Director Tim Burton brings the cult classic series “Dark Shadows” to the big screen in a film featuring an all-star cast, led by Johnny Depp, Michelle Pfeiffer and Helena Bonham Carter.

In the year 1750, Joshua and Naomi Collins, with young son Barnabas, set sail from England to start a new life in America, where they build a fishing empire in the coastal Maine town that comes to carry their name: Collinsport. Two decades pass and Barnabas (Johnny Depp) has the world at his feet. The master of Collinwood Manor, Barnabas is rich, powerful and an inveterate playboy…until he makes the grave mistake of falling in love with a beauty named Josette DuPres (Bella Heathcote) and breaking the heart of Angelique Bouchard (Eva Green). A witch in every sense of the word, Angelique dooms him to a fate worse than death—turning him into a vampire, and then burying him…alive.

Nearly two centuries later, Barnabas is inadvertently freed from his tomb and emerges into the very changed world of 1972, a stranger in an even stranger time. Returning to Collinwood Manor, he finds that his once-grand estate has fallen into ruin, and the dysfunctional remnants of the Collins family have fared little better, each harboring their own dark secrets.

Family matriarch Elizabeth Collins Stoddard (Michelle Pfeiffer) is the one person Barnabas entrusts with the truth of his identity. But his rather odd and anachronistic behavior immediately raises the suspicions of the live-in psychiatrist, Dr. Julia Hoffman (Helena Bonham Carter), who has no idea what kind of problems she’s really digging up.
As Barnabas sets out to restore his family name to its former glory, one thing stands in his way: Collinsport’s leading denizen, who goes by the name Angie…and who bears a striking resemblance to a very old acquaintance of Barnabas Collins.

Also residing in Collinwood Manor are Elizabeth’s ne’er-do-well brother, Roger Collins, (Jonny Lee Miller); her rebellious teenage daughter Carolyn Stoddard (Chloë Grace Moretz); and Roger’s precocious 10-year-old son, David Collins (Gully McGrath). The longsuffering caretaker of Collinwood is Willie Loomis (Jackie Earle Haley), and new to the Collins’ employ is David’s nanny, Victoria Winters (Bella Heathcote), who is, mysteriously, the mirror image of Barnabas’ one true love, Josette.

Burton directed “Dark Shadows” from a screenplay by Seth Grahame-Smith, story by John August and Grahame-Smith, based on the television series created by Dan Curtis. The producers are Oscar® winner Richard D. Zanuck (“Alice in Wonderland,” “Driving Miss Daisy”), Oscar® winner Graham King, (“Rango,” “The Departed”), Johnny Depp, Christi Dembrowski, and David Kennedy. The executive producers are Chris Lebenzon, Nigel Gostelow, Tim Headington, and Bruce Berman.

The behind-the-scenes creative team includes cinematographer Bruno Delbonnel, Oscar®-winning production designer Rick Heinrichs (“Sleepy Hollow”), Oscar®-winning costume designer Colleen Atwood (“Alice in Wonderland”) and editor Chris Lebenzon. The score was composed by four-time Oscar® nominee Danny Elfman (“Milk,” “Big Fish,” “Men in Black,” “Good Will Hunting”).


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ABOUT THE PRODUCTION

“One thing you should know about the Collins family… we endure.”

A reluctant vampire with an irresistible allure. A mysterious ingénue, who is inexorably drawn to him. A jealous vixen, who is both seductress and sorceress. A strange family in a creepy old mansion, with secrets around every corner.

These were some of the hallmarks of a hugely popular series in the late 1960s that broke the mold of daytime television. In an era already marked by tremendous upheaval, “Dark Shadows” shook up the soap opera status quo with its unique blend of gothic mystery, romance and melodrama. Suddenly, young people were racing home from school to follow the strange twists and turns of the Collins family. Without DVRs, or even VCRs, to record missed episodes, “Dark Shadows” became the definition of “appointment television” for a generation of devoted fans, for whom it remains a cult favorite.

One of the series’ aficionados was Tim Burton, who grew up to break a few molds himself as a filmmaker renowned for his singularly imaginative style. He offers, “The show had a specific vibe. It was a soap opera, but with a weird, supernatural undercurrent.”

Johnny Depp, who stars as Barnabas Collins, recalls, “There was nothing like it, certainly not in the daytime, with its vampires and ghosts and witches. I’ve always been attracted to that genre, even as a very young kid, so when I got a hold of ‘Dark Shadows,’ I didn’t let go.”

Depp might be speaking literally. Decades later, he is not only playing the film’s central role but also producing the movie, with Richard D. Zanuck, Graham King, Christi Dembrowski and David Kennedy. “Dark Shadows” also marks his eighth collaboration with director Tim Burton, continuing their remarkable cinematic partnership. “Obviously, the one person who immediately came to mind to bring this project to life was Tim,” Depp states. “He became really pumped up about it as we began to develop it.”
“Johnny always puts 100 percent into everything he does, and I could tell right away he had a passion for this,” says Burton. “I was excited to see where we could go with the story, and I knew it would be a lot of fun.”

Producer Richard D. Zanuck, who has been working with the director for more than ten years, relates, “Tim Burton is probably the main reason I’m still making movies today. He is an artist in the truest sense—a great technician with a spectacularly colorful imagination, and he is able to translate that to the screen with his own signature approach.”

In bringing “Dark Shadows” to the big screen, Burton was keen to retain the spirit of the show, while recognizing “it’s a hard thing to try to capture. It’s not something you can remake exactly because there were more than 1200 episodes and there was such an elusive tone to it, but it was always our inspiration.”

Nevertheless, producer Graham King emphasizes that you don’t have to have been a follower of the show—or even be old enough to remember it—to enjoy the film. “We know there are still a lot of ‘Dark Shadows’ fans out there, Tim and Johnny among them. So we always wanted to be respectful of the series, but the movie was obviously made for today’s audiences, so, with the added layer of Tim’s magical direction, it stands on its own. It’s big in scope with some outrageous characters, and it doesn’t take itself too seriously. It’s funny and quirky as hell.”

Christi Dembrowski adds, “I knew that Johnny and Tim would create a new life for ‘Dark Shadows’ and bring the magic back in their own unique way. I think this version is something the original fans will appreciate, while it introduces a whole new audience to the characters we loved.”

Producer David Kennedy had been partnered with the series’ creator, the late Dan Curtis, years after the show wrapped, and Curtis would come to entrust Kennedy with perhaps his most inventive creation. Kennedy reveals that the satirical bent in Burton’s new incarnation of “Dark Shadows” was always part of Curtis’s vision. “When Tim and Johnny talked about what they wanted to do with ‘Dark Shadows,’ they had such a sense of fun that I just knew it was in the right hands. I honestly don’t think the movie could ever have happened without them, and also Christi.”
He continues, “I’m sure there are going to be hardcore ‘Dark Shadows’ fans who are going to say that the original series didn’t have that much humor in it. And it didn’t. But Dan always wanted it to, and I think he’d be really happy with where we ended up. For me personally, it’s a dream come true.”

Being a part of “Dark Shadows” was also a dream come true for star Michelle Pfeiffer, a self-described “diehard follower” of the series. “I was obsessed,” she nods. “It was the first vampire show ever on television. My mother probably assumed, given that it was on in the afternoon, it was safe for me to be watching, but I always felt like I was somehow breaking the rules because it was quite terrifying and sexy, too, especially for that time.”

Helena Bonham Carter recalls, “During filming, Michelle had the show on a 24-hour-loop in makeup, so I could see it was very original for its day. But it’s hard now to imagine Tim and Johnny being scared by that,” she laughs.

In writing the screenplay, Seth Grahame-Smith, who also crafted the story with John August, says, “We wanted to make sure there were moments of real fright, as well as romance, lust and comedy. To me, the fun was in weaving in those elements of humor and horror.”

Much of the humor arises out of the fish-out-of-water circumstance of Barnabas Collins, an 18th-century lothario who breaks the heart of a heartless witch by the name of Angelique. When Barnabas declares his love for another, the ethereal Josette, Angelique exacts her revenge on both of them: taking Josette’s life while giving Barnabas an eternal one as a vampire. It’s not much of a life, however, as she proceeds to bury him in a coffin forever…or at least the foreseeable future.

Nearly 200 years later, Barnabas is released from his would-be tomb by a rather unfortunate team of construction workers. The world of 1972 is, of course, markedly different from the one Barnabas left. “It sparked a whole series of ideas,” says Depp. “The thought of this very elegant man of the 1700s, having been cursed and locked away for 200 years, coming back to 1972—maybe the worst time, aesthetically, in human existence, where people accepted everything from ugly little troll dolls to macramé jewelry and resin grapes to lava lamps. We thought what a great way to incorporate this
vampire being the eyes that we never had back then, the eyes that can see the absurdity in those things.”

Burton, who was a teenager in the 1970s, agrees, adding, “It was not so much making fun of the time, just seeing things from a different perspective. When you think of mood rings and Pet Rocks… I suppose you could find peculiar things in any era but, looking back on that stuff, as eras go, that one does seem stranger than most.”

A stranger in a strange era, Barnabas returns to the one place he knows: the once-grand Collinwood Manor. He finds the mansion in dreadful disrepair and his few remaining relatives equally fractured. Burton says, “It all boiled down to trying to capture the dynamics of this family, who happen to be a little out of the ordinary. I mean, there’s a certain internal dynamic that occurs in any family, and that was something that interested me.”

“His name was Barnabas Collins, and he was the finest man this family ever knew.”

The role of vampire Barnabas Collins was conceived by Dan Curtis and famously originated by Jonathan Frid. Introduced almost a full year after the series’ debut, the character quickly caused the ratings to soar and came to define the show.

“Barnabas was a groundbreaking character—a protagonist who is a vampire,” says Grahame-Smith. “While that may not seem so strange to us nowadays, in the late ’60s it was unbelievably bizarre.”

Interestingly, years before Burton’s film version of “Dark Shadows” became a reality, Johnny Depp had been hand-picked to assume the role of Barnabas by the series creator. Curtis, together with David Kennedy, had long wanted to bring the series to the big screen and, in the mid-2000s, approached Depp with the idea of a film, starring the actor as Barnabas.

Depp says he was “honored that Dan saw me for the role of Barnabas Collins,” also revealing that his portrayal pays homage to the actor who first played the role. “Every angle I tried, I kept coming back to Jonathan Frid’s iconic performance. He did something striking with that character, so my Barnabas is largely based on his, with a few
other ingredients thrown in and slightly more flowery language...a little bit more of a vocal style in terms of enunciation.”

For Burton, one of the joys of working with Depp is the actor’s ability to push himself. “Johnny is willing to try anything. He’s always coming up with new things, which we both enjoy. So every time we work together is different, and that’s what keeps it fun and fresh.”

Zanuck observes, “Each collaboration between the two of them is quite amazing—Tim comes up with these incredible ideas and Johnny translates them on the screen. They know each other so well, Johnny can tell by Tim’s expression whether he likes something, or Tim will say one or two things and Johnny will immediately get what Tim wants.”

Makeup artist Joel Harlow was responsible for transforming Depp into Barnabas, working closely with the actor and Burton to form the character’s distinct visage. They went through a number of makeup tests before finding the perfect pallor for the undead but still strangely handsome personage. It required coat after coat of customized grease paint to give Barnabas his chalky complexion. “When you saw him on the set or in the monitor, he looked white,” says Harlow. “But there was a vast number of colors in that makeup blend.” To contrast with the pale skin, Harlow ringed Depp’s eyes with darker circles and hollowed out his cheeks to make Barnabas look more cadaverous.

A vampire’s most distinctive trait is his fangs, and Depp had several choices with which to work. Harlow details, “We had some that were curved and others that were straight, one short set and one longer one. We even had a set that were more like rattlesnake fangs, which came down from behind the teeth. We also had a set that were activated by the way Depp opened his mouth; the fangs would drop down into place.”

Another of Barnabas’ sharpest features were his pointed fingernails tipping elongated fingers. Burton comments, “There was something about the fingers that was important to me, just the way a vampire touches things. I think it also helped with the emotional quality of the character’s expression.”

“Tim wanted Barnabas to be ‘tactile,’” Harlow elaborates. “His hands sort of lead the way, like they’re feeling things out. That may seem like a very easy thing to do, but it’s actually quite complicated because it had to look slim and seamless, but when you
add anything to a finger, you’re adding bulk. It also had to be rigid enough so they didn’t bend when he touches things, because that would blow the illusion instantly.”

“The hands really helped make the character,” notes Depp, “although I had to learn how to touch things or pick things up about three inches from where my fingers actually were. It took a little while but I got used to it, and it completed the look.”

Graham King says, “Johnny just dove into this role; you could see his commitment in the hours and hours of hair and makeup he had to go through every day, as well as in his performance. Barnabas says and does some pretty outlandish things, but Johnny’s delivery is totally straight-faced as if it’s the most natural thing in the world. No one does these kinds of characters better than he.”

“Family is the only real wealth.”

When Barnabas returns to Collinwood Manor, the only person who knows his true identity—and the fact that he is now a vampire—is matriarch Elizabeth Collins Stoddard. Telling the family he’s a distant relative, she attributes his rather odd behavior to the fact that he’s from England.

“I think Barnabas finds a kindred spirit in Elizabeth,” says Depp, “because she has tried to uphold the family name and is as dedicated as he is to restoring them to their previous stature.”

Michelle Pfeiffer, who stars as Elizabeth, adds, “Keeping up appearances is very important to her. She’s very proud and protective of the Collins name despite the fact that they have fallen on hard times. They are also rather weird, but I don’t think any of them realizes just how weird they are.”

Pfeiffer reveals that when she heard Tim Burton was planning a film version of her onetime favorite show, “I got so excited, I did something I never do: I called him about a part in the movie. There was no script at that point and I said, ‘I don’t know if there’s anything remotely right for me in this, but I want you to know I’m a huge fan of this show’. I knew I would kick myself if I didn’t because I really wanted to do this.”

Burton, who had directed Pfeiffer 20 years ago in “Batman Returns,” says, “I was thrilled to get her for the role of Elizabeth because she was truly into this project and
could be absolutely real within that unreal world. And she was perfect to play the head of this family because the younger actors all looked up to her.”

While Elizabeth is desperately trying to hold the Collins family up, there is someone else intent on sinking it: a witch named Angelique Bouchard, better known in the 20th century as Angie. “A long time ago, Angelique felt spurned by Barnabas and never got over it,” Burton explains. “We’ve all had relationships like that, where it’s hard to let go, but she does that in the extreme, even through the centuries.”

Eva Green stars as the woman who knows how to hold a grudge. “Everything is magnified with her—her pain, her desire, her vengeance,” the actress remarks. “It’s such an outrageous character, but I don’t see her as necessarily evil. Her heart was broken, and when Barnabas re-emerges, it’s overwhelming for Angelique. She’s at the height of her power and yet she’s very vulnerable because Barnabas is her weak point. She’s convinced he loves her as much as she loves him, but he won’t admit it. She wants to own him, to possess every bit of him.”

“Eva was the first person that came to my mind for Angelique,” Burton offers. “I was so happy to have her in the role because she ended up bringing much more to it than even I imagined. She had great ideas, was real fun to work with and surprised me every day.”

“I’ve always been a fan of Tim’s,” Green says. “He’s so creative, but also open to suggestions, which is wonderful for an actor. We had the same understanding of Angelique’s character. He never treated her like a one-dimensional villain; he got her pain.”

Angelique is a woman who has changed with the times. During the 18th century, Angelique was a dark-haired servant girl. As Angie, the CEO of Angel Bay, she’s a successful blonde businesswoman. “Tim wanted her to look like the American dream,” says Green. “Everything about her is perfect. Too perfect. Perfect makeup, red lips, platinum hair. She’s very glamorous yet sophisticated. But, little by little, from the moment Barnabas escapes from his tomb, her facade starts to crack.”

Making matters worse for Angelique, it almost seems as if she has lost Barnabas to the same woman…twice. The Collins’ new governess, Victoria Winters, looks
astonishingly like Barnabas’ beloved Josette DuPres, the woman who won his heart two centuries ago but tragically paid for it with her life.

“The instant Barnabas sees Victoria, that old love is reawakened at once,” says Grahame-Smith. “And Vicky, for her part, can’t explain why she feels strangely drawn to him. She feels at home with Barnabas almost immediately.”

When Victoria arrives in Collinsport, we sense she’s fleeing from something in her past. “She is definitely carrying a lot of baggage that she’s trying to hide,” confirms Bella Heathcote, who was cast in the dual roles of Josette and Victoria. “She’s quite protective of herself and isn’t as ready to give her heart as willingly as we see Josette do. She’s far more closed off in all aspects of her life, and we learn she has reason to be.”

Burton allows, “It’s obvious that Victoria is withholding secrets of her own, and Bella has got a certain quality that fit very well into that role. There’s a mystery about her, something you can’t really put into words, but right away I saw Bella as Victoria.”

There is another woman residing at Collinwood who is drawn to Barnabas, albeit for professional reasons. Helena Bonham Carter plays Dr. Julia Hoffman, a psychiatrist who was hired to treat the youngest member of the Collins family, David, following the untimely death of his mother. She was supposed to be there a month. That was three years ago. Dr. Hoffman has since taken up permanent residence in the manor, where she has an unlimited supply of spirits—the liquid kind.

Bonham Carter says, “She may have just reached the point where she’s overstayesd her welcome. Then, into this household, comes this really curious character, Barnabas, this so-called distant relation. Dr. Hoffman prides herself on seeing through people. She’s instantly suspicious, quite rightly, that he’s not who he says he is.”

“Helena is a bit younger than the original character,” Burton points out, “but she actually has a certain look that I felt was strangely similar. I don’t know how flattered she was to be offered the role of an aging, alcoholic psychiatrist, but somebody’s got to do it, right?” he laughs.

“I thought he might offer me the part of the sexy witch, until he said he saw me as Dr. Hoffman, which was…um…interesting,” she teases. “But it’s a great part, and her look is hilarious, with the bright orange hair and those ridiculous eyelashes. I genuinely loved the character, so how could I not say yes.”
Dr. Hoffman is not the only person in the Collins’ employ with a penchant for alcohol. Jackie Earle Haley was cast as the Collinwood caretaker, Willie Loomis, who has the impossible job of singlehandedly trying to keep up the aging mansion...so, in fact, he doesn’t.

“I had always wanted to work with Jackie,” says Burton, “and this was the perfect opportunity. He is so funny, and he just felt very much like a part of the ‘Dark Shadows’ world.”

Describing his character, Haley says, “Willie is kind of a curmudgeon; he couldn’t care less about anything at this point. In an odd way, I think Willie enjoys the dysfunction that defines the Collins family; they bicker about everything. They live in this gorgeous but decrepit old mansion, and pretend to still be rich nobility. And Willie is more than happy to pretend to be their servant. As long as he gets a cot and a few squares a day and a safe place to drink, he’s just fine. But then Barnabas shows up and gives Willie a new purpose. It’s a cool dynamic.”

One person in the Collins household who wants nothing to do with her long-lost relative is Elizabeth’s 15-year-old daughter, Carolyn Stoddard, played by Chloë Grace Moretz. Carolyn’s first impression of Barnabas is that he is, in a word, “weird.” And when he seeks out her advice on how to woo a woman of the modern age, namely Victoria, their conversation only serves to reinforce that assessment.

Moretz offers, “My character is a very eccentric teenager of the ‘70s. She wants to be so different from the rest of the family. As soon as she turns 16 she plans to live in New York and be who she wants to be.”

“Chloë latched right onto that troubled teenager thing, which I don’t think she is, but she did it really, really well,” Burton declares. “She tapped into that internal anger and the feeling like you’re alone and isolated—that strange transitory time when you’re changing from a kid into something else.”

Carolyn’s younger cousin, David, does not share her opinion of Barnabas. Without knowing why, the 10-year-old feels a kinship with his English relative, perhaps because Barnabas is the only one who doesn’t judge David when he claims to talk to the spirit of his deceased mother.
Cast in the role of David, Gully McGrath says, “He has always felt like he was alone, because everybody’s treated him like he’s crazy. They don’t believe he has a psychic connection with his mother’s ghost and that she’s been watching over him even though she’s dead.”

“Gully looks like a kid who might see ghosts,” Burton asserts. “He has that kind of demeanor. That’s not something you can tell an actor; it’s something they just need to have in their being.”

David is not helped by the fact that his father, Roger Collins, is a complete narcissist who seems to have little interest in his son. “He’s quite a vacuous human being,” admits Jonny Lee Miller, who plays the part of Roger. “I think he might once have been a loving father, but his wife passed away, and since then, he’s never really been the same. Basically, he’s not a very nice piece of work.”

“Roger’s the black sheep of the family,” adds Burton. “His back story has its share of tragedy—he lost his wife and now his son sees ghosts—but he’s still a bit of a sleazeball. He’s got that swinging ’70s thing going on. He’s probably the one guy who is really into that time: the women, the fashions, the wide lapels,” he grins. “Jonny clicked into that attitude right away.”

With no rehearsal time prior to the start of principal photography, Burton found a way to put his entire main cast in the mindset of their respective roles. He gathered them together on the set for a photo session in which they replicated a famous image of the original television cast, all standing in the foyer of Collinwood Manor.

Burton recounts, “The day before shooting, we had everyone get into costume, and recreated that photo. It was amazing. In about 30 seconds, people found their characters. It was a good way of getting everybody into the same vibe.”

Reveal yourself, tiny songstress!

The cast of “Dark Shadows” also includes cameos by some familiar stars. One pivotal scene features Christopher Lee, who has worked in four Tim Burton films. In this movie he plays local fisherman Silas Clarney, who ends up on the hook of Barnabas’ hypnotic powers. Depp says, “Christopher Lee is not only one of my great acting
heroes, he’s also someone I consider a friend and mentor, so it was wonderful that we got him for this role.”

As Barnabas’ powers of persuasion begin to restore the family’s fortunes, he decides it’s time to celebrate with a grand ball, or rather, in the parlance of the day, a “Happening.” The Grand Foyer of Collinwood is transformed into a pulsating disco, complete with a mirror ball and strobe lights and cage dancers.

The entire population of Collinsport turns out for the party, including four guests making a return to Collinwood Manor after a long absence: Jonathan Frid, Lara Parker, Kathryn Leigh Scott, and David Selby, all favorite cast members from the series. “It was such a kick to have them there,” Burton states. “Everyone wanted their photo taken with them. Just to have them come bless the set, so to speak, seemed appropriate.”

The Happening also features a live performance by rock legend Alice Cooper, who turns out not to be the kind of “Alice” that Barnabas is expecting.

Burton says, “Alice Cooper was very much of that period, and he just fit the tone of the film. The scary thing is, he looks exactly the same now as he did then. In fact, we had a copy of Rolling Stone with him on the cover from that time and I think he might actually look better now. It’s really, really strange,” he deadpans.

Cooper was happy to revisit the ’70s and to have the chance to work with Burton and Depp. “I’ve always been a fan of Tim’s,” he says. “He and I have kind of the same background; we enjoy all the same horror movies. And I’ve always admired Johnny as the man of 1,000 faces. I don’t know anyone who does that as well as he does.”

At The Happening, Cooper performs his hits “Ballad of Dwight Fry” and “No More Mr. Nice Guy.” Burton also incorporated other classic songs from the decade in the “Dark Shadows” soundtrack, including the Moody Blues’ “Knights in White Satin,” Donovan’s “Season of the Witch,” Curtis Mayfield’s “Superfly,” Elton John’s “Crocodile Rock,” and the Carpenters’ “Top of the World.”

“It’s an amazing collection of music,” Zanuck says. “Danny Elfman composed a terrific score, and the source pieces played an equally crucial role. They help establish the time frame and also express the feeling Tim wanted to convey.”

Danny Elfman expands, “I knew that the bigger, dramatic scenes would be underscored in a rather theatrical manner, but the real treat was tapping into the retro
musical palette Tim had imagined. He wanted a sound that was evocative of both the original TV series, as well as `70s-era horror films. For that we kept it minimal, eerie, and atmospheric, with only electronics and a few solo instruments carrying the melodies.”

“Welcome to Collinwood. You’ll have to imagine us on a better day.”

The sets and costumes in “Dark Shadows” transition between two different centuries, with most of them being accomplished practically instead of with visual effects. Burton comments, “After working on ‘Alice in Wonderland,’ on green screen, it was nice to work with physical sets again. Feeling the textures of the rooms were important, not just for me but for the actors.”

Production designer Rick Heinrichs attests, “Tim is always talking about the feeling of the movie, and speaks in terms of emotional elements. It’s as if he’s talking about one of his characters.”

At the center of the story are the vestiges of the Collins family empire: the town of Collinsport and the ancestral home of Collinwood. Both sets were daunting not just in terms of scale but because each would be required to go through numerous metamorphoses over the course of the film.

“First we see Collinsport as a virgin shoreline of Maine, being discovered by the Collins family. Later we see its development into a bustling town and fishing concern,” explains Heinrichs. “We watch the Collinwood mansion raised at the height of the family’s power, then in a state of decay two centuries later, and then we see it brought back to life after its renovation. It was especially challenging because some days you’re shooting 1972, and some days you’re shooting the 1750s.”

For Collinsport, the filmmakers’ initial thought was to find an existing fishing village either in the UK or Maine itself. Heinrichs says, “We looked at photographs; we scouted around the UK., but it was clear there wasn’t a coastal village that would give us what we needed. There were so many very specific aesthetics to it, I realized we were going to have to build this.”
Heinrichs and his team constructed Collinsport, circa 1972, from scratch on the backlot at Pinewood Studios, utilizing the studios’ massive paddock tank and pre-existing green screen. “It allowed us to have exactly what we wanted in a very controlled situation,” he says.

A key component in the design of Collinsport was the two opposing canneries: Angel Bay, a collection of red and white wooden buildings on one side of the harbor, directly across the water from the dilapidated Collins Cannery, which we see restored over the course of the film.

The cannery buildings were not empty facades; they had working equipment that was obtained from actual canning companies. The offices of Angel Bay were built at Pinewood, including Angie’s personal office, which showcases portraits of Bouchard women through the ages…all noticeably with the same likeness. The office was also the site of a particularly physical encounter between Barnabas and Angelique.

The actors worked with stunt coordinator Eunice Huthart for the sequence, which required them to wear wire harnesses that enabled them to spin though the air. Eva Green admits, “Being on wires is not my favorite thing because I’m afraid of heights. But I would do anything for Tim.”

Away from the water, were a series of streets with a variety of shops and buildings, including The Blue Whale Tavern, an appliance store, nautical supply shops, clothing stores, a Lobster Shack, a taxidermist, and even a movie theatre, showing, variously, “Deliverance,” “A Clockwork Orange,” and “Super Fly.”

“It was extraordinary,” Michelle Pfeiffer recalls. “I could imagine staying there for a couple of days in a bed and breakfast. Truly, that was one of the most impressive sets I’ve ever seen.”

Graham King agrees. “The world Rick and his team realized on that backlot was phenomenal, right down to the smallest detail. Walking through the streets, it just transported you to that time and place. It felt completely real.”

High on a hill overlooking the town sits Collinwood Manor. In designing the exterior of the mansion, Burton and Heinrichs took inspiration from the one in the TV series, a real house in Newport, Rhode Island. Burton notes, “Overall, our house is grander, but it definitely evokes the original.”
“We had to develop the Manor for our own purposes,” Heinrichs adds. “However, fans of the show will notice certain nods to the architecture of the original, in particular the central turret. The house had to express all of the elements of creepiness, combined with old world charm and faded glory.”

A single-story facade of Collinwood was built in a pine forest in Bourne Woods, Surrey, complete with courtyard and water fountain, as well as an exterior wall running 300 feet in length. “We wanted the kind of scope to the manor that you get by shooting on the location,” Heinrichs asserts. “It was a bit of a challenge, but was well worth it, given the fact we were able to show such a vast amount of set. The rest of it was extended with visual effects.”

In addition to the one-story high structure, a complete Collinwood Manor was constructed as a one-third scale “miniature,” measuring 33 feet in height.

All the interiors were constructed on soundstages at Pinewood. “We wanted it to feel like a grand house fallen on hard times,” Heinrichs suggests. “To achieve that we did a great deal of detail carving within the house. The first time Barnabas enters, he’s caressing the sculptures and touching things and commenting on the fine craftsmanship that went into it. So to live up to his words, we put a lot of effort into creating a beautiful and richly detailed environment for him.”

Given Collinwood’s proximity to the sea and the family’s background in fishing, Heinrichs designed the mansion, inside and out, to reflect that maritime heritage, with fish, mermaids, and ocean motifs present throughout the house and its furnishings, including seahorses in the fireplace along with statues of Neptune and his nautical ilk.

One major interior set was the Grand Foyer, which featured a wave-like tile pattern on the floor, a magnificent crystal chandelier, and half a dozen painted portraits of the Collins family down the centuries, including Barnabas and his parents.

“It was a space that had to say a certain number of things about the family, giving us a sense of rich detail and a sense of drama,” Heinrichs emphasizes. “When we first meet Elizabeth she appears at the top of the stairs, silhouetted by the huge window behind her. It’s a very theatrical entrance, and the whole back of the set was designed around that concept.”
One room at Collinwood features a hidden vault, known only to Barnabas, accessible via a secret entrance hidden behind the fireplace in the drawing room which actually worked. At the push of a button, the mantle shifts and the fireplace moves back as the hearth stones sink, forming steps down to the passageway below.

Heinrichs also designed various bedroom sets, including a hexagonal-shaped one for Carolyn with shag pile carpet and purple walls lined with posters of artists like Iggy Pop, Jimi Hendrix, Janice Joplin, T. Rex and Alice Cooper. The designer illustrates, “Each room had to say something about the characters inhabiting it. I wanted Carolyn’s bedroom to feel elevated because that was a place a teenager would want to go. It felt right that she was at the top of the turret, central to the entrance of the house.”

Chloë Grace Moretz remembers, “I came in one day and Tim asked, ‘Do you want to go see your room?’ I walked up the stairs and it’s this amazing attic, with wooden purple beams, yellow shag carpet, bean bags and a record player and all this amazing stuff. I wanted to live there.”

Visually, Burton wanted “Dark Shadows” to reflect the decade in which it’s set, and showed director of photography Bruno Delbonnel several classic vampire movies from the period. Burton says, “We talked about the look of them, the feel of the color scheme. I really enjoyed working with Bruno. He was always trying to go from a character standpoint, and not only from a look standpoint.”

When it came to dressing and styling two centuries of fashion, Burton called upon costume designer Colleen Atwood. “I’ve worked with Colleen many times,” says Burton. “For me, she is a real artist, in the sense she tries to get into the character, whether she’s doing a complete fantasy or tapping into reality. We were trying to be true to the spirit of what the costumes were, without treating them like a joke, because the fashion is extreme. Again, it was very important because it’s all through Barnabas’ eyes, and you wanted to be able to feel the textures and get the style of that era as strongly as you can.”

Atwood says, “I started first with the 18th-century research because it takes longer to find the materials. Then I overlaid the two periods to find similarities between them, and incorporated things from both to make it work.”
“Colleen’s approach to every character was right on the money,” states Depp. “The second you put on the costume, you stand differently. I found the character on a whole other level once the wardrobe came into play.”

In designing Barnabas’ costumes, Atwood was keen to carry the resplendent, Goth feel of his 18th-century attire in his ‘70s wardrobe. “I wanted to retain the elegance of the earlier times,” she expounds. “Barnabas’ cape coat is a nod to the character’s coat from the original series, but I changed it up a little. It’s a stronger silhouette.”

For the spirit of Josette, Atwood designed a dress that was a replica of an 18th-century costume, made from nylon printed with a layer of aluminum and adorned with ribbons that fluttered in the wind. It also turned out to look great underwater, which was important because, to create a ghostly quality, Burton shot Heathcote in the underwater tank at Pinewood. The visual effects team then removed the water.

Atwood reveals, “We made the costume way before we knew it was going to end up submerged. I knew light played amazing on it and it looked cool in the wind, but it’s serendipitous that it also worked in water.”

For the 20th-century Angelique, Atwood wanted to reflect the strength of the character and took inspiration from a line in the script that described her as having “stepped out of a Virginia Slims ad.” She notes, “I stuck fairly close to that, designing for a modern woman even though she was an old soul. Her clothes were tailored, very operable in a man’s world and also strong in shape. They’re sexy, but tailored sexy.”

For some of the cast, the ‘70s fashions were a return to the good old days. “I grew up in the 1970s, so the costumes were incredibly nostalgic,” says Jackie Earle Haley. “I’m all for it if anybody wants to bring bellbottoms back.”

The production was nostalgic for a number of the filmmakers and cast, especially those who have fond memories of the film’s roots.

David Kennedy attests, “They pay homage to the series, but at the same time, they put together something totally original.”

“It was done with great respect for the series and for Dan Curtis,” Depp affirms. “I hope die-hard fans will love it because you don’t get more die-hard than myself, Michelle or Tim.”
Burton reflects, “I wanted to straddle the line between the old and the new to concoct something fun for both generations. Times have changed, but I think these characters are timeless.”

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ABOUT THE CAST

JOHNNY DEPP (Barnabas Collins / Producer) is an award-winning actor who is also producing under the banner of his company, infinitum nihil.

A three-time Academy Award® nominee in the category of Best Actor, Depp was honored with his first Oscar® nomination for his work in Gore Verbinski’s 2003 blockbuster “Pirates of the Caribbean: The Curse of the Black Pearl,” which launched the hugely successful film franchise. He also won a Screen Actors Guild (SAG) Award® and an Empire Award and garnered Golden Globe and BAFTA Award nominations for his creation of Captain Jack Sparrow, who became an instant screen classic. Depp went on to reprise the role in “Pirates of the Caribbean: Dead Man’s Chest,” earning another Golden Globe nomination; “Pirates of the Caribbean: At World’s End”; and, most recently, “Pirates of the Caribbean: On Stranger Tides.”

Depp’s second Oscar® nomination came for his performance in Marc Forster’s acclaimed 2004 drama “Finding Neverland.” Additionally, he received Golden Globe, BAFTA Award and SAG Award® nominations for his portrayal of Peter Pan author James Barrie in the film.

Depp earned his latest Oscar® nod for his work in “Sweeney Todd: The Demon Barber of Fleet Street,” director Tim Burton’s 2007 screen adaptation of the Stephen Sondheim musical. For his performance in the film’s title role, Depp also won a Golden Globe for Best Actor in a Motion Picture – Comedy or Musical.

“Dark Shadows” marks Depp’s eighth collaboration with Burton, which began with the actor’s Golden Globe-nominated performance in the 1990 feature “Edward Scissorhands.” He subsequently earned Golden Globe nominations for his work under Burton’s direction in “Ed Wood,” for which he won a London Film Critics’ Circle Award, “Charlie and the Chocolate Factory” and “Alice in Wonderland,” and he also lent his voice to Burton’s animated hit “Corpse Bride.”

Depp began his performing career as a musician, before segueing to acting. He made his feature film debut in the horror hit “A Nightmare on Elm Street,” followed by Oliver Stone’s Oscar®-winning war drama “Platoon.” In 1987, he landed his breakout
role on the hit television show “21 Jump Street.” After starring in the series for four seasons, Depp returned to the big screen in John Waters’ “Cry-Baby.”

His early film work also includes “Benny & Joon,” gaining a Golden Globe nomination; Lasse Hallström’s “What’s Eating Gilbert Grape”; “Don Juan DeMarco,” with Marlon Brando; Mike Newell’s “Donnie Brasco”; and Terry Gilliam’s “Fear and Loathing in Las Vegas.” In 1997, Depp made his writing and directing debut with “The Brave,” in which he also starred with Brando.

Depp’s long list of credits also includes such diverse films as Lasse Hallström’s “Chocolat,” for which he was Golden Globe-nominated; the Hughes brothers’ “From Hell”; Robert Rodriguez’s “Once Upon a Time in Mexico”; Michael Mann’s “Public Enemies”; “The Tourist,” earning another Golden Globe nomination; and “The Rum Diary,” which he also produced. In addition, he voiced the title character in 2011’s Oscar®-winning animated feature “Rango,” directed by Gore Verbinski, and was one of the producers on the Oscar®-nominated “Hugo.”

He is currently reunited with Verbinski, who is directing him in the Western “The Lone Ranger,” in which Depp stars as Tonto opposite Armie Hammer as the title character.

MICHELLE PFEIFFER (Elizabeth Collins Stoddard) has received numerous honors for her work on the big screen, including three Academy Award® nominations. Her first Oscar® nomination, for Best Supporting Actress, came in 1989 for her portrayal of the long-suffering Madame de Tourvel in the Stephen Frears-directed period drama “Dangerous Liaisons,” also winning a BAFTA Award in the same category.

The following year, Pfeiffer earned Oscar® and BAFTA Award nominations and won a Golden Globe Award, all for Best Actress, for her performance as sexy chanteuse Susie Diamond in “The Fabulous Baker Boys,” opposite Jeff and Beau Bridges. For her role in that film, Pfeiffer was also named Best Actress by a number of critics groups, including the New York, Los Angeles and Chicago Film Critics, the National Board of Review and the National Society of Film Critics.

Pfeiffer received another Best Actress Oscar® nod, as well as another Golden Globe nomination, for her work as Dallas housewife Lurene Hallett in “Love Field.” In
addition, she has received Golden Globe nominations, all for Best Actress, for her performances in “The Age of Innocence,” “Frankie and Johnny,” “The Russia House” and “Married to the Mob.”

She was also recognized by her peers with a Screen Actors Guild (SAG) Award® nomination for Outstanding Supporting Actress for her role in “White Oleander.” She later shared in a SAG Award® nomination for Outstanding Motion Picture Cast, as part of the ensemble of the 2007 hit musical “Hairspray.”

Later this summer Pfeiffer stars in the drama “People Like Us,” directed by Alex Kurtzman. Her recent film credits also include Garry Marshall’s all-star ensemble comedy “New Year’s Eve”; “Cheri,” which reunited her with Stephen Frears; and the epic fantasy “Stardust,” with Claire Danes, Robert De Niro, Sienna Miller, Rupert Everett and Ricky Gervais.


HELENA BONHAM CARTER (Dr. Julia Hoffman), a two-time Academy Award® nominee, earned her latest Oscar® nod for her performance in 2010’s true-life drama “The King’s Speech,” directed by Tom Hooper. Her portrayal of Elizabeth, the wife of King George VI, also brought her Golden Globe and Screen Actors Guild (SAG) Award® nominations, and won BAFTA and British Independent Film Awards. Additionally, the stars of “The King’s Speech” won a SAG Award® for Outstanding Motion Picture Cast.
She was honored with her first Oscar® nod, as well as Golden Globe, BAFTA Award and SAG Award® nominations for her work in the 1997 romantic period drama “The Wings of the Dove,” based on the novel by Henry James. For her performance in that film, she also won Best Actress Awards from a number of critics’ organizations, including the Los Angeles Film Critics, Broadcast Film Critics, National Board of Review and London Film Critics’ Circle.

Bonham Carter also garnered a Golden Globe nomination and won an Evening Standard British Film Award for Best Actress for her performance as Mrs. Lovett in Tim Burton’s 2009 screen adaptation of the Stephen Sondheim musical “Sweeney Todd: The Demon Barber of Fleet Street,” opposite Johnny Depp in the title role. In 2010, she re-teamed with Burton and Depp for the fantastical adventure hit “Alice in Wonderland.”

In 2011, Bonham Carter appeared as the evil Bellatrix Lestrange in the blockbuster “Harry Potter and the Deathly Hallows – Part 2,” reprising the role she played in “Harry Potter and the Order of the Phoenix,” “Harry Potter and the Half-Blood Prince” and “Harry Potter and the Deathly Hallows – Part 1.”

Bonham Carter next stars in Tom Hooper’s big-screen adaptation of the musical “Les Misérables,” playing the duplicitous Madame Thénardier. She is also filming a starring role in Gore Verbinski’s actioner “The Lone Ranger,” with Johnny Depp and Armie Hammer.

Bonham Carter made her feature film debut in 1986 in the title role of Trevor Nunn’s historical biopic “Lady Jane.” She had barely wrapped production on that film when director James Ivory offered her the lead in “A Room with a View,” based on the book by E.M. Forster. She went on to receive acclaim in two more screen adaptations of Forster novels: Charles Sturridge’s “Where Angels Fear to Tread” and James Ivory’s “Howard’s End,” for which she earned her first BAFTA Award nomination. Her early film work also includes Franco Zeffirelli’s “Hamlet,” opposite Mel Gibson; “Mary Shelley’s Frankenstein,” directed by and starring Kenneth Branagh; Woody Allen’s “Mighty Aphrodite”; and “Twelfth Night,” reuniting her with Trevor Nunn.

She went on to star in David Fincher’s “Fight Club,” with Brad Pitt and Edward Norton; the Tim Burton-directed films “Big Fish,” “Planet of the Apes” and “Charlie and the Chocolate Factory”; and the actioner “Terminator Salvation,” directed by McG.
In addition, she has starred in such independent features as “Novocaine,” “The Heart of Me,” “Till Human Voices Wake Us” and “Conversations with Other Women.” She also lent her voice to the animated features “Carnivale”; Burton’s “Corpse Bride,” in the title role; and the Oscar®-winning “Wallace & Gromit in The Curse of the Were-Rabbit.”

On the small screen, Bonham Carter earned both Emmy and Golden Globe Award nominations for her performances in the telefilm “Live from Baghdad” and the miniseries “Merlin,” and a Golden Globe nomination for her portrayal of Marina Oswald in the miniseries “Fatal Deception: Mrs. Lee Harvey Oswald.” She also starred as Anne Boleyn in the British miniseries “Henry VIII,” and as the mother of seven children, including four autistic sons, in the BBC telefilm “Magnificent 7.” More recently, she starred in the BBC biopic “Enid,” playing renowned children’s storyteller Enid Blyton.

Bonham Carter’s stage credits include productions of “The Woman in White,” “The Chalk Garden,” “The House of Bernarda Alba” and “Trelawny of the Wells,” to name a few.

**EVA GREEN** (Angélique Bouchard) has earned international praise for her work in both blockbuster releases and diverse independent films. Upcoming, she is set to star in another chapter of the “300” saga, to be directed by Noam Murro.

Green made her film debut in 2003 in Bernardo Bertolucci’s drama “The Dreamers,” earning a European Film Award nomination for Best Actress for her performance. She followed with a starring role in the French film “Arsène Lupin,” before Ridley Scott cast her in his epic worldwide hit “Kingdom of Heaven,” opposite Orlando Bloom.

In 2006, she starred in the James Bond blockbuster “Casino Royale,” directed by Martin Campbell and introducing Daniel Craig as the new Agent 007. For her performance as the brilliant and beautiful Vesper Lynd, Green won a BAFTA Award and an Empire Award.

Green then starred as Serafina Pekkala, the queen of the witches, in Chris Weitz’s fantasy adventure “The Golden Compass.” She has since starred in the indie features
“Franklyn,” “Cracks,” “Womb,” and, most recently, “Perfect Sense,” which premiered at the 2011 Sundance Film Festival.

On the small screen, Green stars as Morgan in “Camelot,” a new adaptation of the classic Arthurian legend on Starz, also starring Joseph Fiennes as Merlin and Jamie Campbell Bower as King Arthur.

Born in France, Green trained in Paris and London, and also studied at the prestigious Tisch School of the Arts at New York University. Returning to Paris, she began her acting career on the stage, starring in “Turcaret,” directed by Gerard Deshartes, and “Jalousie en Trios Fax,” directed by Didier Long, for which she was nominated for a Molière Award.

**JONNY LEE MILLER** (Roger Collins) has been recognized for his work in feature films, on television and on the stage. In 2011, Miller starred in the world premiere of “Frankenstein,” a new play based on Mary Shelley’s classic story, presented at London’s National Theatre under the direction of Danny Boyle. Miller won an Olivier and Evening Standard Awards for his performance in the play, shared with Benedict Cumberbatch with whom he alternated in the roles of Victor Frankenstein and the monster.

Later this year, he stars in Neil Jordan’s vampire thriller “Byzantium,” with Gemma Arterton and Saoirse Ronan. He has also been set to star as Sherlock Holmes in the CBS telefilm/pilot “Elementary,” a contemporary take on the famous detective, with Lucy Liu as Watson.

Miller first gained international attention with his performance as the drug-addicted punk Sick Boy in Danny Boyle’s drama “Trainspotting,” with Ewan McGregor. He more recently starred in the true-life drama “The Flying Scotsman,” receiving Scottish BAFTA Award and London Film Critics’ Circle Award nominations for his portrayal of the innovative but troubled racing cyclist Graeme Obree. His additional film credits include Alan Rudolph’s “Afterglow,” Gillies MacKinnon’s “Behind the Lines,” “Plunkett & Maclean,” “Mansfield Park,” Woody Allen’s “Melinda and Melinda,” and “Æon Flux.” He also starred in the independent film “Endgame,” which
screened at film festivals before airing on PBS, earning an Emmy nomination for Outstanding Made for Television Movie.

On television, Miller had a memorable multi-episode arc on Showtime’s hit series “Dexter,” and shared in a Screen Actors Guild Award® nomination as a member of the show’s 2010 cast. He also starred for two seasons in the title role of the critically acclaimed ABC television series “Eli Stone.” His other television work includes the miniseries “Dead Man’s Walk,” based on the Larry McMurtry novel, and such BBC projects as the four-part adaptation of Jane Austen’s “Emma,” the miniseries “Canterbury Tales,” and the telefilm “Byron,” in the role of Lord Byron.

Miller made his Broadway debut in 2009 in “After Miss Julie,” opposite Sienna Miller. His recent theatre work also includes the 2005 West End production of “Someone Who’ll Watch Over Me.”

CHLOÉ GRACE MORETZ (Carolyn Stoddard) has emerged as one of the film industry’s most sought-after young actresses. Last year, she starred in the award-winning fantasy adventure “Hugo,” directed by Martin Scorsese, winning a People’s Choice Award in the category of Favorite Movie Actress Under 25. In addition, the National Association of Theatre Owners just named her the Female Star of Tomorrow Award, presented at the 2012 CinemaCon.

In 2010, Moretz starred in three very different films, including Matthew Vaughn’s hit actioner “Kick-Ass,” based on the comic book by Mark Millar, and also starring Nicolas Cage. For her performance as the ferocious Hit-Girl, whose toughness belies her young age, Moretz won two MTV Movie Awards, for Best Breakout Star and Biggest Badass Star. She was also nominated for dual Critics’ Choice Awards for Best Young Actor, for her role in “Kick-Ass,” as well as for her performance as a young vampire in the thriller “Let Me In,” written and directed by Matt Reeves. In addition, Moretz won an Empire Award for Best Newcomer, recognizing her work in both films. She was also seen that year in the family comedy “Diary of a Wimpy Kid,” adapted from Jeff Kinney’s popular children’s book series.

Moretz began her career at the age of five in New York City, appearing as a model in many print outlets and national television commercials. When she was six years
old, she moved with family to Los Angeles, and soon after landed a recurring role on the CBS series “The Guardian,” with Simon Baker. She made her film debut in the 2005 independent film “The Heart of the Beholder.”

Immediately following, she won her first major film role in Michael Bay’s remake of “The Amityville Horror,” in which she played the youngest member of the terrorized Lutz family, with Ryan Reynolds. Moretz’s additional film credits include the horror thrillers “The Eye” and “Not Forgotten,” and the acclaimed independent film “(500) Days of Summer,” playing the little sister of Joseph Gordon-Levitt’s character. She also voiced the role of Young Penny in the animated feature “Bolt.”

Moretz has a number of films upcoming, including the indie film “Hick,” in which she stars with Blake Lively, Juliette Lewis and Alec Baldwin; the anthology film “Movie 43,” as part of an all-star cast; and the remake of the classic Stephen King thriller “Carrie,” in which she will play the title role.

**JACKIE EARLE HALEY** (Willie Loomis) has had one of the most interesting career trajectories in the industry. He started out as a successful child actor before virtually disappearing from Hollywood. After 15 years, he made an almost unprecedented comeback in back-to-back 2006 feature releases: Steven Zaillian’s “All the King’s Men” and Todd Field’s controversial drama “Little Children.” Haley’s courageous performance as convicted sex offender Ronnie McGorvey in the latter brought him numerous accolades, culminating in an Academy Award® nomination for Best Supporting Actor. He was also honored with a Screen Actors Guild Award® nomination and won Best Supporting Actor awards from several critics groups, including the New York Film Critics Circle and the Chicago Film Critics Association.

Haley then appeared in the Will Ferrell basketball comedy “Semi-Pro.” In 2009, he joined the ensemble cast of “Watchmen,” Zack Snyder’s ambitious film adaptation of the seminal graphic novel, earning acclaim from critics and fans alike for his portrayal of the enigmatic Rorschach.

The following year, Haley co-starred with Leonardo DiCaprio in the dramatic thriller “Shutter Island,” directed by Martin Scorsese. Also in 2010, Haley took on the role of the monstrously terrifying killer Freddy Krueger in the reimagining of the horror
classic “A Nightmare on Elm Street.” On television, Haley starred for two seasons on FOX’s action series “Human Target.”

Haley first came to fame in the mid-1970s with his scene-stealing performance as Kelly Leak, the cigarette-smoking, motorcycle-riding hellion, in Michael Ritchie’s comedy hit “The Bad News Bears,” reprising his role in two sequels. He again won praise from critics and audiences for his role as the romantic but short-tempered Moocher in Peter Yates’ Oscar®-winning 1979 sleeper hit “Breaking Away.” In 1983, Haley played the sex-obsessed Dave in Curtis Hanson’s “Losin’ It,” with Tom Cruise. That same year, he made his Broadway debut, starring in John Byrne’s play “Slab Boys,” with Sean Penn, Kevin Bacon, and Val Kilmer.

When the transition to more adult roles proved difficult, Haley turned his focus to directing. He began helming industrial videos, which eventually led to commercials. He had been off the screen for more than a decade when, in 2004, Steven Zaillian tracked him down for the role of Sugar Boy in “All the King’s Men.” That, combined with his work in “Little Children,” resulted in the resurgence of his acting career.


BELLA HEATHCOTE (Victoria Winters / Josette DuPres) is a young Australian actress who is quickly gaining worldwide attention. Following “Dark Shadows,” she stars this fall in the feature “Not Fade Away,” a drama set in 1960s suburban New Jersey, which follows a group of friends who form a rock band and try to make it big. The film was written and directed by David Chase.

In 2010, Heathcote was honored with the prestigious Heath Ledger Scholarship Award for her performance in the Australian war epic “Beneath Hill 60.” She then moved to Los Angeles to further pursue her acting career and has since been working non-stop.

In 2011, Heathcote was seen in Andrew Niccol’s sci-fi thriller “In Time,” starring Amanda Seyfried and Justin Timberlake. She had earlier made her feature film debut in the 2008 film “Acolytes,” and is also well known for her starring role on the Australian television series “Neighbours.”
**GULLY McGrath** (David Collins) was most recently seen in Martin Scorsese’s fantasy adventure “Hugo,” which marked his major feature film debut.

A native of Australia, he previously appeared in the short film “The Wake,” which was selected to screen at the 2010 Tribeca Film Festival.

On the stage, McGrath starred opposite Guy Pearce in the play “Poor Boy,” at the prestigious Melbourne Theatre Company.

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**ABOUT THE FILMMAKERS**

**TIM BURTON** (Director), widely regarded as one of the cinema’s most imaginative filmmakers, has enjoyed great success in both the live-action and animation arenas.

In 2010, he directed “Alice in Wonderland,” an epic fantasy based on the classic story by Lewis Carroll, and starring Johnny Depp, Helena Bonham Carter, Anne Hathaway, and Mia Wasikowska in the title role. The film earned more than a billion dollars at the worldwide box office, making it the second-highest-grossing release of 2010. “Alice in Wonderland” also received a Golden Globe nomination for Best Picture – Musical or Comedy, and won two Academy Awards®, for Best Art Direction and Best Costume Design.

Burton was previously honored with an Academy Award® nomination for Best Animated Feature for the 2005 stop-motion film “Corpse Bride,” which he directed and produced. He earlier received BAFTA Award and Critics’ Choice Award nominations for Best Director for the acclaimed fantasy drama “Big Fish.”

More recently, Burton won a National Board of Review Award and garnered Golden Globe and Critics’ Choice Award nominations for his directing work on “Sweeney Todd: The Demon Barber of Fleet Street,” which also won the Golden Globe
for Best Film – Musical or Comedy. Depp earned an Oscar® nomination for his performance in the title role of Burton’s 2007 film adaptation of the Stephen Sondheim musical thriller, also starring Bonham Carter and Alan Rickman.

Currently, Burton is completing work on the animated film “Frankenweenie,” slated to open in October 2012. Burton wrote and produced and is directing the feature, based on a 1984 animated short of the same name that he created early in his career. Upcoming, he is also a producer on the fantasy horror thriller “Abraham Lincoln: Vampire Hunter,” opening this summer, and “Big Eyes,” a drama about painter Margaret Keene, starring Reese Witherspoon and Ryan Reynolds.

Burton began his film career in animation, and, in 1982, directed the stop-motion animated short “Vincent,” narrated by Vincent Price, which was an award winner on the film festival circuit. He made his feature film directorial debut in 1985 with the hit comedy “Pee-wee’s Big Adventure.”

In 1988, Burton helmed the inventive comedy hit “Beetlejuice,” starring Michael Keaton as the title character. He then reteamed with Keaton on the action blockbusters “Batman,” which became the top-grossing film of 1989 and also starred Jack Nicholson as the Joker, and “Batman Returns,” also starring Michelle Pfeiffer and Danny DeVito.

In 1990, Burton directed, co-wrote and produced the romantic fantasy “Edward Scissorhands,” which was acclaimed by both critics and audiences. The film also marked the start of his successful cinematic partnership with Johnny Depp, who delivered a poignant performance in the title role. Their subsequent collaborations include the Burton-directed films “Ed Wood,” also starring Martin Landau in an Oscar®-winning portrayal of Bela Lugosi; “Sleepy Hollow,” adapted from the classic tale by Washington Irving; and the 2005 worldwide smash “Charlie and the Chocolate Factory,” which was based on Roald Dahl’s beloved book and grossed more than $470 million worldwide.

Burton’s additional directing credits include the all-star sci-fi comedy “Mars Attacks!,” which he also produced, and the 2001 remake of “Planet of the Apes,” which marked his first collaboration with producer Richard Zanuck.

Burton also conceived and produced the stop-motion animated feature “The Nightmare Before Christmas,” which remains an enduring holiday favorite. In addition,
he has produced such films as “Cabin Boy,” “Batman Forever,” and the animated features “James and the Giant Peach” and “9.”

In 2010, the filmmaker released *The Art of Tim Burton*, a 430-page book comprising more than 40 years of his personal and project artwork. In November of that year, the Museum of Modern Art (MoMA) opened an extensive exhibit of his work, which went on to tour in Melbourne, Australia, and Toronto, Canada. It opened at the Los Angeles County Museum of Art (LACMA) in May 2011 and continues its tour in Paris, France this year.

**SETH GRAHAME-SMITH** (Screenplay / Story) is well known as the author of the *New York Times* best-selling novels *Pride and Prejudice and Zombies* and *Abraham Lincoln: Vampire Hunter*. He recently adapted the latter for a film version, produced by Tim Burton and slated for release this summer. *Pride and Prejudice and Zombies* is also being made into a feature film, which Grahame-Smith is scripting.

Grahame-Smith most recently published *Unholy Night*, a thrilling adventure surrounding the three wise men of the nativity, which he plans to adapt for the screen.

Grahame-Smith and David Katzenberg formed a production company KatzSmith, which is currently developing a diverse slate of new projects for film and television. They co-created, wrote and executive produced “The Hard Times of RJ Berger,” a coming-of-age scripted television comedy for MTV.

Grahame-Smith and Katzenberg met while working in Digital Media at CBS. They were both independently hired to write and produce on “Clark and Michael,” starring Michael Cera and Clark Duke and have been collaborating ever since.

**JOHN AUGUST** (Story) has previously collaborated with Tim Burton as a screenwriter on the director’s films “Corpse Bride,” “Charlie and the Chocolate Factory,” and “Big Fish,” for which he earned BAFTA Award and Critics’ Choice Award nominations for Best Adapted Screenplay. He also wrote the screenplay for Burton’s upcoming 3-D stop-motion film “Frankenweenie,” based on Burton’s 1984 short and slated for release in October 2012.
His other screenwriting credits include “Go,” “Charlie’s Angels,” “Charlie’s Angels: Full Throttle,” and the animated film “Titan AE.” August made his feature film directorial debut on “The Nines,” starring Ryan Reynolds, Melissa McCarthy, Hope Davis and Elle Fanning, which premiered at the 2007 Sundance Film Festival. He previously wrote and co-produced the indie film “Go,” which at the 1999 Sundance Film Festival.

For television, August created the series “D.C.” for The WB, along with pilots for other studios. He is also a frequent advisor to the Sundance Screenwriters Lab and runs johnaugust.com, a website aimed at helping budding screenwriters.

Born and raised in Boulder, Colorado, August earned a degree in journalism from Drake University in Iowa and an MFA in film from the Peter Stark program at the University of Southern California.

**RICHARD D. ZANUCK** (Producer) is regarded as one of the film industry’s most progressive and distinguished leaders for more than five decades. He has been recognized with awards and tributes for his achievements as a filmmaker and as a studio executive, and has been responsible for some of Hollywood’s biggest hits.

“Dark Shadows” marks Zanuck’s sixth collaboration with Tim Burton. He recently served as a producer on Burton’s blockbuster film “Alice in Wonderland,” a re-imagining of the classic tale by Lewis Carroll, which grossed more than a billion dollars worldwide. Zanuck previously teamed with the director on “Sweeney Todd: The Demon Barber of Fleet Street,” “Charlie and the Chocolate Factory,” “Big Fish,” and the re-imagining of the sci-fi classic “Planet of the Apes.”

Zanuck’s other recent credits include the 2010 epic remake of “Clash of the Titans” and the comedy “Yes Man,” starring Jim Carrey.

In 1991, the Academy of Motion Picture Arts and Sciences honored Zanuck, along with his longtime partner David Brown, with the prestigious Irving G. Thalberg Memorial Award for their body of work reflecting a consistently high quality of motion picture production. For Zanuck, it was not only a personal tribute, but also an industry milestone, as Richard and his father, the legendary Darryl F. Zanuck, are the only father and son ever to win the Thalberg Award.
One year earlier, Zanuck, together with his wife, Lili Fini Zanuck, won an Academy Award® as the producers of the 1989 Best Picture winner “Driving Miss Daisy,” which was nominated for nine Oscars® and won a total of four. His Best Picture Oscar® win set another industry precedent, making Richard and Darryl Zanuck the only father and son both to win Best Picture Oscars®. For “Driving Miss Daisy,” Richard and Lili Fini Zanuck also won the Golden Globe and National Board of Review Award for Best Picture, and Producer of the Year honors from the Producers Guild of America.

Zanuck forged his successful career on a solid foundation, which began in his formative years during his father’s tenure as Chairman of Twentieth Century Fox. After graduation from Stanford University and military service as a lieutenant in the Army, the younger Zanuck began his own career as a story and production assistant on the Fox films “Island in the Sun” and “The Sun Also Rises.” At 24 years old, he made his producing debut with the film “Compulsion,” which screened at the 1959 Cannes Film Festival, where it won Best Actor Awards for its stars Orson Welles, Dean Stockwell and Bradford Dillman. Zanuck went on to produce “Sanctuary,” based on William Faulkner’s novel, and “The Chapman Report,” directed by George Cukor.

In 1962, at the age of 28, Zanuck was named President of Twentieth Century Fox, making him the then-youngest studio chief in Hollywood history. During his eight years at the studio’s helm, Fox amassed an unprecedented 159 Oscar® nominations and numerous wins, including three Academy Awards® for Best Picture for “The Sound of Music,” “Patton” and “The French Connection.” The studio’s other successes included “Butch Cassidy and the Sundance Kid,” “M*A*S*H” and the original “Planet of the Apes” franchise, to name only a few.

Zanuck subsequently took over the post of Executive Vice President at Warner Bros., where he and soon-to-be partner David Brown oversaw the production of such box office hits as “The Exorcist” and “Blazing Saddles.”

With the formation of the Zanuck/Brown Company in 1971, one of the motion picture industry’s most influential and successful independent production entities was born. Over the next 15 years, the Zanuck/Brown Company was responsible for such critical and box office hits as Steven Spielberg’s directorial debut feature, “The Sugarland Express”; Spielberg’s next film, “Jaws,” a triple Oscar® winner and Best Picture nominee
and the first film ever to break the $100 million mark; “The Sting,” winner of seven Oscars®, including Best Picture; and “The Verdict,” nominated for five Oscars®, also including Best Picture. With Lili Fini Zanuck, Zanuck/Brown also produced the double Oscar® winner “Cocoon,” and its sequel, “Cocoon: The Return.”

In 1988, Richard and Lili Fini Zanuck formed The Zanuck Company, whose debut film was “Driving Miss Daisy,” based on the Pulitzer Prize-winning play. The Zanuck Company went on to produce “Rush,” marking the directorial debut of Lili Fini Zanuck; “Rich in Love,” reuniting the filmmaking team behind “Driving Miss Daisy”; Walter Hill’s “Wild Bill,” starring Jeff Bridges; and the crime drama “Mulholland Falls.”


In 2000, Richard and Lili Zanuck produced the 72nd annual Academy Awards® presentation, which garnered nine Emmy nominations.

GRAHAM KING (Producer) is an Oscar®-winning producer, who has worked with some of the industry’s foremost talents on both major motion pictures and independent features. He is also a partner in GK Films, the company he founded with Tim Headington in 2007.

In 2011, King served as a producer on four very diverse films. He received Best Picture Oscar® and Golden Globe nominations, as a producer on Martin Scorsese’s acclaimed fantasy adventure “Hugo.” He also produced Gore Verbinski’s animated comedy “Rango,” featuring the voice of Johnny Depp in the title role, which won an Academy Award® for Best Animated Feature. That same year, he produced Angelina Jolie’s feature directorial debut, “In the Land of Blood and Honey,” which received a Golden Globe nomination for Best Foreign Language Film, and the independent drama “The Rum Diary,” starring Depp.

King previously won a Best Picture Oscar® as a producer on Scorsese’s 2006 crime drama “The Departed,” starring Leonardo DiCaprio, Matt Damon, Jack
Nicholson and Mark Wahlberg. The film won a total of four Academy Awards®, also including Best Director and Best Adapted Screenplay.

He received his first Best Picture Academy Award® nomination, and won a BAFTA Award, for his producing work on Scorsese’s widely praised Howard Hughes biopic “The Aviator,” starring DiCaprio. Additionally, he was honored by the Producers Guild of America (PGA) with a Golden Laurel Award as Producer of the Year.

Upcoming, King is an executive producer on the true-life drama “Argo,” directed by and starring Ben Affleck and slated to open on October 12, 2012, and the sci-fi actioner “World War Z,” starring Brad Pitt under the direction of Marc Forster, which is planned for a Summer 2013 release. He also has a number of projects in various stages of development that he will produce under the GK Films banner, including “Jersey Boys,” an untitled Freddie Mercury project, and “Little White Corvette,” to star Emma Stone.

King’s producing credits also include the romantic thriller “The Tourist,” pairing Johnny Depp and Angelina Jolie; Ben Affleck’s crime drama “The Town,” starring Affleck and Jeremy Renner; Martin Campbell’s thriller “Edge of Darkness,” starring Mel Gibson; the historical drama “The Young Victoria,” starring Emily Blunt; and the drama “Blood Diamond,” starring DiCaprio. In addition, he served as a co-executive producer on Scorsese’s Oscar-nominated epic drama “Gangs of New York,” starring DiCaprio, Daniel Day-Lewis and Cameron Diaz.

King was previously the President and CEO of Initial Entertainment Group, which he founded in 1995. During King’s tenure as President and CEO of Initial Entertainment Group, he served as an executive producer on such films as Steven Soderbergh’s Oscar-winning® ensemble drama “Traffic”; Michael Mann’s biographical drama “Ali,” starring Will Smith in the title role; and “The Dangerous Lives of Altar Boys,” produced by and starring Jodie Foster. King went on to executive produce the television miniseries “Traffic,” for which he received an Emmy Award nomination for Outstanding Miniseries.

A native of the United Kingdom, King moved to the United States in 1982 and was awarded an Order of the British Empire (OBE) in 2010.
CHRISTI DEMBROWSKI (Producer) is President of infinitum nihil, Johnny Depp’s film production company. She co-founded the company with Depp in 2004, and was instrumental in securing the company’s first-look deals with GK Films and Warner Bros. Pictures. During the past 20 years, she has been involved in many aspects of Depp’s life, career and business ventures. Infinitum nihil recently expanded into television, and Dembrowski also oversees a publishing company as well as a music label for Depp.


Dembrowski is also an executive producer on “Hugo,” based on the beloved novel by Brian Selznick, and produced with GK Films. Directed by Martin Scorsese, the film stars Sacha Baron Cohen and Ben Kingsley.

Upcoming projects on which Dembrowski is a producer include “The Thin Man,” which she and Depp are developing with Rob Marshall, who is attached to direct, and “The Night Stalker,” to be directed by Edgar Wright; as well as other projects currently in development.

DAVID KENNEDY (Producer) formed Fair Catch Productions, Inc. in 2007, after ten years as President of Dan Curtis Productions. He is currently developing a number of feature projects with Johnny Depp’s production company, infinitum nihil. Kennedy is also developing a longform television movie for HBO, entitled “Citizen Dick.”

Among his previous credits are Showtime’s Emmy-nominated movie “Our Fathers,” on which he served as executive producer, and CBS’s award-winning telefilm “Saving Milly.”

Kennedy was previously executive vice-president of television packaging at ICM. Among his clients were Robin Williams, Dr. Seuss, Eddie Murphy, and the Kennedy Center. He also played a key role in the sale of television landmarks “Saturday Night Live” and “The Kennedy Center Honors.”
He began his career at NBC Sports, where he produced his first TV special at the age of 22: the first live broadcast of the America’s Cup races.

Kennedy is a graduate of the University of Notre Dame.

**NIGEL GOSTELOW** (Executive Producer) has had a successful career in production, working in both feature films and television. He most recently served as an executive producer on Joe Johnston’s 2011 action adventure “Captain America: The First Avenger,” which marked his first film producing credit.

The year before, Gostelow had worked with Johnston as a unit production manager on “The Wolfman.” His other credits as UPM include Paul Greengrass’s “The Bourne Ultimatum,” Ron Howard’s “The Da Vinci Code,” and Christopher Nolan’s “Batman Begins,” as well as “Agent Cody Banks 2: Destination London,” “Below” and “Captain Corelli’s Mandolin.”

For television, he served as the unit production manager on the telefilms “RKO 281” and “Shot Through the Heart.”

Earlier in his career, Gostelow worked as a location manager on a wide range of productions, including the features “The Accidental Tourist” and “84 Charing Cross Road”; the telefilm “Horatio Hornblower: The Duchess and the Devil”; and the series “Agatha Christie’s Poirot.”

**TIM HEADINGTON** (Executive Producer) was a producer on Martin Scorsese acclaimed 2011 fantasy adventure “Hugo.” Among the film’s many honors, it received 11 Academy Award® nominations, including Best Picture, as well as a Golden Globe nomination for Best Motion Picture – Drama.

Also in 2011, he produced Angelina Jolie’s feature directorial debut, “In the Land of Blood and Honey,” which was Golden Globe-nominated for Best Foreign Language Film; and “The Rum Diary,” starring Johnny Depp and produced with Depp’s company, infinitum nihil. Headington also served as an executive producer on Gore Verbinski’s “Rango,” featuring the voice of Depp, which won an Oscar® and a BAFTA Award for Best Animated Feature, as well as numerous critics awards.
He was previously a producer on the action thriller “The Tourist,” starring Depp and Jolie, which garnered three Golden Globe nominations, including Best Actor, Best Actress, and Best Motion Picture – Musical or Comedy.

Upcoming, Headington is an executive producer on the real-life dramatic thriller “Argo,” directed by and starring Ben Affleck and slated for release on October 12, 2012. He is also an executive producer on the sci-fi thriller “World War Z,” starring Brad Pitt, which is set for release in Summer 2013.

Headington formed the Los Angeles-based production company GK Films, together with longtime friend and colleague Graham King, in 2007. Their previous productions include “Edge of Darkness,” starring Mel Gibson, and the three-time Academy Award®-nominated romantic drama “The Young Victoria.” The company has a broad development slate of projects, which Headington will produce.

He and King are partners in two other subsidiaries of GK Films: GK-TV and FilmDistrict. GK-TV, their television division, produced the miniseries “Camelot” and is developing the drama series “Port Royal.” FilmDistrict is a multi-faceted studio that encompasses acquisitions, distribution, production and financing on wide release commercial pictures. The company plans to theatrically distribute several films per year.

BRUCE BERMAN (Executive Producer) is Chairman and CEO of Village Roadshow Pictures. The company has a successful joint partnership with Warner Bros. Pictures to co-produce a wide range of motion pictures, with all films distributed worldwide by Warner Bros. and in select territories by Village Roadshow Pictures.

The initial slate of films produced under the pact included such hits as “Practical Magic,” starring Sandra Bullock and Nicole Kidman; “Analyze This,” teaming Robert De Niro and Billy Crystal; “The Matrix,” starring Keanu Reeves and Laurence Fishburne; “Three Kings,” starring George Clooney; “Space Cowboys,” directed by and starring Clint Eastwood; and “Miss Congeniality,” starring Bullock and Benjamin Bratt.

Under the Village Roadshow Pictures banner, Berman has subsequently executive produced such wide-ranging successes as “Training Day,” for which Denzel Washington won an Oscar®; the “Ocean’s” trilogy; “Two Weeks’ Notice,” pairing Bullock and Hugh Grant; Eastwood’s “Mystic River,” starring Sean Penn and Tim Robbins in Oscar®-

Berman got his start in the motion picture business working with Jack Valenti at the MPAA while attending Georgetown Law School in Washington, DC. After earning his law degree, he landed a job at Casablanca Films in 1978. Moving to Universal, he worked his way up to a production Vice President in 1982.

In 1984, Berman joined Warner Bros. as a production Vice President, and was promoted to Senior Vice President of Production four years later. He was appointed President of Theatrical Production in September 1989, and in 1991 was named to the post of President of Worldwide Theatrical Production, which he held through May 1996. Under his aegis, Warner Bros. Pictures produced and distributed such films as “Presumed Innocent,” “GoodFellas,” “Robin Hood: Prince of Thieves,” the Oscar®-winning Best Picture “Driving Miss Daisy,” “Batman Forever,” “Under Siege,” “Malcolm X,” “The Bodyguard,” “JFK,” “The Fugitive,” “Dave,” “Disclosure,” “The Pelican Brief,” “Outbreak,” “The Client,” “A Time to Kill” and “Twister.”

In May of 1996, Berman started Plan B Entertainment, an independent motion picture company at Warner Bros. Pictures. He was named Chairman and CEO of Village Roadshow Pictures in February 1998.

BRUNO DELBONNEL (Director of Photography) is an award-winning cinematographer and three-time Academy Award® nominee. He earned his most recent Oscar® nomination for his work on David Yates’ “Harry Potter and the Half Blood Prince,” the sixth film in the blockbuster franchise.

His previous two nominations came for his collaborations with director Jean-Pierre Jeunet. Delbonnel’s work with Jeunet on “Amelie” brought him his first Oscar®
nod, as well as a BAFTA Award nomination, and an American Society of Cinematographers (ASC) Award nomination. He also won a European Film Award for Best Cinematographer. Delbonnel earned his second Oscar® nomination for his cinematography on Jeunet’s 2004 film “A Very Long Engagement,” for which he also won a Cesar Award and an ASC Award.

Delbonnel also lensed the Coen brothers’ upcoming film “Inside Llewyn Davis,” starring Oscar Isaac and Justin Timberlake.

Delbonnel’s film work also includes “Faust,” for Russian director Alexander Sokurov, which won the Golden Lion at the 2011 Venice Film Festival; Julie Taymor’s “Across the Universe”; the Truman Capote biopic “Infamous,” directed by Douglas McGrath; and the “Tuileries” segment of “Paris, Je T’Aime,” directed by the Coen brothers.

In addition, Delbonnel has shot numerous commercials, including a spot for PBS for which he was nominated for the 2005 AICP Award for Best Cinematography.

RICK HEINRICHS (Production Designer) won an Academy Award® for his work on Tim Burton’s “Sleepy Hollow,” for which he also won the BAFTA and Art Directors Guild (ADG) Awards. He received another Oscar® nomination and ADG Award for “Lemony Snicket’s A Series of Unfortunate Events.” He earned his third Oscar® nomination, as well as BAFTA and ADG Award nominations, for his work on Gore Verbinski’s “Pirates of the Caribbean: Dead Man’s Chest” and gained another ADG Award nomination for Verbinkski’s “Pirates of the Caribbean: At World’s End.”

Heinrichs more recently served as the production designer on the Joe Johnston-directed films “Captain America: The First Avenger” and “Wolfman.” He also reunited with Burton to design the upcoming animated feature “Frankenweenie,” having earlier worked on the director’s 1984 short film of the same name.

He first teamed with Burton on the director’s debut short “Vincent,” which the designer also produced. Heinrichs then worked in the art departments of Burton’s “Pee Wee’s Big Adventure,” “Beetlejuice” and “Edward Scissorhands,” before moving up to art director on “Batman Returns.” He served as a visual consultant on “The Nightmare Before Christmas” and later as production designer on Burton’s “Planet of the Apes.”
Heinrichs’ other credits as a production designer include Ang Lee’s “Hulk,” and the Coen brothers’ “Fargo” and “The Big Lebowski.”

**COLLEEN ATWOOD** (Costume Designer) has won three Academy Awards®, for her costume designs in Tim Burton’s 2010 hit “Alice in Wonderland,” and the Rob Marshall-directed films “Memoirs of a Geisha” and “Chicago.” Among her many other honors, Atwood has also received Oscar® nominations for her work on Marshall’s “Nine”; Burton’s “Sweeney Todd: The Demon Barber of Fleet Street” and “Sleepy Hollow”; Brad Silberling’s “Lemony Snicket’s A Series of Unfortunate Events”; Jonathan Demme’s “Beloved”; and Gillian Armstrong’s “Little Women.”

Her previous work with Tim Burton includes “Edward Scissorhands,” “Ed Wood,” “Mars Attacks!,” “Planet of the Apes” and “Big Fish.” She also collaborated with director Jonathan Demme on his Oscar®-winning Best Picture “Silence of the Lambs,” as well as “Philadelphia” and “Married to the Mob.” In addition, she designed the costumes for the Johnny Depp starrers “Public Enemies,” “The Tourist” and “The Rum Diary.”

Atwood’s costume designs will next be seen in the fairy tale adventure “Snow White and the Huntsman.” She counts among her many other film credits J. J Abrams’ blockbuster “Mission: Impossible III”; Andrew Niccol’s “In Time” and “Gattaca”; Tom Hanks’ “That Thing You Do”; Lawrence Kasdan’s “Mumford” and “Wyatt Earp”; Michael Mann’s “Manhunter”; and Michael Apted’s “Firstborn,” which marked her first film as a costume designer.

**CHRIS LEBENZON** (Editor/Executive Producer) is a two-time Academy Award® nominee, earning both nods for his editing work on the Tony Scott-directed hits “Crimson Tide” and “Top Gun.” In addition, he has been honored by his peers for his work with Tim Burton, winning two Eddie Awards, for his work on “Alice in Wonderland” and “Sweeney Todd: The Demon Barber of Fleet Street,” and also receiving an Eddie Award nomination for “Charlie and the Chocolate Factory.” “Alice in Wonderland” also marked Lebenzon’s first film as an executive producer.
Lebenzon is currently reunited with Burton as the editor on the upcoming animated feature “Frankenweenie.” He also teamed with Burton as an editor on “Corpse Bride,” “Big Fish,” “Planet of the Apes,” “Sleepy Hollow,” “Mars Attacks!,” “Ed Wood,” “The Nightmare Before Christmas” and “Batman Returns.”

In addition, he has continued his long association with Tony Scott, editing such actioners as “Unstoppable,” “The Taking of Pelham 1 2 3,” “Déjà Vu,” “Enemy of the State,” “The Last Boy Scout,” “Days of Thunder,” “Revenge,” and “Beverly Hills Cop II.”

His other film credits include Michael Bay’s “Armageddon” and “Pearl Harbor”; Michael Tollin’s “Radio”; Rob Cohen’s “xXx”; Dominic Sena’s “Gone in Sixty Seconds”; Simon West’s “Con Air”; Martin Brest’s “Midnight Run”; and John Hughes’ “Weird Science.”

DANNY ELFMAN (Composer) one of the film industry’s leading composers, has received numerous career honors, including a Grammy Award, an Emmy Award and four Academy Award® nominations. In 1998, he earned dual Oscar® nominations for Best Original Score for his work on Barry Sonnenfeld’s “Men in Black” and Gus Van Sant’s “Good Will Hunting.” He received his third Oscar® nod, as well as a Golden Globe nomination, for his score for Tim Burton’s acclaimed fantasy “Big Fish.” Elfman gained his most recent Oscar® nomination for his score for the acclaimed biopic “Milk,” directed by Gus Van Sant.

Elfman has enjoyed a long association with Tim Burton, dating back to 1985’s “Pee Wee’s Big Adventure,” which marked the first major feature film credit for both. Elfman more recently scored Burton’s 2010 hit “Alice in Wonderland,” earning Golden Globe and BAFTA Award nominations for Best Score. He is currently scoring the director’s “Frankenweenie,” slated for release this fall. Their collaborations also include “Charlie and the Chocolate Factory”; the animated films “Corpse Bride” and “The Nightmare Before Christmas,” for which Elfman earned his first Golden Globe nomination; “Planet of the Apes”; “Sleepy Hollow”; “Mars Attacks!”; “Edward Scissorhands”; “Beetlejuice”; and both “Batman” and “Batman Returns.” He won a Grammy Award for the “Batman” theme in the 1989 film.
Elfman’s music will next be heard in science fiction comedy “Men in Black III,” which reunited him with Barry Sonnenfeld. Among his other recent film credits are Shawn Levy’s “Real Steel,” Gus Van Sant’s “Restless,” Paul Haggis’ “The Next Three Days,” and Joe Johnston’s “Wolfman.”

In all, Elfman has composed more than 60 motion picture scores, working on films of every genre as well as documentaries. His additional film credits include Ang Lee’s “Taking Woodstock” and “The Hulk”; the blockbusters “Spider-Man” and “Spider-Man II,” both for director Sam Raimi; Guillermo del Toro’s “Hellboy II: The Golden Army”; Rob Marshall’s Oscar®-winning “Chicago”; Robert Rodriguez’s “Spy Kids”; Brett Ratner’s “Red Dragon” and “The Family Man”; Taylor Hackford’s “Proof of Life” and “Dolores Claiborne”; Jon Turteltaub’s “Instinct”; Steven Zaillian’s “A Civil Action”; Raimi’s “A Simple Plan”; Brian De Palma’s “Mission: Impossible”; Van Sant’s “To Die For”; and Jon Amiel’s “Sommersby,” to name only a portion.

For television, Elfman won an Emmy Award for his theme for the hit series “Desperate Housewives,” and was also Emmy-nominated for his theme for “The Simpsons,” the longest-running primetime comedy series in history.

A Los Angeles native, Elfman got his first experience performing and composing at the age of 18 for the French theatrical troupe “Le Grand Magic Circus.” He later wrote and performed with rock band Oingo Boingo, producing such hits as “Weird Science” and “Dead Man’s Party.”


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