



PRODUCTION NOTES

When you're dead, you're dead. Or sometimes, death is only the beginning.

A shocking exorcism spirals out of control, claiming the life of a teenage girl. Months later, ex-cop Megan Reed (Shay Mitchell) is attempting to get her life back on track after failing to prevent her partner's murder and turning to drugs and alcohol to manage her grief. Working the graveyard shift at the morgue in the Boston hospital where she got sober, Megan finds an unlikely peace in the extreme solitude of the cavernous facility.

But one night, after she takes delivery of a horribly disfigured body, things begin to change. Locked alone inside the basement corridors of the morgue with the mutilated cadaver, Megan begins to experience horrifying visions. Questioning her own sanity, she fears that the cadaver is possessed by a ruthless demonic force and is ready to spring back to life—to kill.

A pulse-pounding, R-rated horror-thriller sure to terrify audiences, Screen Gems' **THE POSSESSION OF HANNAH GRACE** stars Shay Mitchell, Stana Katic, Grey Damon, Nick Thune, Jacob Ming-Trent, Max McNamara, Louis Herthum, James A. Waston, Jr and Kirby Johnson. Diederik van Rooijen (*Daylight*, *Taped*) directs from a script by Brian Sieve (*Scream: The TV Series*, *Boogeyman 2*). The film is produced by Broken Road Productions' Todd Garner

and Sean Robins. Glenn S. Gainor executive produces. Andrea Ajemian co-produces. The Director of Photography is Lennert Hillege and edited by Stanley Kolk and Jake York. Production Design is by Paula Loos, Costume Design is by Deborah Newhall, and Music is by John Frizzell.

THE POSSESSION OF HANNAH GRACE opens in theatres on November 30, 2018. The film has a run time of 1 hour and 25 minutes. The film is rated R by the MPAA for the following reasons: gruesome images and terror throughout.

ONE WOMAN’S NIGHTMARE COMES TO HORRIFYING LIFE

The Exorcist, Let’s Scare Jessica to Death, The Haunting of Julia—all touchstone films from the 1970s, masterful studies in creeping psychological horror that served as important inspirations for director Diederik van Rooijen’s THE POSSESSION OF HANNAH GRACE, which sees *Pretty Little Liars’* star Shay Mitchell come into her own as a feature film star. Playing ex-cop Megan Reed, Mitchell brings to the screen a highly competent heroine who has fallen on hard times but is determined to regain her footing. To do so, though, she will have to overcome challenges unlike any she might ever have imagined as a series of supernatural events prompts her to doubt her own sanity. A demonic force has set its sights on Megan and will stop at nothing to see her dead and defeated.

THE POSSESSION OF HANNAH GRACE came to life when Broken Road producers Todd Garner and Sean Robins began casting about for inspiration for a one-of-a-kind premise that could anchor a truly terrifying horror film. “We began to develop ideas and settings that we thought were scary—this particular movie actually came from an article we read about someone who had to do community service in a morgue,” Robins says. “The idea of a young woman being alone in a morgue, someone who wasn’t used to the bodies, the smells, the isolation, was something that very much intrigued us. Growing up, I had a friend whose father was a mortician, and hearing stories from him, it always seemed like a great place to place a character out of her comfort zone, as we do with Megan here, and expose her to something that is incredibly scary.”

“It’s a story about a woman confronting her own mental health and being stuck in a really harrowing situation of a very lonely, scary, creepy job,” adds producer Todd Garner. “She’s not

sure at first if it's her own mental health or if it's something more supernatural happening to her. The creepiness of being in a morgue at night, I thought that was a really interesting premise—somebody who's struggling, who's trying to get their life back together, stuck in this very odd situation.”

Screenwriter Brian Sieve—whose resume includes MTV's *Scream* TV series, *Boogeyman 2*—sparked to the concept immediately. “We talked about some possible worst-case scenarios, and I thought that being trapped in a morgue alone overnight would be a really interesting starting point for a horror movie,” Sieve says. “It's certainly something I would never want to do, and if the notion was creeping *me* out, it just might make a good movie. I've always gravitated to horror movies that are more psychological in nature where you're questioning the protagonist's sanity—and the protagonist is questioning his or her own sanity.”

Sieve embarked on a period of intense research. He watched documentaries about the experiences of Emergency Medical Technicians tasked with delivering bodies to morgues, and he interviewed experts at the Los Angeles County Department of Medical Examiner-Coroner's office. Keeping the telling, real-world insights he had gleaned firmly in mind, Sieve sat down to write a character-forward psychological thriller, drawing from and updating classic horror themes. Even as he ratcheted up the supernatural scares, he rooted the screenplay in the experiences and perspective of an emotionally damaged but imminently resilient former cop.

The story opens, however, not with Shay Mitchell's Megan but with a shocking exorcism being performed on young Hannah Grace. The teenage girl is in the throes of demonic possession as Father Marcato, a priest, and his assistant, Father Cunningham, desperately attempt to force the evil presence to release her from its grasp. As they recite religious passages, Hannah's body contorts into impossible positions. Her icy blue eyes wickedly gleam. In a defiant growl, the spirit assures its adversaries that it will live forever inside Hannah, and their efforts to save her will come to nothing. Finally, left with no other recourse, Grainger smothers the girl with a pillow, bringing her torment to an end, or so he believes.

It's then that we meet ex-cop Megan. She's on her way to interview for a new job, intake assistant in the morgue of a Boston hospital. It's the same facility where she recently spent time in addiction recovery for the substance abuse problems she developed after her partner was killed in the line of duty. Although her supportive nurse sponsor Lisa has concerns about Megan's working alone, she's pleased to see her making an effort to regain some semblance of a normal

life. The night shift might not be for everyone, but staying occupied during the hours she's most tempted to relapse should help lessen the temptation for Megan to self-medicate.

Initially, the new routine does Megan good. She develops a passing familiarity with the few other hospital employees working overnight—security guards Dave and Ernie, ambulance driver Randy. Her police officer ex-boyfriend, Andrew, worries about the toll that the unusual environment might take, but Megan is certain the extended solitude will help advance her recovery.

But after Randy brings in the mutilated body of a young woman, Megan begins to notice a series of strange, inexplicable occurrences. Lights flicker. Machinery fails. And most unsettling of all, the wounds that were once visible on the corpse appear to gradually fade away, almost as though the cadaver had found a way to heal itself. Megan initially dismisses her observations as the product of an overactive imagination, but she soon comes to believe that she's in grave danger, stalked by an otherworldly foe who will stop at nothing to claim her life.

What her enemy doesn't realize is that Megan isn't willing to go down without a fight.

"In establishing the tone and the type of horror we wanted to create, I went back to elements that most interested me in movies like *The Shining*, *Rosemary's Baby*, *Repulsion*, *The Fly*—you know, horror that lingers," Robins says. "Yes, you want people to be scared, but a week after they see the film, I want them to still feel, Wow, that touched me, that was weird. A huge source of inspiration for this movie was *Alien* with Sigourney Weaver as a strong woman trapped in a confined location fighting a malevolent force that's potentially stronger than she is."

Screen Gems' president of physical production Glenn S. Gainor was impressed by the unique trappings of the story and its sharply focused premise. Combining the unsettling themes of possession and exorcism with a tense, atmospheric thriller set inside a confined space housing the bodies of the recently deceased felt wholly original to the Hollywood veteran. The idea taps into some of our most fundamental, most primal fears.

"Setting this movie in a morgue works on a psychological level," says Gainor, who served as executive producer on *THE POSSESSION OF HANNAH GRACE*. "You take a job in a very sterile environment where you don't expect a lot of action. But it is a *morgue* after all, and we are afraid of death and the unknown. We've all visited hospital rooms, but I've never been in an actual morgue. Few people have. It's one of those places to which we just aren't exposed.

When somebody dies, we don't know what happens to the body. And Megan's in that disturbing, mysterious environment!"

Finding the right actress to portray Megan was critical for the film to succeed. For seven seasons on the Freeform series *Pretty Little Liars*, Canadian model, actress, and social media influencer Shay Mitchell starred as Emily Field, a talented athlete coming to terms with her sexuality. In that fan-favorite role, Mitchell had demonstrated her ability to simultaneously appear incredibly strong and noticeably vulnerable, and those traits made her a perfect fit to play Megan. In her capable hands, the character immediately became a heroine audiences would want to root for in these extreme circumstances.

"Casting Megan Reed, you would want somebody who the audience could see being in her place—you'd want someone exactly like Shay," Robins says. "Another important quality that attracted us to Shay is her physicality. Megan is going to be fighting for her life, so you want someone who can make you believe that she is up to the challenge. Shay, who boxes and works out every single day, is out there doing incredible, believable stunts. Her performance goes beyond what you may have seen of her before."

Adds Garner: "Because she's playing a rookie cop that made a mistake and is suffering the consequences, you had to have a verisimilitude with a person who has enough inner strength that you could buy as a rookie cop. Shay has got that kind of smarts and physicality. You could believe her in that role."

For Mitchell, the role of Megan represented a singular opportunity to play a complex character under unimaginable pressure who digs deep to summon the courage to combat a supernatural threat. "I really liked the fact that she is able to overcome things throughout this movie—that she doesn't just die," Mitchell says. "She proves to herself that she could do it. Being in a morgue alone all night would be a very isolating job for you and me, but for somebody like Megan, who's gone through a lot of recent ups and downs, I think being surrounded by cadavers is strangely comforting. There is no judgment there. Nobody is telling her she's messed up again or that she's been lying and needs to get her act together. But as things start getting strange at the morgue, her self-doubt begins to complicate the situation."

For Megan, who believes "when you die, you die," the idea that she might be hunted by a supernatural force seems absurd, and she assumes her mind must be playing tricks on her. Sieve explains: "Megan becomes more and more anxious and starts questioning her own sanity,

wondering if her anxiety is trying to get her to use again by convincing her that what she's seeing and hearing are not actually happening. Frankly, anybody's mind would wander a little bit in this creepy scenario. You would start hearing creepy things and imagine all the horrible things that could happen.”

To prepare to play Megan, Mitchell did a ride along with local Boston police officers and studied what it was like to work in a morgue. “Shay Mitchell brings so much talent to this film,” Gainor says. “It's a very intense role to play, and from day one, she embraced it. She really threw herself into the part.”

To helm the film, producers Garner and Robins knew they needed a sophisticated filmmaker with a keen understanding of both character and performance and how to craft the truly cinematic scares afforded by Sieve's screenplay. They turned to Dutch writer-director Diederik van Rooijen, who had a distinguished film and television resume in his own country but had not previously worked in Hollywood. *THE POSSESSION OF HANNAH GRACE* marks his English-language debut.

“We considered as many as fifty different directors, searching for someone who would bring fresh ways to scare you,” Robins says. “Diederik was actually the first person I met with on this film, and I immediately fell in love with the things he said about the script and the way in which he wanted to shoot it. Jump scares are great, and blood, guts and gore are typically part of the vernacular, but because the psychological was much more interesting to us, with Diederik we achieved a great balance of the two. The types of films that he's attracted to were very much the films that we, Screen Gems and Sony were excited about.”

Although van Rooijen had never made a full-fledged horror film before, he did have a background in crime-thrillers and suspense such as the Dutch-language features *Taped* (2012) and *Daylight* (2013)—and he loved the genre. As a child, he had grown up watching such classics as *The Shining*, *Halloween* and *Hellraiser*. “I've seen them all, and far too young,” the filmmaker says with a laugh. “I've seen so many of those movies, but I've never been allowed to play with the genre. In Europe, you don't really get a chance to make those kinds of movies. There's a lot of technique that becomes involved. There are a lot of beautiful dark images you can use.”

To get the assignment, van Rooijen made a five-minute short film that encapsulated his creative approach to the project, using movement, sound design and the claustrophobia of the

setting to amplify the tension inherent in the nail-biting premise. He even shot the short inside a morgue in Amsterdam for an added sense of authenticity. “The script has this beautiful balance between the supernatural and the macabre and real life,” van Rooijen says. “You can actually imagine walking around a morgue and having to spend the night there. It’s horrifying. And I did it for that teaser. We shot the whole day, and all the drawers were not empty.”

“What I really love about the premise is having somebody stuck down there having to face her own demons—and the real demon,” the director continues. “I wanted to capture that loneliness. Time ticks by very slowly when you’re alone in that kind of situation. You’re always waiting for something to happen. That’s half the ride. Then, of course, you have to scare the hell out of them, which we will.”

Says producer Garner of van Rooijen: “He was very passionate about the material. He’s a very atmospheric director. That sizzle reel really showed the atmosphere and the scares he wanted to create.”

If Mitchell and van Rooijen were vital to the project’s success, so too was the pivotal title role of Hannah Grace, the ill-fated girl who loses her life in the unsettling exorcism that opens the film. The violent, vicious demonic force that has taken over Hannah’s body isn’t content to let a thing like her death put an end to its reign of terror. Once her cadaver arrives in the morgue, the evil spirit senses a perfect opportunity to wage continued destruction, claiming a mounting roster of new victims as it pursues its real quarry, Megan.

“The cadaver inflicts pain and terror on its mission to find the best host body to become as strong as possible—each time she kills, her body heals itself,” Robins says. “When we started talking about our cadaver and how to cast her, we knew that we were looking for someone who understands movement, who can manipulate her body. It’s always going to be scarier if you’re not using CG, if you’re actually using someone whose body will do the things that you need the character to do.”

Dancer and model Kirby Johnson was cast as the teenager who returns from the dead to relentlessly stalk Megan in the basement hallways of the morgue. Johnson began dancing in her hometown of Key Largo, Florida, at the age of 11; her performance background, her agility and her incredible flexibility were key to her landing the role. “I don’t think a normal non-dancer could have played something so physically specific,” Johnson says. “When I first talked to Diederik, he was very excited that I could do all these crazy movements so they wouldn’t have to

devise effects or edit me digitally. He was just ecstatic about all the weird, creepy stuff I can do, like pop my shoulders out of their sockets. At the same time, he was very protective of me while we were working.”

“We’re very excited for people to see Kirby,” offers executive producer Gainor. “She’s a talented dancer with the fantastic abilities of a contortionist. A lot of what you see in this film might appear to be visual effects, but it’s simply Kirby manipulating her body in the manner that very few of us can. It’s performance art, and it’s really going to freak people out.”

Johnson’s remarkable abilities were put to memorable use in the harrowing exorcism scene in which the demon possessing Hannah Grace bends her body in punishing, inhuman ways. The sequence was filmed in a church in Amsterdam over the course of two days and was so frightening to watch that at least one person had to leave the premises.

“Kirby was great,” says van Rooijen. “She has this ability to pop her arms and legs, and it’s scary. That helped create something special because most of that stuff is real, we did it live. There’s not a lot of CG in it. We could actually play and have real reactions, which I think is nice for those kinds of scenes. We had an awesome time that day, but a lot of people were really scared doing it. We had one person walk off the set and say, ‘This is too much for me.’ You have the feeling, Oh, we’re on the right track.”

“She can move in amazing ways,” adds Adrien Morot, who designed the special effects makeups for the film. “It’s really incredible what she can do with her body. The way she can cock her head looked almost like her head was already falling off.”

Although their proximity to Megan places their lives in great jeopardy, the heroine does have some important allies on her side, including her AA sponsor Lisa. The concerned nurse is played by actress Stana Katic, well known for her seasons-long work on the TV series *Castle* among many other roles in film and TV. “She brought so many fantastic layers of character and emotion,” Robins says. “She’s a beautiful and incredibly intelligent woman—well-read and well-versed in so many different things. That, I think, shines through in the movie. Perhaps it’s a cliché, but you get a sense of there being an old soul in her. When Lisa says things to Megan about how she needs to take control of her life, you believe it.”

Adds Mitchell: “Lisa, a recovering addict herself, realizes that a lot can go on in your mind and warns Megan about expanding or dramatizing. She’s watching Megan with a careful eye, like an older sister, and Stana brings a really peaceful energy to the role. She’s so calm and

soothing, somebody you would really want to go and talk to. Playing somebody that is a rock for Megan is a perfect fit.”

Similarly, ex-boyfriend Andrew still cares deeply about Megan despite their estrangement and worries that the morgue isn't a safe space for someone wrestling with overcoming addiction. “I think that Andrew is the voice of reason—the little angel on Megan's shoulder, her conscience,” says Grey Damon (*Station 19, Friday Night Lights*), who plays Megan's policeman ex-boyfriend. “Even though Megan is really messed up right now, Andrew knows that she faced this major tragedy and is trying to get her life back in order.”

“Grey Damon is a tremendous actor,” says Mitchell. “As Megan's former boyfriend, he's the one who believes in her, who was there before her life went awry. He is still there for her, and he is probably still in love with her. It's really a push-pull relationship with Andrew who is so strong and confident and healthy. Megan obviously loves and cares for him, but she doesn't want him around because he reminds her of what could have been. But she does enlist in his help when the mystery starts growing.”

Nick Thune, as Randy, the personable ambulance driver who delivers the possessed cadaver to the morgue, brings a welcome levity to his role, according to Robins. He helps give the audience a brief respite from the non-stop fright.

“Part of the fun of producing horror movies is the ability to add comedy, and with some of the supporting characters, we wanted to inject some humor,” Robins says. “We wanted to allow the audience to breathe, to take a moment and compose itself in between the scares. In casting Nick Thune, who's best known as a comedian, we wanted to bring a kind of character into the mix that you wouldn't expect find in this film. You buy him as this ambulance driver who has his own past and issues, which he shares with Megan. Nick also brings an immediate likability with his overall appearance, his attitude toward his job, his ability to reach out and relate to her.”

“Randy has had a troubled past,” says Thune. “Since he's also struggled with drinking and lying and cheating, he sees something in Megan that he can relate to, so he warms up to her. I think that the really cool thing about him is that he's just such a harmless person amid so much darkness in this movie.”

Thune says he especially enjoyed working with Mitchell. “Shay brings this real rawness to Megan—she is just a badass,” he says. “It's cool to see her in this incredibly tough role,

definitely a far cry from *Pretty Little Liars*. Not to say she wasn't tough in that role, but it's just different, more serious. I think Shay really brought a lot of strength to it."

Security guards Ernie and Dave, played by Jacob Ming-Trent and Max McNamara respectively, also provide moments of humor early on. "Theirs is a great relationship with one being a doe-eyed innocent and the other an I've-seen-it-all-and-don't-care guy," Robins says.

"Ernie's not very friendly," admits Ming-Trent. "He's not very happy to be working at the morgue, but I think he sees this job as a really great opportunity to eat a few donuts and read the paper and occasionally answer a question or check a video camera. But he loves his partner Dave—it's a Bert and Ernie kind of thing. Dave's a little younger, a little more optimistic, a little more helpful, and I think Ernie allows Dave to be the one guy who can make fun of him."

When Dave meets Megan on her first day, he's immediately smitten, says McNamara. "He's like a young puppy in love, just nipping at her heels all the time," he says. "He's full of good intentions, even if they sometimes come across as a bit annoying, and he's ready to come to her rescue at any time. A practical joker, he loves scaring people and what better place to do that than in a morgue?"

Louis Herthum (*Westworld*, *The Last Exorcism*) plays the character later identified as Grainger. "He's a pretty scary guy who is suffering a great deal himself," Herthum says of his character. "When Diederik and I first chatted on Skype, he told me that my face registered pain well, so I knew that I would be expressing a lot of it. Also, I always enjoy a role with physical activity—I wanted to be a stunt man long before I wanted to be an actor, so that kind of stuff comes easy for me."

In this case, the physical action comes in the form of a charged confrontation between the Grainger and Megan. "In the beginning of the film, we see her boxing, and it's clear that she can really throw a punch," Herthum says. "So, our fight scene looks very convincing when she beats the hell out of the killer. But while Megan is strong and capable, Shay brings a vulnerability to this character going through a really trying time. She is a wonderful actress and such a delightful person. In this business, you don't always get that."

Co-producer Andrea Ajemian also was quick to praise Mitchell's talent and professionalism. "When you're the main actor in a movie, it's mostly centered on you, so there's a lot of responsibility," Ajemian says. "She's so down- to-earth. She's a team player and such a leader. I think that this is going to be the start of a huge movie career for her."

Director van Rooijen agrees: “Everybody’s going to be amazed by what she’s done,” he says. “It’s her and the demon and that’s it. Her reactions are what makes it scary and fun to watch.”

Ultimately, the director is hopeful that the film’s blood-curdling story of exorcism and possession will not only offer audiences the chance to see Mitchell in a new light but also will give them a memorable, visceral moviegoing experience, one that ranks alongside the best in the genre. *THE POSSESSION OF HANNAH GRACE*, he says, will have viewers leaping out of their seats. “I want them to be scared, I want them to freak out, and I want them to jump up and down,” van Rooijen says. “I really want them to enjoy themselves. It’s a scary ride, but it’s a fun ride as well.”

ABOUT THE PRODUCTION

To film *THE POSSESSION OF HANNAH GRACE*, the production traveled to Boston to take advantage of the city’s singular cityscapes. “We needed somewhere that felt believable,” says producer Todd Garner. “Boston has a great vibe to it. I’ve shot seven movies there. I really like that city. It’s got a great look in terms of the wharf and the inner city itself. It was an interesting place, it felt like a city that this story could transpire in.”

Both City Hall (built in 1968) and the nearby Hurley Building (completed 1971) were used as locations for the exteriors and some of the interiors of Boston Metro Hospital. Both buildings are examples of Brutalist architecture, bold, modern concrete structures that emphasize their construction material. Controversial from the start, the buildings continue to have their loyal champions and vocal detractors, but the imposing nature of the structures set the right tone for a harrowing tale of demonic possession.

“The stark color scheme of the buildings allows them to look scary in their own right,” says producer Sean Robins. “Boston City Hall has this wonderfully brutal appearance to it. It is not inviting. It is an interesting mix of concrete and brick with huge open spaces with large and small windows—the quality of the light that comes in and the places where it doesn’t are fascinating. It weirdly looks like a dystopian hospital already.”

“I am absolutely in love with Brutalist architecture,” adds director Diederik van Rooijen. “The Boston City Hall, which doubles for our hospital where the morgue is situated, is a

beautiful, beautiful building. It inspired the whole look of the movie. We let that building influence how our morgue looks. There's so much concrete surrounding the building, it's almost like you're inside a concrete cage."

For production designer Paula Loos, the greatest challenge was hitting upon the right feel for the morgue sets, which were built on the stages of New England Studios in nearby Devens, Massachusetts. The morgue is prominent enough to function in the film as a character in and of itself, and she wanted the scale of the sets to physically dwarf star Shay Mitchell. Against such an ominous backdrop, Megan would appear even more vulnerable. "Putting a woman like Megan in such a big building reflects her loneliness," Loos says.

Like screenwriter Brian Sieve, Loos undertook a great deal of research at the outset of the creative process. "I researched morgues and obtained access to visit the coroner in Los Angeles," she says. "There, I got inspired by the way things are in normal life—the cutting tables, the instruments that are used and how it's set up—although, of course, the 'normal' life that we created is a bit different than reality."

The menacing hallways and expansive chambers that Loos and her team constructed served as the perfect environment for unsettling supernatural action to unfold. "Paula did a tremendous job for us designing corridors with their nooks and crannies, creating the look and feel of a hospital and morgue that people haven't seen before," says Robins. "One of my favorite scenes in any horror film is from *The Shining*, the little boy on the Big Wheel going through those long corridors. You're always scared about what's around the next corner."

To build those sets, the production became the first ever to employ the revolutionary new EmagiBlock® System from Emagispace®. Although traditional sets are typically made from unrecyclable wooden flats, the EmagiBlock® sustainable building block technology allows sets to be constructed of reusable and recyclable materials without the hassle, cost or environmental waste of traditional construction.

"When you build a traditional set, you use a lot of lumber to build spaces that tell one particular story, so when you're finished most of everything is thrown away—and that's a lot of stuff to go into the landfill," executive producer Glenn Gainor says. "With Emagispace®, we were able to build walls as tall as we could imagine with material that simply comes apart to be set aside and used again. Not only is it environmentally friendly, it can go up in twice the speed. You can paint it. You can stucco it. Then, when you are finished, you strip off the facade and the

building blocks are still there, ready to be used on any other film you want. To be able to do more with less—and less waste—is a great progressive way to embolden talented people to become even greater storytellers.”

Adds Robins: “When you talk about size and scale, this movie is going to be revolutionary. When the sets were beginning to be built, I was on production on another film. Diederik sent me a photo of an entirely empty stage. When I arrived two weeks later, the walls were up, as were the hallways of what would be the morgue. All this was accomplished in a 10,000-square-foot space in two weeks. I never saw anything like this before.”

“The new set build was great,” raves van Rooijen. “I’m a big fan of LEGO, and it reminded me of LEGO. It’s very energy saving. It’s time saving, but it’s also great for nature. You don’t get that much waste. You can keep reusing the same elements. It’s unbelievable that nobody thought about it before. It’s an amazing system, and it helped us because we wanted a big set. With these blocks, we could really construct quickly and also get it built in time.”

THE POSSESSION OF HANNAH GRACE is also the first major motion picture to be shot entirely on the Sony α 7S II camera, part of Sony’s best-selling lineup of Full-frame interchangeable lens cameras. The A7 series full-frame cameras cater to both enthusiast and professional photographers/videographers. Offering ultra-high sensitivity and wide dynamic range across the entire ISO range plus 5-axis image stabilization for greater shooting control, the α 7S II delivers stunning image quality in the most challenging lighting conditions—from the brightest of mornings to the darkest of nights.

Additionally, the α 7S II incorporates a host of professional movie functions including the ability to record full-frame 4K video internally with full pixel readout and no pixel binning—it’s the world’s first camera to achieve this capability. The camera’s unique balance of sensitivity, control of plane of focus and incredible image quality make it an especially effective tool for filmmakers. “With its 35mm full-frame sensor and high sensitivity, the α 7S II was designed to allow storytellers to better express their vision under virtually any budget,” Gainor explains.

The cameras were paired with large-format Hawk 65 anamorphic lenses from Vantage in Germany and Atomos Shogun external recorders from Australia, built into Dallas-based Red Rock Micro’s rigs and wireless follow focus systems. The behind-the-scenes team employed highly efficient Digital Sputnik modular LED lights, which can create a wide range of high precision white light with the capability to mix in any primary or secondary colors.

Digital Sputnik lights played a key role in being able to produce faster and more efficiently without compromising in quality of $\alpha 7S II$. Digital Sputnik Lights are designed to allow the Cinematographer more creative control on the set. The DS lights can output any color of light enabling the Cinematographer to grade the lights on the set to achieve the desired look. This allows for more creative freedom with visual confirmation of the quality of the images on the set

Explains Gainor: “This approach enables cinematographers to work with a visual toolset allowing them to achieve the look that they want with grading the lights instead of grading the image. With the sensitivity to light, we can shoot at locations like Boston City Hall at night, taking in the lights that the city of Boston paid a lot of money for!”

“Glenn at Screen Gems is a wizard,” notes producer Garner. “He really knew how to take this thing to the next level in terms of technology. His passion and his intellect led us to the new set design and the way the cameras were used. He was instrumental in getting Diederik comfortable with both of those aspects of the production.”

The filmmaker says he was excited by the creative possibilities offered by the new technologies. “I am always up for a challenge—I really wanted to see what those cameras could do,” van Rooijen says. “We ended up with great anamorphic Hawk lenses to use the full capacity of the camera. We wanted to see how far we could push it. It was a great collaboration.”

Director of photography Lennert Hillege, who previously worked with van Rooijen on his earlier Dutch productions and, like Loos, was a film school compatriot of the director, describes the film’s final color palette as a combination of reds and blues. “In general, there is a blue-green colder, murky feeling to the morgue and to its concrete elements, but we always wanted to have red details, be it in the small lights provided by Digital Sputnik that are everywhere or in exit signs—small details that provides a hint of devilish red into with this colder look.”

Overall, the cold, forbidding environment—the expansive, ominous sets and the evocative lighting— left quite an impression on the actors once they arrived on set. “The creepiest thing, I think, was seeing the drawers where the bodies are stored,” says Shay Mitchell. “I’m someone who’s slightly claustrophobic, so the idea of being in one of those drawers—and not dead—is more than slightly terrifying to me.”

Adds Nick Thune: “My only experience with morgues is *Night Shift*, the Michael Keaton movie. So, I thought they were really funny. And it turns out they’re not. I got spooked when we shot the scene where I get in the elevator leaving Megan alone; even though there was a whole crew surrounding us, I thought, Man, talk about being all alone in that scary place at night.”

Johnson’s presence only made the set more terrifying. Montreal-based Adrien Morot, who worked on the Oscar®-winning 2015 wilderness drama *The Revenant*, was department head for special effects makeup and prosthetics, and he designed the one-of-a-kind look for Kirby Johnson’s Hannah Grace in collaboration with van Rooijen and the producers.

“We wanted something horrifying but real,” says Robins. “We wanted this evil entity to still be recognizable as a person, your worst nightmare of what a body could look like—a combination of having been cut apart, burned, torn to pieces—but still human.”

“When I design a character, I want people to be able to immediately understand what’s going on with their first glimpse of the character,” Morot adds. “Hannah Grace is burned on half of her body. She’s been slashed and has all sorts of other injuries. I had to make sure that the injuries would be precise and flow in a certain direction. Specifically, she has a neck slash that gives the impression that her head is coming off, along with a stomach gash, tons of little cuts here and there.”

For some select scenes, Morot created a life-sized scale model of the disfigured corpse. He and his team took a life-cast, or mold, of Johnson with her body curled into the fetal position, casting her hands separately in silicone. “If you do your mold properly, you will have all the details, down to the skin textures, fingerprints and the nails,” Morot says. “At first, it’s an unpainted skin, so we applied the color that’s the basic tone for her skin. Then we painted the wounds and burns based on images in forensic pathology books showing what human skin looks like once it’s burned and the color schemes that you would have surrounding the burns. Then we made acrylic eyes and acrylic teeth to put in her head and punched in hair for her hairline, applying a wig behind.”

Seeing the finished creation was deeply unnerving. “Kirby and the Hannah model are so exactly the same,” marvels Mitchell. “I’d walk in and ask, ‘Is that Kirby?’ It’s so creepy because I’m really looking and I still can’t tell. Adrien is just incredible—he’s a full-on artist.”

It was Morot, too, who was tasked with transforming Johnson into a preternatural predator, an extensive, time-consuming process that required the actress to spend hours daily in

the makeup trailer. “Altogether, we created 20 prosthetic pieces constructed of medical-grade silicone for her body to go along with full-body makeup that includes things like tiny airbrushed veins,” Morot says. “On top of that, we had to deal with the issue that the movie required a young, essentially nude woman to walk around. So, I designed the makeup to make sure that the nudity is hidden. Every cut and burn is conveniently placed.”

Says Johnson, “It took four hours to get ready with all my prosthetics and hair and makeup and then two hours to take it all off at the end of the day. It looked so realistic that I’d walk by a mirror and think, Oh my goodness, that’s me! I look so terrifying.”

“She created that character out of whole cloth,” adds Garner. “Her physicality, her look, her intensity, she’s tireless. She would go for eight hours as hard as she could because she’s a very athletic person.”

Johnson wanted her character to feel separate and distinct from any earlier horror movie creation. “I tried to make Hannah Grace’s movements and characteristics different from everything I’ve seen before,” Johnson notes. “You see her face a lot, which is very different from many horror films where they don’t really show the villain. You realize that this is a girl, so I tried to keep her movements human but a little broken since she’s been dead for a while, a little stiff.”

Although her body might have technically been covered, Johnson did still feel the effects of the cold during the shoot. “I had a scene with Kirby that we shot overnight outside in a wet parking garage,” remembers Thune. “It was 40 degrees or less, and I thought I had it bad, crawling around on the wet ground. But Kirby, who weighs maybe 65 pounds—she’s a very small girl—was *naked* outside in that weather. And you never heard a complaint out of her.”

“That was hardest scene for me to film,” remembers Johnson. “We had to shoot outside at night at like two in the morning, and it was freezing. My costume? There’s barely anything there except for a few prosthetics. They kept spraying the ground down with water, and I had to crawl through puddles. But the payoff is incredible.”

ABOUT THE CAST

SHAY MITCHELL (Megan Reed) is a multi-talented creative force as an actress, producer, author, entrepreneur and influencer. She is most recognizable for her leading role as Emily Fields on Freeform's hit series *Pretty Little Liars*, which recently completed its seventh and final season. The show was known for continuously breaking records for the most tweeted episodes in television history and won annually at the Teen Choice Awards. Mitchell was nominated for Best Actress at both the Teen Choice and People's Choice Awards.

Mitchell currently stars in the highly-anticipated Greg Berlanti produced series, *You*, opposite Penn Badgley. The show is based on the hit novel of the same name by Caroline Kepnes and premiered on Lifetime this September. She has also secured an overall deal at Warner Bros. Studios, which includes a producing component for her company, Amore & Vita Productions.

Mitchell's big screen debut was in the film *Mother's Day*, directed by Garry Marshall, alongside actors Julia Roberts, Jennifer Aniston and Kate Hudson. Screen Gems' film *The POSSESSION OF HANNAH GRACE* marks her first headlining film role.

Mitchell is in a league of her own at establishing herself as a leading force of the new age of social media by not only boasting an impressive social media following but also by producing a YouTube lifestyle channel and creating clothing and jewelry lines. She added author to her resume when she and her friend Michaela Blaney penned a novel together titled *Bliss*, which was published through St Martin's Press. In 2015, she toured the country signing copies of the book for thousands of fans in packed venues.

In addition to these endeavors, she has partnered with many leading brands like Buxom, Biore, Pantene, American Eagle, Nike, Hawaiian Tropic, Coca-Cola, Olay and Acuvue among others. Mitchell also partnered with eyewear trendsetters Quay Australia, for her own line of sunglasses, as well as with retail giant Kohl's for a capsule collection of her athleisure line Fit to Wander. In 2017, she launched a collection of seven eyeshadow palettes with Smashbox Cosmetics titled the "7 Shades of Shay." The overwhelming demand for the product resulted in most shades selling out in the first week. You can currently find them in Sephora and Macy's stores nationwide.

Mitchell's YouTube lifestyle channel is rapidly growing and already has amassed over 3

million subscribers. Her channel offers fans a glimpse behind-the-scenes, as well as her own fashion, hair and makeup tips, favorite recipes, travel blogs titled “Shaycation” and fitness routines. Mitchell currently has over 20 million followers on Instagram, over 5.7 million followers on Facebook, more than 3.4 million Twitter followers, over 3 million subscribers on YouTube, and acquires an average of 3.6 million views daily on Snapchat.

STANA KATIC (Lisa Roberts) is currently starring in the TV series, *Absentia*, streaming on Amazon. Season two will premiere next year. It’s a thriller-drama produced by Sony Pictures Television that upon debut was one of Amazon’s top-ten most popular programs. Katic’s feature film work includes *CBGB*, *Big Sur*, *The Spirit*, *Feast of Love*, *The Double* and Bond franchise installment *Quantum of Solace*.

For eight seasons, Katic starred as Kate Beckett on *Castle*. The ABC hit series brought in over 10 million viewers weekly and is in the top five syndicated series in Spain, France, the UK, Italy, and Germany. Katic has ten award nominations and seven wins—including three People’s Choice Awards, a PRISM Award, and three TV Guide Awards.

Katic is also dedicated to philanthropic projects with a focus on the environment and on Children’s Education and Healthcare. This work has kept her involved with organizations from around the globe. She currently resides in Los Angeles.

GREY DAMON (Andrew Kurtz) currently stars on the hit ABC series *Station 19*, an immediately successful spin-off of *Grey’s Anatomy* that focuses on the lives of the men and women at Seattle Fire Station 19. Damon stars as the passionate and fearless Lieutenant Jack Gibson who, when the station’s captain must step down, becomes Acting Captain of the station. The series returned for its second season in October.

Damon’s breakout television role came in 2010 when he joined the cast of the critically-acclaimed series *Friday Night Lights*, playing Hastings Ruckle in the final season of the show. He has since had starring roles on NBC’s Charles Manson drama, *Aquarius*, opposite David Duchovny; The CW’s science-fiction drama *Star-Crossed*, with Matt Lanter and his *Friday Night Lights* co-star, Aimee Teegarden; and ABC Family’s *The Nine Lives of Chloe King*. Damon’s other television credits include recurring roles on HBO’s *True Blood*, ABC

Family's *Twisted* and The CW's *The Secret Circle*. His guest starring roles include *American Horror Story: Coven*, *10 Things I Hate About You*, *Greek* and *Lincoln Heights*.

On the big screen, Damon recently starred in the independent dramedy *Sex Guaranteed*, alongside Bella Dayne and Stephen Dorff, directed by Brad and Todd Barnes. His additional film credits include roles in Spike Lee's *Oldboy*, playing the younger version of James Brolin's character, and *Percy Jackson: Sea of Monsters*, opposite Logan Lerman.

Damon was born in Bloomington, Indiana and raised in Boulder, Colorado. He discovered his passion for acting at the Denver Center for the Performing Arts when he landed his first professional job in a production of "A Christmas Carol." When Damon is not acting, he spends his time on other artistic endeavors including writing, drawing, sculpting, photography and music. He currently resides in Los Angeles.

At a young age **KIRBY JOHNSON (Hannah Grace/Cadaver)** is proving to be one to watch on the big screen. Born and raised in the small island town of Key Largo, Florida, she has grown up on the stage. She is a true entertainer across all genres and is an actress, dancer, gymnast, contortionist and model.

Well known in the world of dance, Kirby's extraordinary flexibility and contortionism is mesmerizing in the film. This ability mixed with her natural acting talent made her the right choice as the film's title lead.

Currently residing in Los Angeles, she enjoys the outdoors and keeps her island roots close to her heart. She is just as comfortable in the sea as she is on land and loves to stay as close to the ocean as possible. Outside of acting, Kirby has a passion for giving back. With a large and quickly growing social media following, she is passionate about using her platform to help generate change for animals. She is an advocate for adopting your pets and is a member of many animal organizations. She grew up volunteering at her local animal shelter in Key Largo, and currently owns a rescue cat, named Avada.

NICK THUNE (Randy) hails from the Great Northwest (Seattle), where the comedian and actor spent his early years growing up. Thune's absurdist view and deadpan wit, combined with the soothing lull of his guitar, have distinguished his unique style of comedy. *Esquire* raves "Nick Thune is the truth and people continue to bear witness. Also, he doesn't have any diseases."

Thune's second standup special, 2016's *Nick Thune: Good Guy*, was shot for NBC's

digital comedy platform Seeso. His first hour standup special, *Nick Thune: Folk Hero*, premiered on Netflix in February 2014. Salon.com named it one of the best specials of the year, with Paste Magazine praising “*Folk Hero* reveals Nick Thune as a strong, unique voice.” The special was released on vinyl on June 24, 2014. Thune’s first standup album, *Thick Noon*, was released in 2010 and was rated by Amazon among the top five comedy albums of that year; Thune was the tallest out of all five comedians on the list. *Thick Noon* is available on iTunes. His half-hour Comedy Central standup special premiered on the network in 2008.

In 2017, Thune starred in the cult hit horror comedy feature *Dave Made a Maze*. He was also seen in the film *Mr. Roosevelt*, alongside *Saturday Night Live* alum Noel Wells. Thune has appeared in several popular comedy series including E’s *Burning Love* and ABC’s *Happy Endings* and *Don’t Trust The B---- in Apartment 23*. He is a regular on such comedy fan-favorite shows as Comedy Central’s *@midnight* and IFC’s *Comedy Bang Bang*. On the big screen, Thune appeared in the feature film *Bad Johnson* opposite Jamie Chung and has been featured in Judd Apatow’s hit *Knocked Up* and Mike Judge’s *Extract*.

He has appeared on *The Tonight Show* 10 times, *Conan* 2 times, and *Late Night* 1 time. On each occasion, he won. He performs comedy to sold-out crowds across the country and around the world and has been featured at the prestigious Montreal Comedy Festival, South by Southwest, Bonnaroo, The Moontower Comedy Festival, The Dublin Comedy Festival, The Melbourne Comedy Festival, and many more.

JACOB MING-TRENT (Ernie Gainor) most recently completed filming Showtime’s comedy pilot *White Famous* opposite Jay Pharoah from Jaime Foxx and *Californication* creator Tom Kapinos. He also was seen in the recurring role of Mose on AMC’s *Feed the Beast*. His other film and TV credits include HBO’s *High Maintenance*, Julie Taymor’s film adaptation of *A Midsummer Night’s Dream*, *Forbidden Love*, *Fort Greene*, *Law & Order*, *Bored to Death*, *30 Rock* and *Unforgettable*.

On Broadway, Ming-Trent has originated roles in *Hands on a Hardbody* and *Shrek the Musical*. His Off-Broadway credits include *Cymbeline*, *Father Comes Home from the Wars* (for which he received a Lortel Award for Best Supporting Actor) and *The Tempest* at The Public Theater; *A Midsummer Night’s Dream* and *The Merchant of Venice* at Theater for a New Audience; *On the Levee* at Lincoln Center; *Mother Courage* at Classic Stage Company;

and *Dispatches from (A)mended America*, *Widowers' Houses* for Epic Theatre Ensemble. He has appeared regionally at ART, Yale Repertory Theatre, La Jolla Playhouse, Berkeley Repertory Theatre, Long Wharf Theater, Dallas Theater Center, A.C.T., Williamstown Theatre Festival, New York Stage and Film, The O'Neil and the Acting Company.

MAX McNAMARA (Dave) was born and raised in Gloucester, Massachusetts. He attended the University of Vermont, where he ran track and cross country, studied film and political science and played music before moving to Austin, Texas, where he immersed himself in acting. He studied under Laurel Vouvray at In the Moment acting studio and landed roles in independent films including Richard Linklater's *Boyhood*. McNamara has appeared in the Netflix Original Comedy *Friends from College* and *The Good Cop*, as well as *The Equalizer 2* starring Denzel Washington. He currently lives in Brooklyn, NY and was most recently seen on stage in Edward Allen Baker's *North of Providence*.

LOUIS HERTHUM (Man/Killer/Grainger) had a breakthrough year after almost 36 years as a professional actor with his memorable turn as Peter Abernathy, a series regular role on the HBO series *Westworld*. Father to Dolores (Evan Rachel Wood) and one of the first robots to experience programming glitches, he excited viewers with his expanded storyline. He is currently shooting a heavy recurring role opposite Renée Zellweger on Netflix's *What/If*.

Upcoming on the big screen, Herthum will be seen in Open Road Films' *City of Lies* with Johnny Depp as well as the independent film *I Still See You*, opposite Dermot Mulroney and Bella Thorne.

Herthum began his acting career in his hometown of Baton Rouge, Louisiana. His first "big break" came in 1991 when he joined the cast of the long-running hit CBS series *Murder, She Wrote*, starring as Deputy Andy Broom opposite Angela Lansbury for the show's final five seasons. His recurring television roles include his portrayal of Omar in Netflix's *Longmire*, and werewolf pack leader JD in season 5 of HBO's supernatural drama *True Blood*. TV audiences also know him from his many guest starring appearances on such series as *Chicago Med*, *Training Day*, *True Detective*, *Treme*, *Breaking Bad*, *NCIS*, *CSI*, *Criminal Minds*, *Narcos*, *Downward Dog* and *Law and Order: True Crime*.

Herthum starred in the horror films *The Last Exorcism* and *The Last Exorcism 2*, and other notable film credits include indie and studio films such as *I Love You Phillip Morris*, *In the Electric Mist*, *The Curious Case of Benjamin Button*, *American Inquisition*, *The Open Road*, and *Pride*. He is an avid art and antique collector and is restoring a 1968 Ford Mustang in homage to the film that inspired him to go into show business, *Bullitt* with Steve McQueen.

Herthum resides in Santa Monica, CA.

ABOUT THE FILMMAKERS

DIEDERIK VAN ROOIJEN (Director) graduated from the Dutch Film and Television Academy in 2001. His award winning shorts films BABYPHONED, DUMMY and MASS set the bar for his career in Dutch Television. He created and directed the innovative crime series PIGS & PEARLS, but the big success came with his creation BLACK WIDOW. Both an artistic and a public success, it brought Dutch drama to a higher international level with its 5 seasons. The hit show will have its final conclusion in the movie theaters in 2019. BLACK WIDOW has been remade by numerous countries around the world. On the feature side he scored with writing and directing movies like STELLA'S WAR, TAPED and DAYLIGHT. Which got him on the radar in the US. Diederik is currently living in Los Angeles with his wife and two children. He's repped by WME and Circle of Confusion.

BRIAN SIEVE (Screenwriter) is fast carving a niche for himself in the horror and suspense genres in both feature films and television, developing feature screenplays with such genre luminaries as Wes Craven and John Carpenter.

His television horror drama "Cul-De-Sac" was recently put into development at NBC, produced by Blumhouse Television, Universal Television, and Authentic Talent & Literary Management. Larysa Kondracki ("The Fix") is attached to direct. Written and co-executive produced by Sieve, "Cul-De-Sac" is a serialized drama about three families living in a suburban cul-de-sac who begin to experience terrifying events and come to realize there's something sinister invading their perfect middle-class dream.

Sieve made his foray into television in 2016 as a staff writer on MTV's "Teen Wolf."

The network was so impressed with his work, they asked him to join their show “Scream,” one of the most iconic horror franchises in history, in its second season.

In 2007, Sieve wrote BOOGEYMAN 2 for Sam Raimi and Rob Tapert's Ghost House Pictures, and then went on to write BOOGEYMAN 3 a year later. Both films, released by Sony Home Entertainment, played to sold-out audiences at Screamfest in Los Angeles.

Born and raised in Kansas City, Missouri, Sieve’s passion for horror films began at the early age of four. On an innocent trip with his parents to see *Walt Disney's The Jungle Book*, the projectionist mistakenly attached the trailer for *John Carpenter's The Fog* to the beginning of the family feature. Naturally, this terrified every child in the audience, with the exception of Sieve. His fascination with psychological thrillers and horror films only flourished from there. Sieve currently resides in Los Angeles.

TODD GARNER (Producer), the head of Broken Road Productions, is a veteran producer and Hollywood creative executive with a unique gift for creating and nurturing mainstream, commercial motion pictures. In various capacities throughout his career, Garner has developed, overseen, executive produced or produced well over 170 movies, many of them major hits for their respective studios. Formerly a founding partner of Revolution Studios and before that co-head of production at Walt Disney Studios, Garner founded Broken Road Productions in summer 2005. In the last thirteen years, Broken Road has produced eighteen movies and counting.

Last year Broken Road released two movies on Netflix: *Naked* starring Marlon Wayans & Regina Hall, and *True Memoirs of an International Assassin* starring Kevin James. Garner is currently in post-production on *Isn't It Romantic* for New Line starring Rebel Wilson, Liam Hemsworth, Adam DeVine and Priyanka Chopra, and *Haunt* at Sierra/Affinity starring Katie Stevens, Will Brittain and Lauryn Alisa McCain. Movies in pre-production are *Playing with Fire* at Paramount Players, which has John Cena attached, *Hummingbird* at Fundamental Films starring Milla Jovovich, *Mortal Kombat* at New Line with James Wan producing, *Senior Year* at CBS Films, and *1974* for Tooley Films with Eli Roth producing.

Garner was Executive Producer on films such as *XXX*, *Anger Management* and *13 Going on 30*. After producing the runaway hit *Paul Blart: Mall Cop* and its sequel, which combined grossed over \$290 million in worldwide box office, Broken Road produced *Knight and Day* for Fox grossing over \$261 million worldwide, MGM’s & Sony’s *Zookeeper*, which grossed \$170

million, and *Into the Storm* for New Line, which grossed over \$161 million in worldwide box office.

Garner joined Revolution as a partner in May 2000. He was responsible for overseeing all aspects of development and production for the company's motion pictures during its remarkable first five years. Garner oversaw such hit Revolution films as *Black Hawk Down*, *Punch Drunk Love* and *Hellboy*. He currently hosts the Producer's Guide, a weekly podcast on PodcastOne and Apple Podcasts that takes an in depth look at the movie business and what it takes to be a producer in today's world.

SEAN ROBINS (Producer) has been at Broken Road since its inception and has been a partner for the last nine years. Robins has helped steer Broken Road's slate including films such as *Paul Blart: Mall Cop* and *Paul Blart: Mall Cop 2*, *Knight and Day*, *Zookeeper*, *Here Comes the Boom*, *The Sorcerer's Apprentice*, *Jack and Jill*, *Into the Storm*, *Scouts Guide to the Zombie Apocalypse*, *True Memoirs of an International Assassin*, *Naked*, *Tag* and the forthcoming *Isn't It Romantic*, *1974*, *Playing with Fire* and *Haunt*. On the television side, Broken Road produced MTV's cooking show *Snackoff* and has recently sold over a dozen new projects.

Starting at George Clooney's Maysville Pictures, and then running Robert Lawrence Productions for seven years, Robins has used his writing degrees both as a producer and as a writer, having optioned many of his scripts in the past. He is a graduate of Northwestern University and participated in the Peace Corps Partnership for Service Learning in Kingston, Jamaica. There he worked for the Jamaican Human Rights Council while taking classes at the University of Technology.

Robins grew up in the food and beverage business and parlayed his love of food into a 14-year, 4,000-plus restaurant journey that saw him become the first and only person to eat at every restaurant listed in a Zagat Guide. Featured on CNN, KCRW's Good Food, NBC, Delish, The Daily Meal, Robins created the concept for the restaurant ChocoChicken with partner Adam Fleischman of Umami Burger and 800 Degrees fame.

GLENN S. GAINOR (Executive Producer) oversees Innovation Studios, a state-of-the-art facility housed in a sound stage on the Sony Pictures Studios lot. The space features the latest in research and development from Sony Corporation and others in areas including volumetric video

and customizable set scanning to help storytellers around the world create content in radically new ways.

Gainor is also head of physical production for Screen Gems, a label under the Sony Pictures Motion Picture Group umbrella, and has been involved with several #1 movies such as *The Perfect Guy*, *No Good Deed*, *Think Like a Man*, *Friends with Benefits*, and *Obsessed*. Since joining Screen Gems in 2007, Gainor has overseen the label's physical production and has served as an executive producer and unit production manager on films such as 2015's *The Wedding Ringer*, which held as America's number one comedy for three weeks.

A cornerstone in Gainor's innovative approach to film production is the intersection of technology, sustainability and filmmaking.

Gainor shepherded the first-ever use of Sony's flagship consumer-based alpha 7SII cameras to produce films. He also executive-produced the romantic comedy *Think Like a Man*, which was the first feature to be shot exclusively with LED lights. Gainor's dedication to maintaining environmentally sustainable productions began in 2007 when he oversaw the construction of the super-structure for the movie *Quarantine*. The same structure was repurposed for seven productions including *The Stepfather*, *Takers*, and *Obsessed*. Gainor also swapped out traditional wood based sets for ecofriendly fiberboard panels on *Proud Mary*.

Before joining Screen Gems, Gainor produced three pictures for Adam Sandler's Happy Madison: *Strange Wilderness*, *Grandma's Boy* and *Deuce Bigalow: European Gigolo*. He executive-produced Nicolas Cage's directorial debut, *Sonny*, and served as line producer on the critically acclaimed *Panic*, directed by Henry Bromell. Gainor coproduced George Hickenlooper's *The Man from Elysian Fields*, as well as the top selling Sundance picture, *Happy Texas*.

Gainor's efforts in sustainability and technology have been recognized by numerous organizations. Most recently, he accepted The Sir Charles Wheatstone Award on behalf of Sony Corporation from the Advanced Imaging Society. Also, the Environmental Media Association awarded Screen Gems with the Green Seal for implementing sustainable production practices and raising environmental awareness; LA's City Council has twice recognized Gainor's commitment to environmentally friendly production practices in Los Angeles and implication of new technology in the motion picture industry; and Gainor received the California on Location Signature Award, for his efforts to preserve California's film industry and culture.

Gainor is a member of the Academy of Motion Picture Arts and Sciences, the British Academy of Film and Television Arts, the Directors Guild of America, the Producers Guild of America, and a contributing member of the Motion Picture & Television's Funds Next Generation.

He is a graduate of the film program at California State University at Northridge, and recipient of the 2010 Cinematheque Award from the Department of Cinema.

LENNERT HILLEGE (Director of Photography) is a cinematographer based in Amsterdam. Born and raised in The Netherlands, as a child he was cast in the starring role of a historical action series for the European market, *De Legende Van de Bokkerijders*. On the set, he discovered his love for the camera and telling a story visually. After high school and spending his summers working on movie sets, he went on to graduate from the Dutch Film Academy with a cinematography major.

As a member of the Dutch Society of Cinematographers (NSC), Hillege has shot various award-winning and Cannes festival competing films and shorts, winning Best Cinematography in Poland and the Dutch academy Golden Calf for best cinematography twice. He has collaborated with many different crews from all over the world, shooting in all kinds of circumstances. Whether shooting film or digital 3D, Hillege is always trying to find the most suitable way of telling a visual story. He has worked with all the great directors from The Netherlands including Paul Verhoeven, Jan de Bont, Diederik van Rooijen, Reinout Oerlemans, Dick Maas, Marleen Gorris, Ester Rots, Urszula Antoniak and many more.

Aside from working in narrative, Hillege has a strong body of work in commercials and music videos. On all projects, his goal is to create images that not only tell the story but that will affect the viewer on a subliminal level using all available techniques that modern cinema has to offer. He recently wrapped *Bloody Marie* for Family Affairs Films, which he directed with Guido van Driel.

PAULA LOOS (Production Designer) began her career as an assistant art director on the Academy Award nominated feature *Passengers* for Columbia Pictures and director Morten Tyldum. *Passengers* was the winner of the Art Director's Guild Award. Her next film would be as art director on Netherland's unit of the film *The Hitman's Bodyguard*, directed by Patrick

Hughes for Millennium Films and Lionsgate. Paula is currently designing the feature film *Bella Cherry* for Swedish producers Plattform Produktion (Oscar nominated *The Square*). It was on the production of *THE POSSESSION OF HANNAH GRACE* that Paula became the first designer to work with Emagi Space in an effort to bring sustainable set building to the film.

Paula currently resides in Los Angeles but, works worldwide in both features and commercials.

STANLEY KOLK (Editor) has made his mark on Dutch and international feature films, TV series and commercials, working consistently since graduating from the Dutch Film and Television Academy in 1996. Enchanted with film at a very young age, Kolk's high school teachers often realized that he learned more from the cinema than in their classes. By studying and reading about films, he discovered the magic of filmmaking in the editing room—and knew that this was where he wanted to be.

Besides being a much sought-after editor in The Netherlands, Kolk is a regular editing coach to students at the Dutch Film and Television Academy. He was invited to join the board of the Dutch Association of Cinema Editors (NCE) in 2011 and since 2014 he's been a member of the Dutch Academy For Film (DAFF) where he votes for the Golden Calf competition. He was a member of the 2015 Oscar® Commission for Dutch entries.

His extensive credits include frequent collaborations with *THE POSSESSION OF HANNAH GRACE* director Diederik Van Rooijen—the features *Daylight (Daglicht)* and *Taped*, four seasons and 38 episodes of the acclaimed series *Penzoa* and many commercials.

In early 2016, Kolk had the opportunity to direct a feature film, *The Return of The Honey Buzzard (De terugkeer van de Wespandief)*, which premiered on Dutch National Television in May 2017.

JAKE YORK (Editor)

DEBORAH NEWHALL (Costume Designer) has designed costumes for feature films, television, Broadway, Off-Broadway, regional theater, opera, commercials, industrials and the Rockettes, creating wardrobe for Richard Gere, Joan Allen, Richard Jenkins, Allison Janney, Dustin Hoffman, Bruce Dern, Rip Torn, Denis Leary, Martin Sheen, Famke Janssen, Zac

Ephron, Lauren Ambrose, Penelope Ann Miller, Jason Alexander, Jason Isaacs, Jason Clarke and many others.

A graduate of The Rhode Island School of Design (BFA) and University of North Carolina Chapel Hill (MFA), Newhall's film and television credits include *Hachiko* (directed by Lasse Hallstrom), *American Buffalo* (Michael Corrente), *Monument Avenue* (a Sundance Premiere directed by Ted Demme), *The Golden Boys* (Dan Adams), *Annabelle Hooper And The Ghosts of Nantucket* (Paul Serafini), *About Sunny* (Bryan Wizemann) as well as the Showtime series *Brotherhood* (the pilot, directed by Phillip Noyce, and season one), *Liberal Arts* (a Sundance premiere directed by Josh Radnor) and the WGBH productions *God in America*, the Emmy-nominated miniseries *The Abolitionists* and *ZOOM* (for which she received two Emmy nominations).

For the theatre, Newhall's designs have graced such stages as Boston Lyric Opera (productions of *La Boheme*, *Werther*, *Lost in the Stars*, *Regina* and the upcoming *Tosca*), Opera Omaha (*Tosca*), The Public Theatre (her work for Oskar Eustis' production of *The Ruby Sunrise* by Rinne Groff received nominations for Lucille Lortel and Hewes awards), The 59e59 Theater in Manhattan, Boston Ballet (*Carmen* and *Below Down Under*) and Radio City Music Hall (for the Rockettes).

Newhall's costume renderings were exhibited at the USITT Prague Quadrennial and featured on the Prague Quadrennial poster that toured the world.

As an educator, Newhall taught costume rendering at Brandeis University's MFA Program and costume design and history at Brown University, where she designed all of their main stage theater and dance productions.

Currently she is designing costumes for the theatrical feature *Honest Thief* (starring Liam Neeson, Kate Walsh and Jeffrey Donovan; directed by Mark Williams) and the world premiere of Wendy MacLeod's play *Slow Food* at the Merrimack Repertory Theatre.

JOHN FRIZZELL (Music By)



SCREEN GEMS

A SCREEN GEMS RELEASE

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SCREEN GEMS Presents

A BROKEN ROAD Production

“THE POSSESSION OF HANNAH GRACE”

SHAY MITCHELL
GREY DAMON

KIRBY JOHNSON

NICK THUNE

LOUIS HERTHUM

And STANA KATIC

MAX McNAMARA
JACOB MING-TRENT
JAMES A. WATSON, JR.
Casting By
NANCY NAYOR, CSA

Co-Producer
ANDREA AJEMIAN

Costume Designer
DEBORAH NEWHALL

Music By
JOHN FRIZZELL

Editors
STANLEY KOLK, n.c.e.
JAKE YORK

Production Designer
PAULA LOOS
Director of Photography
LENNERT HILLEGE

Executive Producer
GLENN S. GAINOR
Produced By

TODD GARNER, p.g.a.
SEAN ROBINS, p.g.a.

Written By
BRIAN SIEVE

Directed By
DIEDERIK VAN ROOIJEN

CAST

Megan Reed	SHAY MITCHELL
Andrew Kurtz	GREY DAMON
Hannah Grace/Cadaver	KIRBY JOHNSON
Randy	NICK THUNE
Man/Killer/Grainger	LOUIS HERTHUM
Lisa Roberts	STANA KATIC
Dave	MAX MCNAMARA
Ernie Gainor	JACOB MING-TRENT
Dr. Henry Lewis	JAMES A. WATSON, JR.
Female Ambulance Driver	MARIANNE BAYARD
Other Ambulance Driver	ADRIAN MOMPOINT
Megan's Police Partner	MATT MINGS
Father Marcato	GIJS SCHOLTEN VAN ASCHAT
Father Cunningham	GUY CLEMENS
Junkie	SEAN BURNS
Boston Pedestrian	ANDREA LYMAN
Background Doctor	GEORGE VEZINA
Meeting Host	MELISSA MCMEEKIN
AA Meeting Members	ROBERT M. ARMSTRONG
	STEVEN CHARETTE
	ALEXIS ROTH
	JE-KORI A. SALMON
	ANTHONY SOOHOO
	STEPHEN SPEWOCK
	DAVID PRIDEMORE
Morgue Employees	JEFF BELLIN
	FRANCINE BOUSKA
	EDWARD P. BYRNES
	MONICA FARRINGTON

JAMES T. LEEBER
ROBERT B. NEVILLE
SARAH E. OLSON
STEVEN WEISZ
 Corpse **ROBERT LA TREMOUILLE**
 Police Officers **KEVIN BUTLER**
CHRISTINA M. CALVAO-MEDEIROS
EDWARD MATTINGLY, SR.
JOHN E. MEANEY
JAMES J. ROBINSON
JEFFREY PAUL VALENTI
SHAWN FOGARTY
ALAN FRANCIS
 Doctor **ANDREW PERILLO**
 Technician on Phone **COLIN ALLEN**
 Paramedic **MANNY FAMOLARE**
 Other Ambulance Driver **ADRIAN MOMPOINT**
 Megan's Partner **MATT MINGS**

Stunt Coordinator **PAUL MARINI**
 Stunt Rigger **JOHN MASON**
 Stunt Double Megan **AJA FRARY**
 Stunt Double Dave **SAM STIMPSON**
 Stunt Double Man/Killer/Grainger **PHILIPPE VON LANTHEN**

Unit Production Manager **GLENN S. GAINOR**

First Assistant Director **ADAM DRUXMAN**

Second Assistant Director **KENNETH R. DONALDSON**

Production Supervisor **BILLY BONIFIELD**

Set Decorator **KIM LEOLEIS**
 Leadman **BRIDGET KEEFE**
 On Set Dresser **CHRIS ANALORO**
 Buyer **SOPHIE CARLHIAN**

Set Designer **ANTHONY RAYMOND**
Art Department Coordinator **CHRIS SULLIVAN**
Graphics **MEGAN BLAKE**

Script Supervisor **KELLY CRONIN**

A Camera Operator **SCOTT LEBEDA**
A Camera First Assistant **DAN MASON**
A Camera Second Assistant **DEAN EGAN**
B Camera Operator **TOM FITZGERALD**
B Camera First Assistant **NOLAN BALL**
B Camera Second Assistant **MATT HEDGES**
Digital Loader **JOHN MCCARTHY**
Digital Video Assist Operator **JOSH PRESSEY**

Costume Supervisor **DEBBIE HOLBROOK**
Costumer **TINA ULEE**
Set Costumer **HILLARY DERBY**

Makeup Dept. Head **JULIE LESHANE**
Makeup Artist **CLAUDIA MARIEL**

Makeup FX and Hannah Grace Character Designer
and Creator **ADRIEN MOROT**

Special Effects Makeup Artist **BEN BORNSTEIN**
Morot FX Studio Inc. Supervisor **KATHY TSE**
Artists **MICHEL BOUGIE**
JONATHAN LAVALLEE
CAROLINE AQUIN
SHANE SHISHEBORAN
VERONIQUE DUMAS
VAGUE VARTANIAN
EDUARDO MEDELLIN

Hair Dept. Head **SHAYNA PASSARETTI**
Hair Stylist **STEPHEN BRUNO**

Gaffer **SCOTT DAVIS**
Best Boy Electric **TRAVIS TRUDELL**

Rigging Gaffer **MARK CASEY**
Rigging Best Boy Electric **TOM KILLBERG**

Key Grip **DAVID PUOPOLO**
Best Boy Grip **DAVID ROMANO**

Key Rigging Grip **SHAWN RYDER**
Best Boy Rigging Grip **NATE COSCIA**

Production Sound Mixer **KEVIN PARKER**
Boom Operator **PETER STEVENSON**

Special Effects Supervisor **JOHN RUGGIERI**
Special Effects Foreman **SCOTT PETRINO**
Special Effects Technician **THOMAS CARROLL**

Location Manager **JAMIE MERZ**
Assistant Location Managers **MICHAEL RICCI**
SHANNON LECHNER

Production Coordinator **CATHERINE H. VLASUK**
Assistant Production Coordinator **KATRINA MORGAN**
Production Secretary **ERIN COLE**

Production Accountant **NICHOLAS BROWN**
1st Assistant Accountant **AMY K. GREEN**
2nd Assistant Accountant **RON J. DEGUZMAN**
Payroll Accountant **CONNIE MANGILIN**

Construction Coordinator **TED SUCHECKI**
General Foreman **STEVE GAVIN**

Charge Scenic **PAULA BIRD**
Scenic Foreman **EDWARD REZENDES**

Property Master **LAURA FOLEY**
Assistant Property Master **RACHEL BURGIO**

Unit Publicist **SCOTT LEVINE**
Still Photographer **CLAIRE FOLGER**

2nd Second Assistant Director **SEAN YOPCHICK**

Assistant to Mr. Van Rooijen **THOMA ANAS**
Assistant to Ms. Mitchell **SAMMY ROSENMAN**

Production Assistants

KEVIN HULVERSON **KRISTEN CONATY**
ABBY SPENCER **NIKA ESPIEFS**
JOSHUA WEILBRENNER **SARAH RUMMEL**
ERIC ANDERSON **ERIC ALTIERI**

Casting Assistant **ERIN DOMIER**
Extras Casting **HEATHER WHITTY**
BOSTON CASTING

Medic **PAUL JOHNSON**

Caterer **DOLCE CATERING**
Head Chef **MURICIO BARBOZA**

Catering Assistants **JOHN SUMNER**
SHEY RIVERA

Craft Services **TRACY FOX**
ETHAN FOX

Craft Service Assistant **ALEX WAYNE**

Transportation Coordinator **KEVIN O'CONNELL**

Transportation Captain **KEITH LEAHY**

AMSTERDAM UNIT

Production Services **FATT PRODUCTIONS**

Production Executives **ELWIN LOOIJE**

HANS DE WEERS

Office Manager **AURORA VAN DE VELDE**

Production Manager **MARLOES LUINGE**

Production Coordinator **ANNE VAN NIEROP**

First Assistant Director **MILO RIETVELT**

Stunt Coordinator **STUNTEAM DE BEUKELAER**

Set Decorator **SABA VAN HOFTEN**

B Camera Operator **VICTOR HORSTINK**

Focus Puller **FLIP BLEEKROPE**

Data Handler **CHRISTIAN VAN DER KNOOP**

Costumer **BHO ROOSTERMAN**

Hair & Makeup **BRIGITTE PLEIJZIER**

Production Sound Mixer **JOS TEN KLOOSTER**

Key Grip **WILLEM BIEMANS**

Gaffer **GERARD STAM**

Best Boy **REINOUT BAKKER**

Special Props & Prosthetics **ROB HILLENBRINK**

Construction Manager **ONNO SNELLE**

POST PRODUCTION

Additional Editing **TODD E. MILLER**

Assistant Editors **PATRICK GALLAGHER**

JOSH SGARLATA

Assistant Editor (Amsterdam) **NATHAN IDZINGA**

Junior Editor (Amsterdam) **RUBEN VAN DER HAMMEN**

Re-Recording Mixers **MARC FISHMAN**

STEVEN TICKNOR

Supervising Sound Editor & Designer **STEVEN TICKNOR**

Sound Designer **CLAUDE LETESSIER**

Sound Effects Editors **JOE IEMOLA**

BRUCE TANIS

Supervising Dialogue/ADR Editor **ROBERT C. JACKSON**

Dialogue Editor **ROBERT TROY**

Foley Editor **SHAWN KENNELLY**

Assistant Sound Editors **KEVIN NANAUMI**
F. SCOTT TAYLOR

Foley Artists **VINCENT NICASTRO**
MELISSA KENNELLY

Foley Mixer **SHAWN KENNELLY**

ADR Mixers **AARON HASSON**
HOWARD LONDON

Re-Recording Mix Technician **JASON GAYA**

Post Services Provided by **SONY PICTURES STUDIOS**
CULVER CITY, CALIFORNIA

Voice Casting by **R.A.W. VOICES**

Music Editors **GRANT CONWAY**
KEVIN CREHAN

Orchestrations by **SCHUYLER JOHNSON**
NICK CIMITY

Score Mixed by **NICK CIMITY**
PHILL DRISCOLL

Editorial Assistants **MAX FRIEDLANDER**
ILLISA GREENBERG

End Titles by **SCARLET LETTERS**

Color by **MTI FILM**
CEO **LARRY CHERNOFF**

Executive Producer **BARBARA MARSHALL**

Producer **ANTOINETTE PEREZ**

Digital Colorist **TRENT JOHNSON**

Editor **ANDREW MILLER**

Technical Assistant **JOE BENSON**

Visual Effects Management by **TEMPRIMENTAL FILMS**

Visual Effects Producer **RAOUL YORKE BOLOGNINI**

On-Set Visual Effects Supervisor **ROBERT GRASMERE**

Visual Effects Production Manager **BLAKE BASSETT**

Visual Effects Coordinator **WAH KEAN**

Visual Effects by **IMAGE TRADING**
CHRIS WELLS **BRANDON FLYTE**
JOSHUA CORDES **DARIUSH DERAKHSHANI**
ROBYN DUCHARME

Visual Effects by **INGENUITY STUDIOS**

Visual Effects Supervisors **GRANT MILLER**
DAVID LEBENSFIELD

Visual Effects Producers **KIELEY CULBERTSON**
JUMANAH SHAHEEN

Visual Effects Coordinator **MARIO GRILLI**

Visual Effects Compositors **AZRA ALKAN**
GERRY KODO
FX Artists **BRIAN TRAN**
HAODONG WANG
Lead Animator **CHRIS CANNAVO**

Visual Effects by **SKULLEY EFFECTS**
Visual Effects Supervisor **CULLEY BUNKER**
Visual Effects Producer **KIMBERLY CHURCH**
Visual Effects Coordinator **NATHAN L. BOYETTE**
Compositing Supervisor **TSUYOSHI KOBAYASHI**
Compositors **IAN JOHNSTON**
STEPHEN OLMOS
NOAH BARNES
NIKOLAS BRASSELERO
GREG FRANK

Visual Effects by **SHOSHO**
Visual Effects Supervisor **THAUMAR REP**

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VANTAGE FILM GMBH

Filmed in the **COMMONWEALTH of MASSACHUSETTS**





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