

NIGHT SURF

King's Ransom Productions
c/o Upstart Film Collective
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NIGHT SURF

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ABOUT THE PRODUCTION

“NIGHT SURF” is based on the short story of the same name, featured in Stephen’s King’s “NIGHT SHIFT” collection. It tells a familiar story of a group of young adults hanging out on a quiet beach at night, with one unfamiliar twist. Here, the world is being destroyed by a horrible plague known only as “Captain Trips.” The story “NIGHT SURF” was later expanded by King into the largely successful novel “THE STAND,” which spawned the popular ABC miniseries, also written by King.

An avid Stephen King fan, writer-director Peter Sullivan first encountered the story “NIGHT SURF” years ago. After graduating from New York University’s Tisch School of the Arts in 1998, Sullivan began looking for a film project, and remembered “NIGHT SURF.” “I knew

we had to choose something that was very limited in terms of cast and location, and ‘NIGHT SURF’ was perfect,” says Sullivan. “It was a group of kids and a beach. And there was a huge emotional hook. This is the age that most people are finally looking forward to the rest of their lives, where these kids think they’re invincible and the world is theirs for the taking. And Captain Trips is out there killing everyone they know.” He optioned the rights from King and began developing the film version.

This is the age that most people are finally looking forward to the rest of their lives... And Captain Trips is out there killing everyone they know.

Because of its unique end-of-the-world setting, "NIGHT SURF" explores a lot of heavy themes designed to make audiences think. "At the core it's a story about paranoia, and what it does to people.

Imagine, you're isolated in a house with six of your best friends, as a deadly epidemic wipes everything out around you. And you find out that it got into the house. I think order would break down pretty quickly, and you see that here."

Imagine, you're isolated in a house with six of your best friends, and a deadly plague is wiping everything out around you. And you find out that the germs got into the house. I think order would break down pretty quickly...

Principal photography began on "NIGHT SURF" in May 2001 in the picturesque community of Cambria, California. With its rocky coastline and small seaside feel, the town was a perfect substitute for the setting of northern New England.

Additional filming took place in the country sides of Calabasas and Camarillo, California which stood in for the desolate world of post-Captain Trips America, as well as the lush "jungles" of Rancho Palos Verdes.

"We're all very proud and happy with the final film," Sullivan says as the final touches are put on the film's visual effects. "It's been a long but incredibly rewarding journey to get to this point. Everyone has put in 110% effort, and it shows."

"NIGHT SURF" will begin making the festival rounds in October, 2002.

THE STORY

Bernie and his friends have gone to their friend Corey's house in Anson Beach, Maine to hang out for the weekend.

But this is no ordinary summer beach party. The world is being torn apart by Captain Trips, a horrifying plague which is quickly killing off much of the population. Bernie and his friends are hoping that Corey's beach house provides the sanctuary they need... until one of them gets sick.

Meet six college students: BERNIE, his girlfriend SUSIE, his best friend (and notorious goofball) NEEDLES, rich kid COREY, Corey's brother KELLY, and Kelly's cheerleader girlfriend JOAN. As the horrifying plague known only as "Captain Trips" wipes out the world around them, they've traveled to Anson Beach, Maine to seek refuge at Corey and Kelly's family's beach house. Isolated on a hill above a private beach, they feel it is the perfect place to escape the Trips.

Bernie and his friends realize that trying to forget about the horrific reality which surrounds them is a futile effort. Bernie, who had lost his previous girlfriend in a tragic car accident, is unable to commit to Susie, for fear of losing another loved one. And Corey and Kelly can't ignore the fact that, with both parents dead, they will never be able to have a family vacation at their beloved beach house again.

The next day, Needles tells Corey that he doesn't feel well. While they try to laugh it off, they both realize what it most likely means. And even worse, they fear how the others will react to the news.

Needles' condition worsens, and it becomes impossible to hide. Faced with the fact that there may be no escaping the plague, paranoia sets in quickly. While Bernie and Susie want to help their friend, Corey convinces the others that getting rid of Needles will cleanse their sanctuary of the deadly germs. Kelly, desperate to live, goes along with him, even if it means killing Needles.

Bernie is able to escape the beach house with Needles, but Corey is intent on making sure the two never come back. Corey and Kelly chase Bernie and Needles across the beach and through the Maine wilderness, long into the night. Meanwhile, back at the house, the once-carefree Joan quickly loses her grip on reality, unable to cope with the situation. Fearing for the life of her boyfriend, Susie leaves Joan and steals Corey's car to rescue Bernie and Needles.

Susie brings Bernie and Needles back to the house to retrieve Joan. They want to get as far away from Corey and Kelly as they can, and want Joan to come with them. But they discover that Joan, having realized that she herself was sick, has committed suicide. Corey and Kelly return, and all hell breaks loose. Having lost Joan, Kelly turns against his own brother, who is forced to kill him in self defense.

When Corey turns on Bernie, they have a vicious brawl which ends with Susie rushing to the rescue with Corey's rifle.

Bernie and Susie have survived the ordeal, but have no idea how long their health will last. How long do they have? A few days? A week? No one knows for sure...

ABOUT THE WRITER/DIRECTOR

After graduating from New York University's Tisch School of the Arts, **PETER SULLIVAN** began working in the Development Department at Viacom's Wilshire Court Productions. There, he was involved in the development of several television movies for major cable and network broadcasters, including the UPN's popular "CHAMELEON" franchise and the first VH1 movie, "SWEETWATER: A TRUE ROCK STORY."

He soon moved to Landscape Entertainment, and later Artisan Television, where he continued developing high-profile television event movies, including the acclaimed FX movies "SINS OF THE FATHER" and "R.F.K." He is presently the Director of Development for producer Jodi Ticknor and American Girl Films, which has a first look deal at Hearst Entertainment.

On the writing and directing front, Peter has produced and directed several internet pilots, music videos, and short films, including "NIGHT SURF." He recently finished writing a television movie for Regent Entertainment ("GODS AND MONSTERS") and is actively developing an urban action feature, which he plans to direct in the winter of 2003. Peter is repped by Leslie Conliffe at Becsey, Wisdom, Kalajian.

ABOUT THE FILMMAKERS

JASON CHARNICK

PRODUCER/POST-PRODUCTION SUPERVISOR

A native of the Bronx, New York, Jason is an accomplished video editor, DVD author, and producer. He has edited numerous independent films, including "SERENITY" and "THE GOOD MAN'S SIN." He also served as editor and producer on "COLLEGE 101," an internet pilot for the now defunct Nibblebox.com.

A graduate of Boston University, Jason moved to Los Angeles three years ago to pursue his editing career, which has been quite successful so far. During pre-production on "NIGHT SURF," he met and subsequently teamed up with fellow B.U. alum and "NIGHT SURF" executive producer, Christopher W. Jones to help shape Upstart Film Collective, a small company dedicated to independent filmmaking, video editing and DVD authoring.

CLARENCE JOHN WOODS

PRODUCER

[please see "ABOUT THE CAST" section for bio]

CHRISTOPHER W. JONES

EXECUTIVE PRODUCER

Christopher is a native of Southern California, and enjoys frisbee very much. As a graduate of Boston University's School for the Arts, Christopher has spent most of his career on the stage. Christopher also

holds a certificate from the British American Drama Academy in Oxford, England. Here in Los Angeles, he enjoys working as an actor, editor, cinematographer, and writer for various independent projects. Along with producer Jason Charnick, he is one half of the team at Upstart Film Collective.

MIKE BUDDE

DIRECTOR OF PHOTOGRAPHY

Mike Budde has been quite busy since graduating from Chapman University last year. In addition to serving as Director of Photography on "NIGHT SURF," Mike teamed up once again with Clarence John Woods as D.P. on both "STARING INTO THE SUN," a short film shot on 35mm film, and "STARSLYDERZ," a feature-length sci-fi/action digital film. Also serving as editor on "STARSLYDERZ," Mike is currently holed up at an undisclosed underground location waiting to unleash his masterpiece upon the world.

MICHELLE GARUIK

SOUND DESIGNER/MIXER

Michelle Garuik, founder of Grind Music & Sound in Santa Monica, CA is quickly gaining a reputation as one of Los Angeles' upcoming sound designer/mixers. She is a graduate of the Berklee College of Music in Boston, Massachusetts where she majored in percussion performance.

She then moved to Vancouver, British Columbia where she started her engineering career at the prestigious Little Mountain Sound Studios learning from masters such as Bob Rock and Mike Fraser while working on many commercials and films. She continued to work in studios

worldwide before founding Grind Recording Studios. The studio quickly became one of the top sound facilities in western Canada.

Relocating to Los Angeles to expand into more film work, Michelle is now affiliated with the Recording Academy (NARAS), AF of M Local 47, SOCAN, Los Angeles Women in Film and the Society of Professional Audio Services (SPARS) and can be reached at (310) 890-3745. Visit her company on the web at: www.grindmusicandsound.com.

JASON BRANDT

COMPOSER

Born in Sioux Falls, South Dakota, Jason Brandt & family moved to Scottsdale, Arizona at age 7 where he soon began to study piano, guitar, drums, voice & bass. In his early years he spent much time composing rock, jazz & classical compositions on a simple four track recorder which allowed him to create & record many layers of sounds & ideas via his guitars, keyboard & drum machine. This soon blossomed into many opportunities to write for fellow musicians in rock bands, dance concerts, jazz combos & other various ensembles.

The desire to further his musical & artistic abilities led him to the University of Arizona to pursue a Bachelor of Arts in Music Composition. Jason studied composition under Daniel Asia, big band arranging with Neal Finn, and jazz piano & film music with Jeffrey Haskell. In Jason's senior year he wrote music for more than half of the graduating class' films while concurrently writing 5 concert works (2 being 3 movements each) for his senior recital. Many of these films have gone onto film festivals around the country as well as ifilm.com.

Upon graduation, Jason moved from Tucson to Phoenix to study choral & orchestral conducting at Arizona State University and to write music for many local films. During this time Jason also began studying non-linear film editing on the AVID Media Composer & AVID XPress as a hobby and has edited two music videos as well as created sound design for several projects. After 2 years, Jason left Phoenix to move to Los Angeles to attend a year long graduate program in film scoring at the University of Southern California. He studied with Christopher Young, David Raskin, Ed Kalnins, Jack Smalley, Richard Bellis, Buddy Baker, David Spear, George Burt, Leonard Rosenman, Brian King, Terry Woodson & John Burlingame as well as famed orchestrator Steven Scott Smalley at UCLA. Jason was also awarded the 'ASCAP Harry Warren Scholarship SMPTV' for one of his musical compositions while attending this program at USC.

SEAN OLSON

EDITOR

Born and raised in Phoenix, Arizona, Sean Olson earned a Bachelor's degree in Media Arts from the University of Arizona in 1998. At the university, Sean wore many hats on student projects, working as a sound recordist, cinematographer, producer and ultimately, editor.

After graduation, Sean spent three years in local news as an editor for stations in Phoenix (KPHO) and Denver (KMGH).

He has been nominated four times and won three Emmy awards for editing and producing news stories and the documentary, "THE FACE IN THE MIRROR." He has also placed four times nationally in the National Press Photographer Association's annual editing competition.

In late 2001, Sean moved to Los Angeles to reach his goals of film editing and directing. He has edited numerous short films as well as TV shows such as "AMERICA'S MOST WANTED," "THE ROB NELSON SHOW," "THE BACHELOR," "EXTRA" and "CELEBRITY JUSTICE."

Sean is making his directorial debut on the short film, "REBOUND," which is set to be released in 2003.

SEAN KENNEDY

VISUAL EFFECTS SPECIALIST

After attending school in Pittsburgh, Pennsylvania, Sean moved to Los Angeles to begin his career in special effects in the fall of 1997, and immediately received his first on-screen credit making models for the straight-to-video feature, "GROUND CONTROL," starring Kiefer Sutherland. He also worked on many other projects for clients as diverse as Puff Daddy, Honda, the U.S. Air Force, Industrial Light & Magic's commercial division, Snapple, Power Rangers, Boeing, Red Robin Restaurants, Pamela Anderson Lee, Universal Studios, Weird Al Yankovic, Hardee's, Toyota, and many, many more.

During this time, Sean also worked freelance on many low-budget features and shorts, practicing skills such as FX make-up, weather effects, and digital effects. He then moved on to the big budget comedy "BUBBLE BOY" at Academy-Award-winning effects shop Amalgamated Dynamics, Incorporated. He stayed there for well over a year, working on such films as "SPIDER-MAN," "EVOLUTION," "TREMORS 3," and "THE SANTA CLAUSE 2" before being offered a chance to work for make-up legend Rick Baker on the much anticipated "MEN IN BLACK 2." Sean

then had stints on various other commercials and on television shows such as “BUFFY THE VAMPIRE SLAYER” and “GALIDOR.”

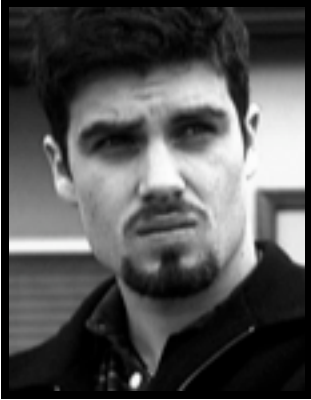
Sean was finally given a chance to break into major visual effects work by doing over 60 of the 320+ digital effects shots for “AUSTIN POWERS IN GOLDMEMBER.” This has led to many other digital effects projects, but hasn't kept him from returning once again to Amalgamated Dynamics for “SPIDER-MAN 2,” which should carry over well into 2003.

VIVIANA KIM

TITLE DESIGN

After having received her Bachelor of Arts degree at Mount St. Mary's College, Viviana is currently a motion graphics artist at the prestigious animation house, Hornet, Inc. Hornet has done work for many sporting teams, such as the New York Yankees, New York Rangers, and the NFL-expansion Houston Texans. They also create title animation for major motion pictures, and Viviana's credits at Hornet include Disney's “SNOW DOGS” and “ON THE LINE” for Miramax.

ABOUT THE CAST



CLARENCE JOHN WOODS

"BERNIE"

Serving not only as a producer on "NIGHT SURF," it also marks Clarence's third film credit in the past year. He previously starred in the independent sci-fi thriller "GRINDING STEEL" (Dex) and "STARING INTO THE SUN." Other film credits also include

"STARSLYDERZ" (Blue Falcon), and "THE WALLET." Clarence has also performed in many South Bay theatre productions such as "THE SKIN OF OUR TEETH" (Henry Antrobus), "OUR TOWN" (George Gibbs), "MUCH ADO ABOUT NOTHING" (Verges), "TWELFTH NIGHT" (Fabian), and "THE TEMPEST." He has won best actor awards from SCETA, Thespians Society, and DTASC. He is also a two-time nominee for the ACTF Irene Ryan award at The Kennedy Center. Clarence will be graduating from the University of Southern California in the Fall, and then will focus more intently on finishing his current fiction novel "THE OAK."



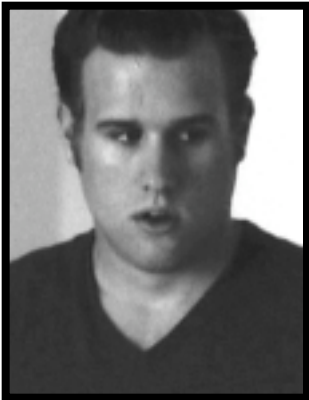
DARCY HALSEY

"SUSIE"

Darcy Halsey had a fantastic time filming "NIGHT SURF," with the late, late nights, sleeping on the floor, holes in the wall, guerilla filmmaking, co-op cooking, and hours and hours in the van. Darcy has been acting since high school but did not start

taking it seriously until college in New York where she majored in

theater. Then, just recently, she stopped taking life so seriously and started having a lot of fun. This past year, Darcy starred in five independent films and was seen on “UNSOLVED MYSTERIES” and the drama “MADISON HEIGHTS.” She currently has four commercials airing on national television, including a NASCAR Visa commercial and a 1-800-CALL-ATT ad, where she plays a rock climber getting hit on by comedian and nutball, Carrot Top. Now, ain’t life grand?



GEOFFREY EMERY

“COREY”

Geoffrey Emery makes his film debut in “NIGHT SURF.” A native Californian, Geoffrey was formerly a Computer Science major at the University of Southern California, but transferred to Cal State University, Long Beach for his senior year where he continues to pursue his lifelong dream of being rich. Although the worlds of acting and computer science rarely mix, Geoffrey hopes that his role in “NIGHT SURF” leads to future work in the entertainment industry.



MATTHEW OLIVA

“NEEDLES”

Matthew Oliva started his acting career in 7th grade as the lead of his grade school musical. Though during rehearsals he quickly found a pure enjoyment in the process, it wasn’t until his sophomore year at Mater Dei High School studying under Lynn Seeley that he truly found his calling. After many plays and his senior musical (through all of which he had lead roles) he decided to audition for the South Coast Repertory’s Professional Conservatory.

Once accepted, he studied many different techniques including acting with Karen Hensel and Hal Landon, Jr., physical characterization with Ron Boussom, commercials with Claire Sinnett and voice with Dudley Knight among many others during the intensive Summer program. Upon completion he started his Bachelor of Arts in Musical Theater at Cal State University, Fullerton. After two years of studying music theory and dance, he moved north to complete the acting portion of his training at San Francisco State University. There he formally studied acting with Camille Howard and Chris Hampton, directing with Mohammed Kowsar and Movement with Yuki Goto. While he was there he was also part of the Brown Bag Theater Company under the direction of Rhonnie Washington. In 1998 he obtained his Bachelor of Arts in Performance from SFSU. Currently he's studying in Los Angeles at the Stella Adler Academy with Charles Waxberg in their Professional class.



MARY F. RUBLE

"JOAN"

Born and raised in Southern California, Mary now resides in Los Angeles after receiving her two degrees from the University of Southern California. For Mary, the call to act was heard late one night. Most recently she has completed several works from "BYE BYE BIRDIE" (Rosie) to Shakespeare's "JAILOR'S DAUGHTER" (Jailor's Daughter) and "AS GOOD AS IT GETS" (Celia). She is currently studying with The Street School Artists Collective and The Lost Studio Company. In the works are two independent films which she will reveal to the world in the near future.



SHON ROBERT SEWARD

"KELLY"

Shon Robert Seward also makes his film debut in "NIGHT SURF." Educated in the beautiful mountain air of Mammoth, California, Shon is an avid photographer, and a lover of the performing arts. Currently living in Rancho Palos Verdes, California, only miles away from the movie-making capitol of Los Angeles, Shon plans to continue training and to pursue his budding acting career.

CREDITS

KING'S RANSOM PRODUCTIONS
presents

in association with
UPSTART FILM COLLECTIVE

a **PETER SULLIVAN** film

“NIGHT SURF”

music by
JASON BRANDT

visual effects by
SEAN KENNEDY

edited by
SEAN OLSON

sound design & mix by
MICHELLE GARUIK

director of photography
MIKE BUDDE

executive producer
CHRISTOPHER W. JONES

produced by
CLARENCE JOHN WOODS
PETER SULLIVAN
JASON CHARNICK

screenplay by
PETER SULLIVAN

based on the short story by
STEPHEN KING

directed by
PETER SULLIVAN

cast

bernie	CLARENCE JOHN WOODS
susie	DARCY HALSEY
corey	GEOFFREY EMERY
needles	MATTHEW OLIVA
joan	MARY F. RUBLE
kelly	SHON ROBERT SEWARD
alvin (burning man)	JACK ERDIE
yankee fan	JASON CHARNICK
hunter	NATHAN OLIVER
motorists	CHAU LE
	BENJAMIN SZTAJNKRYCER
arsonists	JOSH EDWARDS
	DONNA MARSTON
	ANDREW ORTNER
	STEPHEN SELVAGGIO

radio personalities

bobby g	(SIDESHOW) DAN STINNETT
wbz newscaster	CRISSY MATRICK
joyce donaldson	RENEE MCNEILL
npr reporter	SHAUN WILLIAMS

crew

gaffer	CASEY ROY
production sound mixer	KEVIN JONES
boom operator	RICHARD BEARD
production assistant	TRENT LOOMIS
special makeup effects	MATTHEW OLIVA
	MARY F. RUBLE
	CLARENCE JOHN WOODS

second unit	GREGORY MANAGO EMILE MASLOW SHON ROBERT SEWARD CLARENCE JOHN WOODS
additional editing	JASON CHARNICK
script supervisor	DONNA MARSTON
visual effects assistance	TAKASHI KAWASHIMA
post production supervisor	JASON CHARNICK
post processing consultant	ADAM LEVINE
graphic design	ALEX ANDERSON RICHARD GARAY
title design	VIVIANA KIM
title sequence concept by	SEAN OLSON
music recorded by	JASON BRANDT
sound editorial services	GRIND MUSIC AND SOUND
dvd & post services	UPSTART FILM COLLECTIVE

BLUEFISH
from the album GHOSTS IN A SEASON
written by J.A. ARSLANIAN
performed by ARAM
courtesy of SURPRISE TRUCK ENTERTAINMENT

DOGS
from the album GHOSTS IN A SEASON
written by J.A. ARSLANIAN & SCOTT MCPHERESON
performed by ARAM
courtesy of SURPRISE TRUCK ENTERTAINMENT

location assistance provided by:

JONE UBBENGA
ETTA TAUTENHAHN
DON BRICKER PROPERTY MANAGEMENT
JANET HUFF
CAMBRIA VACATION RENTALS
MARTEN DYBORN

special thanks to:

MARSHA DEFILLIPO
ARTHUR B. GREENE
BETTY RUSSO
JANET CHARNICK
THE LOOMIS FAMILY
THE JONES FAMILY
THE SULLIVAN FAMILY
THE WOODS FAMILY
ELLEN LARSON
RUTH MASLOW
SWEET PEA
BRANDON JONES
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BIG 5 SPORTING GOODS
MOLE RICHARDSON: STUDIO DEPOT
THE HOLLYWOOD REPORTER
RICK SEVY
FAIRFAX CREATIVE CENTER

and a very special thanks to
STEPHEN KING

Filmed on location in Cambria, Calabasas, Culver City, &
Rancho Palos Verdes, California.

Shot on miniDV using JVC GY-DV500, Sony VX-1000 & Canon XL-1 cameras.
Edited exclusively on a Power Macintosh G4 using Apples Final Cut Pro.

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