN: RESURRECTION and CHILDREN OF THE CORN: REVELATION. His upcoming films include FEAST, SANTA'S SLAY and LOOKING FOR COMEDY IN THE MUSLIM WORLD. Goei has received three DVD Exclusive Awards for best visual effects.

### **GREGORY NICOTERO & HOWARD BERGER (Special Make-up and Effects)**

Gregory Nicotero and Howard Berger are 20 year veterans of the film industry. Their award winning special effects make-up work has been showcased in such diverse films as THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE, for which Berger is nominated for an Academy Award, SIN CITY, THE GREEN MILE, MINORITY REPORT, KILL BILL 1 & 2, and PULP FICTION.

Cutting their teeth in the horror genre has given KNB the opportunity to lend their talents to hundreds of genre pictures including HOSTEL, ARMY OF DARKNESS, LAND OF THE DEAD, THE TEXAS CHAINSAW MASSACRE, EVIL DEAD 2, THE CELL, JOHN CARPENTER'S VAMPIRES, and the Rodriguez/Tarantino collaboration FROM DUSK TILL DAWN. They have had the opportunity to work with director's ranging from Steven Spielberg and Quentin Tarantino to George Romero and Sam Raimi.

More mainstream fare such as RAY, CASINO, THE HULK, VANILLA SKY, MEN IN BLACK, SCREAM 1-3, "SPY KIDS 1, 2 & 3" and "AUSTIN POWERS in GOLDMEMBER" have also featured KNB'S work.

Their past television work includes "Dune," "Deadwood," "The X Files," and currently "Masters of Horror," and "Invasion."

### **TOMANDANDY (Music by)**

Composers tomandandy have worked on such films as J.F.K., NATURAL BORN KILLERS, THE RULES OF ATTRACTION, MEAN CREEK, MOTHPAN PROPHECIES and WAKING THE DEAD. For television, they have composed for "Anonymous Rex," "Meltdown," "Cold Case" and "Homicide: Life on the Streets."

### **DAVID FRANCO (Music Supervisor)**

As a former student of The New England Conservatory of Music and Boston University Film School, David Franco has spent his entire career in both the Film/TV and Record Industry as a Music Producer.

Prior to starting his own company, Franco served as Vice President of International Production for three major record companies, namely Columbia, RCA and Warner Bros. Records. Because of his international and multi-lingual expertise, he has worked in major studios with artists and orchestras around the world

He now heads his own company that has packaged, supervised and produced music to well over 100 feature films, TV movies, series and miniseries, and to well over 50 soundtrack albums. They include such pictures as the Ted Turner epic feature films GETTYSBURG and

GODS & GENERALS for Warner Bros. featuring an end credit song by Bob Dylan and THE ART OF WAR starring Wesley Snipes (Warner Bros.)

As a professional violinist, he has played in Broadway shows and a number of orchestras accompanying recording artists such as Barbara Streisand, Tony Bennett, and Bette Midler.

**CODY ZWIEG (Associate Producer)**

Associate producer of **THE HILLS HAVE EYES** Cody Zwig has previously worked with Craven-Maddalena Films on RED-EYE and CURSED. His past credits also include Lasse Halleström's THE CIDER HOUSE RULES and BLAST FROM THE PAST.

**CAST**  
(IN ORDER OF APPEARANCE)

FIRST VICTIM .....	MAXIME GIFFARD
PLUTO .....	MICHAEL BAILEY SMITH
GAS STATION ATTENDANT .....	TOM BOWER
BIG BOB .....	TED LEVINE
ETHEL .....	KATHLEEN QUINLAN
BOBBY .....	DAN BYRD
BRENDA .....	EMILIE DE RAVIN
DOUG .....	AARON STANFORD
LYNN .....	VINESSA SHAW
BABY CATHERINE .....	MAISIE CAMILLERI PREZIOSI
LIZARD .....	ROBERT JOY
RUBY .....	LAURA ORTIZ
GOGGLE .....	EZRA BUZZINGTON
PAPA JUPITER .....	BILLY DRAGO
CYST .....	GREG NICOTERO
BIG MAMA .....	IVANA TURCHETTO
BIG BRAIN .....	DESMOND ASKEW
SMALL DEFORMED CHILDREN .....	JUDITH JANE VALLETTE
.....	ADAM PERRELL
FIGHT / STUNT COORDINATOR .....	CEDRIC PROUST
STUNTS .....	FLORIAN ROBIN
.....	GUIOMAR ALONSO
.....	YOUSSEF BEDDELEM
.....	ALI BENBADI
.....	MJID EL GACHI
.....	OTHMAN ILLYASSA
.....	PHILLIPE LESSON
.....	NOUREDDINE OUIHYA
.....	AÏSSA OUYOUS
.....	FRANÇOIS POIRIER
.....	MALIKA SAÏD
.....	MUSTAPHA TOUKI
STUNT RIGGERS .....	KAI GAEDTKE
.....	GILLES GAUTIER
.....	AUDREY GAUTIER
.....	JASON OETTLE
.....	WERNER RAINER
UNIT PRODUCTION MANAGER .....	FRANK HILDEBRAND
FIRST ASSISTANT DIRECTOR .....	FRANKLIN VALLETTE
SECOND ASSISTANT DIRECTOR .....	JON-LUKE LOURENS
EXECUTIVE IN CHARGE OF PRODUCTION .....	ALIX TAYLOR
POST PRODUCTION SUPERVISOR .....	TINA ANDERSON
MOROCCO PRODUCER .....	SAMY LAYANI
MADE IN ASSOCIATION WITH .....	DUNE ENTERTAINMENT LLC
.....	AND MAJOR STUDIO PARTNERS

**CREW**

MOROCCO LINE PRODUCER .....	INIGO LEZZI
MOROCCO PRODUCTION MANAGER .....	FATAH LAHOUISSI
ART DIRECTOR .....	TAMARA MARINI
ASSISTANT ART DIRECTOR .....	HARRY PAIN
SET DECORATOR .....	ALESSANDRA QUERZOLA

“B” CAMERA OPERATOR.....	SASHA MELARANCI
“A” CAMERA FIRST ASSISTANT .....	VALERIO VILLALBA
“B” CAMERA FIRST ASSISTANT .....	IONUT LUPULESCU
CAMERA ASSISTANTS .....	ANDREI CRETAN
.....	SAÏD LAGBOURI
.....	HAI MOHAMED RIFKI
.....	KHALIL ELMCHERQUI
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PRODUCTION SOUND MIXER.....	ALBERT BAILEY
BOOM OPERATOR .....	RICHARD PHILLIP
VIDEO ASSIST .....	GREGORY J. TAIEB
CABLE PERSON.....	JAMAL KANDIL
CHIEF LIGHTING TECHNICIAN .....	ALESSANDRO CARDELLI
ASSISTANT CHIEF LIGHTING TECHNICIAN .....	YAMANI BOUHAMDI
ELECTRICIANS.....	EYOUB JALLAL
.....	AZEDDINE MAZIL
.....	MOHAMED MKHANTAR
KEY GRIP.....	NAZARENO SAVINI
GRIPS.....	HASSAN CHRIJ
.....	MARCO DE PHILIPPIS
.....	HAMID ECHAYNE
.....	LAHCEN HERAF
.....	ABDELLATIF LAHOUISSI
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.....	FEHD BENCHEMSI
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SPECIAL EFFECTS COORDINATOR .....	DANILO BOLLETTINI
SPECIAL EFFECTS ASSISTANTS.....	MOHAMED ALI AQUERMIM
.....	ISMAEL EL GHACHI
.....	HASSAN TIB
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.....	ROBERT FREITAS
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.....	HOUCINE EL BEHJA
DRESSMAKERS .....	MALIKA LIMAM
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.....	YOUSSEF MIMOUNI
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MAKEUP ARTIST .....	MARIAM LEE
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WRITTEN BY MERLE KILGORE  
PERFORMED BY WEBB PIERCE  
COURTESY OF  
MCA NASHVILLE  
UNDER LICENSE FROM  
UNIVERSAL MUSIC ENTERPRISES

“HIGHWAY KIND”  
WRITTEN BY  
MOOT DAVIS  
PERFORMED BY  
MOOT DAVIS  
COURTESY OF  
LITTLE DOG RECORDS

“DAISY”  
WRITTEN AND PERFORMED BY  
WIRES ON FIRE  
COURTESY OF  
BUDDYHEAD RECORDS

“BLUE EYES WOMAN”  
WRITTEN BY  
JOHN KRAUTNER/  
ROBERT HARLOW  
PERFORMED BY  
THE GO  
COURTESY OF  
NORTH STAR MEDIA  
& LIZARD KING RECORDS LLC.

“ONE OF A KIND”  
WRITTEN BY MOOT DAVIS  
PERFORMED BY MOOT DAVIS  
COURTESY OF  
LITTLE DOG RECORDS

“HOLIDAY ROSE”  
WRITTEN AND PERFORMED BY  
ELAINE SUCHOW  
COURTESY OF  
MANHATTAN  
PRODUCTION MUSIC

“SUN SHININ’ DAY”  
WRITTEN BY  
ALAN ETT AND DAVID ALFONSO

COURTESY OF  
ALAN ETT MUSIC GROUP

“SUMMERS GONNA BE MY GIRL”  
WRITTEN BY  
JOHN KRAUTNER/  
ROBERT HARLOW  
PERFORMED BY  
THE GO  
COURTESY OF  
NORTH STAR MEDIA  
& LIZARD KING RECORDS LLC.

“THE WALL”  
WRITTEN BY VAULT  
PERFORMED BY VAULT

“ONE DROP OF POISON”  
WRITTEN BY CIRCE LINK  
& CHRISTIAN NESMITH  
PERFORMED BY CIRCE LINK  
COURTESY OF  
BLACK WINGS MULTI MEDIA

“STRAWBERRIES & CHAMPAGNE”  
WRITTEN BY  
LUIS GUAJARDO & FARBOOD NIVI  
PERFORMED BY THE VANGUARDS

“MIRRORS”  
WRITTEN BY  
FARBOOD NIVI  
& LUIS GUAJARDO  
PERFORMED BY  
THE VANGUARDS

"IN THE VALLEY OF THE SUN"  
WRITTEN BY L. STUART  
PERFORMED BY BUDDY STUART  
COURTESY OF TRU-GEMS RECORDS

"LEAVE THE BROKEN HEARTS"  
WRITTEN AND PERFORMED BY THE FINALIST  
COURTESY OF MAVERICK RECORDS

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