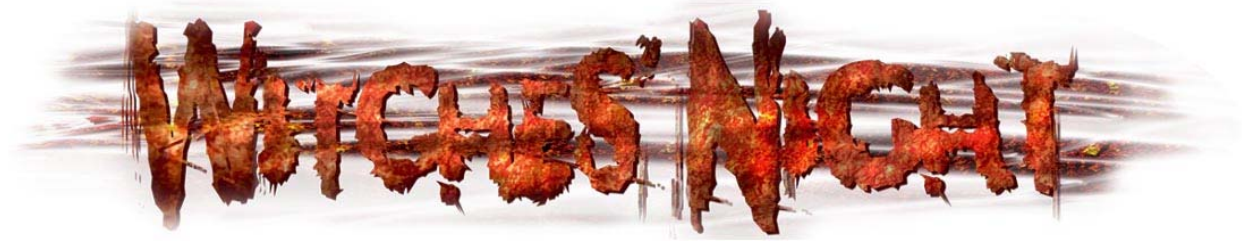


Hay Moon Pictures

presents



Written and Directed by

Paul Traynor

81 minutes; 1.85:1



HAY MOON

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WITCHES' NIGHT SYNOPSIS

When four friends embark on a drunken canoe trip through a vast wilderness, they find themselves being stalked by a group of beautiful young women looking for the perfect 'stud' for satanic sex ritual on Halloween night.

"They say that on Halloween the veil between our world and the Nether-world is pulled thin. And a full moon lights a path for spirits to cross over from one world to the next."

Halloween weekend. An isolated bait shop on the edge of nowhere. An SUV rolls in, carrying a very drunk Jim, who's just been left standing at the altar by a runaway bride. Best friends Rick and Ted, and older brother Bill, have decided to whisk Jim away on an impromptu camping trip in order to spare him the humiliation of facing his friends and family. They wash up at the bait shop with a rental car full of freshly-purchased camping gear, but no real plan.

Bill takes Jim out back to get some fresh air, while Rick and Ted explore the bait shop. Inside, they find a book of witchcraft hidden under the counter, and run into the shop's cantankerous owner, who seems a bit skittish. Out back, Jim is left alone to sober up. Instead, the sound of sniffing in some nearby trees brings him face to face with a monstrous looking old woman. He does the only possible thing a man in his condition can: he passes out.

After the guys replenish their beer stash & collect Jim, they sit in front of the bait shop, arguing about what to do next. Marge, a local canoe outfitter, shows up with a trailer of canoes, and reluctantly agrees to rent them boats, even though in late October the season is long since over. Suddenly their half-baked road trip becomes a half-baked canoe trip. Dumped on an isolated riverbank in pitch blackness, the guys make camp and continue to drink heavily. But as they relax and take stock of the day, the sound of giggling women drifts into the campsite.

The guys set off to investigate, and soon encounter a group of four impossibly beautiful women deep in the woods. The women are gorgeous, forward, and clearly hot to trot. After a wild night, the men are stricken with a host of bizarre physical maladies. Worse, they cannot shake the feeling that they are being stalked. As the guys attempt to make it back to civilization, their fear and desperation rises, until a head-on confrontation with the dark forces of the night becomes inevitable. In a battle of survival, good versus evil, only one can win.

Witches' Night is a throwback to the horror classics of the 1970's, and features many of the same elements: well-rounded characters, titillating sexual scenarios, an indelible villain, and a plot that builds slowly and inexorably toward an unforgettable conclusion.



CAST

Jim.....GIL McKINNEY
Bill.....JEFF CHRISTIAN
Rick.....WESLEY WALKER
Ted.....JEFF ALBA
Marge.....BETSY BAKER
Gretchen.....STEPHANIE CANTU
June.....MEGHAN JONES
Valerie.....ELISABETH OAS
Eva.....LAUREN RYLAND
Doyle.....PAUL BENTZEN
Old Crone.....BEN CHESTER
Randy.....MATTHEW S. HARRISON



HAYMOON

FILMMAKERS

Writer/Director.....PAUL TRAYNOR
ProducersSEAN BRADLEY
MICHAEL LENT
PAUL TRAYNOR
Co-Producer.....MARK CARAS
Executive Producers.....LINDLEY TRAYNOR
PAUL TRAYNOR
Director of Photography.....STEVEN PARKER
Editors.....MATTHIAS SCHUBERT
KATE SOBOL
Music.....GORDY HAAB
Production Designer.....JUSTIN LIEB
Costume Designer.....MIKAELA WOHL
Makeup & Special Effects.....BEN CHESTER
Casting.....DAVID O'CONNOR
CHRISTINA RUMORE
Special Visual Effects.....JULY SUN PRODUCTIONS
HDR-VFX, Inc.



Q & A WITH DIRECTOR PAUL TRAYNOR

Why did you want to make a movie about witches?

I think witches are the quintessential Halloween baddies, and they don't always get their full due. There's certainly a place for your vampires, zombies, Michael Meyers, etc., but at the end of the day there's no image more evocative of the season than a witch out in the black, flying across a yellow moon. And witches have a strong, historical link to the holiday that other creatures can't boast of.

Do the witches fly in *Witches' Night*?

(laughs) Not on our budget! And that wasn't really the type of movie we wanted to make, anyway. The women in *Witches' Night* are a little more enigmatic, more sexy and subtle. Although they do engage in many of your classic witch behaviors...

Such as?

Let's see—the movie has satanic rituals, spell-casting, shape-shifting, dismemberment, Sapphic orgies. All the favorites!

Why did you use a canoe trip as the framework for the story? I kept expecting to hear “Dueling Banjos”.

That's so funny—we've always described our movie as “*Deliverance* with witches”, so I guess those comparisons were inevitable. Actually, I'd always wanted to write a movie about witches, but never found the right framework for the story until I went on a canoe trip with a few buddies about eight years ago. We went in early spring, before the season began, so the river was quite high. There was no one else around, and it ended up being very, very cold. It was a mellow trip, just a slow paddle between towns, sipping beers and cooking good dinners. But I was struck at just how isolated we were, and how quickly we'd find ourselves in a dire situation if anything went awry.

Like being stalked by a coven of satanic witches out in the wilderness?

(laughs) For instance...



Apart from Deliverance, the movie has the feel of other 70's horror classics, too—at least in terms of pacing, and in the look of the piece. Was that intentional?

Oh, absolutely. To me, the 70's were the real heyday of horror, and those are the films we hoped to emulate. I'm not a big gore fan. Cookie-cutter characters' being mutilated in ingenious ways doesn't do much for me. I like a great story. I like to get to know the characters, to believe in them and their surroundings, so that when they encounter something horrific I feel like I'm with them—like it's a shared experience. So many horror movies today are completely dehumanizing—that's neither scary nor interesting for me. I like the slow burn; a simmering sense of dread that ultimately overflows and floods your body with bad toxins—you gotta hook people into the story if you want to get that. I think ***Witches' Night*** succeeds well on that level—these guys are recognizable, and very real. It's an interesting story. When bad things start to happen you feel for them, and hopefully, you feel like you're with them.

It does seem like the characters in Witches' Night are a lot more specific and real than in most horror flicks...

I really hope so. The movie starts just hours after our lead character, Jim, has been jilted at the altar—he's been rescued by his two best friends and his older brother, who's kind of a loser. So there's a strong emotional current there that we wanted to explore. And there's a lot of humor in these relationships, too—these are four very different guys, with different lives—not just Victims # 1-4. All four of our lead actors are fantastic-- their performances are really the heart of this film.

Some of that humor spills over into the witch scenes, too.

Yeah, but again I think it comes out of the relationships. We really tried to avoid any tongue-in-cheek 'winking' at the audience, or any campiness whatsoever. This is a really scary scenario, and these guys are in grave danger. I mean it's definitely a horror movie, with plenty of dread and suspense. But the scenes with the women do explore the basic male/female dynamic a bit, and the expectations we have of one another. Of course, being guys, these dumbasses think that they're in charge, that they're the pursuers, and of course nothing could be further from the truth. The women are feeling them out to see who would make the best stud. Put simply, we've got four drunken idiots being chased through the woods by really hot chicks who want to torture and dismember them in a sex ritual. And by having these strong, elemental women chasing half-naked guys through the woods, I think we're turning some well-worn tropes on their heads, and having some fun with some of the classic gender stereotypes in horror films. But these four guys don't know that—they're just scared out of their minds!



Q & A WITH BETSY BAKER

What are you up to these days?

I've done a couple of horror flicks in the past year, a few shorts, and even did some voiceover work on "*Tim and Eric Awesome Show Great Job*" for Cartoon Network. Plus I'm working on a new solo cabaret show, which should have its premiere sometime later this year. Last year I put together and performed a similar show, called "Wrapped Up... But Not Too Tightly" which enjoyed a brief, sold-out run at the Gardenia Club in West Hollywood. It was so much fun that we thought we should do another one.

Now, most fans remember you as Linda in the original Evil Dead. But many of them might not realize that you're quite an accomplished singer.

Yes. My background is in musical theater, actually, and I've done tons of musicals—everything from "*The Fantasticks*" to "*Bye Bye Birdie*", "*The Music Man*", and touring with "*Barbary Coast*". These days I teach vocal music at 3 local elementary schools to more than 900 students each week, and lead 2 afterschool choirs.

Why did you want to be a part of Witches' Night?

Well, from the moment I met Paul (Traynor), I thought he had a real likability, which I thought would be a key factor to working in such challenging conditions. I knew this was going to be a tough shooting schedule— cold, wet nights in autumn, with a small budget, and in that kind of environment it's essential to work with friendly people that enjoy being in the same miserable conditions (*laughs*). And everyone was just wonderful. I knew that Paul would make the set environment as pleasant as possible. Mostly I thought it was a great script, a great story, and that's why I was excited to get involved.

So what was it like to find yourself freezing your butt off in the woods at night again for another low-budget indie?

I loved it. Loved it! It invigorated me, and gave me a new energy to get out there. It's a lot of work, but I look at it now with an older, more mature perspective—and a much more enjoyable one.

Well, a lot of the die-hard Evil Dead fans weren't even born when you made the first one, right?

Thank you for that. Thank you from the bottom of my heart. Let me roll my wheelchair closer to the phone... (*laughs*)



Evil Dead is now considered a seminal, classic horror film, but it must feel a bit strange that something you worked on as a kid, for a couple of months, would still have such an impact after so many years...

Absolutely. And I must say no one's laughing harder than me, and the other two women who starred in these films. We shot it over 25 years ago, but then it took Sam (Raimi), Rob (Tapert) and Bruce (Campbell) several more years to get it onto the screen, and into the video stores, where it really took off. But during those years we were going on with our careers, having families, and it was really not until fairly recently, quite honestly, when we began attending horror conventions as the "Ladies of the Evil Dead", that I realized what a genuine impact it's had on fans throughout the world.

What's going on with "Ladies of the Evil Dead" these days?

We just got back from a festival in the UK, where we met some of our European fans. We had a great time, did a little sightseeing, and came home exhausted. Also, the newest release of ***Evil Dead*** is due out this fall, which will feature a short documentary that was conceived and shot by the "LOTED", featuring some of our experiences on the horror circuit in the past few years. It shows how we balance being soccer/ballet moms with our experiences traveling across the country and meeting ***ED*** fans. Lots of real footage of hotel elevators, highways, and convention centers!

What will devout Evil Dead fans find to enjoy in Witches' Night?

Well, for one thing they'll see me play a much different character. In ***ED***, I was Bruce Campbell's sweet, innocent young girlfriend, but now I'm just a slightly-off canoe outfitter plying my trade in the wilderness. Plus there are lots of hot guys & hot babes in ***WN***—the fans already seem interested in that, based on their response to the ***Witches' Night*** trailer!



CAST BIOS



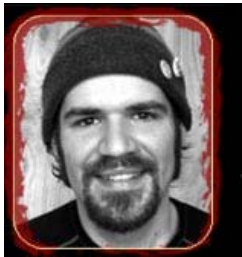
Gil McKinney - *Jim*

Gil joins the cast of NBC's "ER" this season as Paul Grady, first year intern. His character is introduced in season premiere, beginning his residency under the wing of Dr. Kevin Moretti, played by Stanley Tucci. Gil played Elvis in director Joel Zwick's *Elvis Has Left the Building*, and appeared in *Jeepers Creepers II*. Other television credits include guest-starring roles on "The Brotherhood of Poland, N.H.", "Navy NCIS", "The District", "Night Stalker", and "The Loop".



Jeff Christian - *Bill*

Jeff's film credits include *Hoffa* and Christopher Nolan's *Batman Begins* (and yes, that really was him chasing after the Batmobile in a squad car). He also appeared in *Coasting*, *Spaceman Dan's 243rd Flight*, *Obstructed View*, *Steppin' Razor*, *Box #9* and *Ron's Arcade*. An accomplished stage actor, Jeff also currently serves as Artistic Director for The Shakespeare Project of Chicago.



Wesley Walker - *Rick*

Wes has appeared in numerous independent features, including *Dustclouds*, *Sandcastles*, *Grand Theft*, *Slave*, and *The Ice Floes of Franz Joseph Land*. On television, Wes was featured in CBS' "Early Edition", and had a recurring role as an Aryan Brother in Season One of Fox's "Prison Break".



Jeff Alba - *Ted*

Jeff's feature film credits include *The Ice Harvest*, *The Break Up*, and *Barbershop II*. He also appeared in the independent features *Black Mail*, *Lucifer's Fall*, *Empty Box*, and *The Miracle*. Television credits include "The Jamie Kennedy Experiment" and HGTV's "Designed To Sell". Currently Jeff can be seen in national commercial campaigns for McDonald's, Bank of America, and Miller Light.



Betsy Baker - *Marge*

Betsy starred opposite Bruce Campbell in the seminal 1980's horror flick *The Evil Dead*, which marked the directorial debut of *Spiderman's* Sam Raimi. She also appeared in *Six Weeks* with Mary Tyler Moore and Dudley Moore, *Word of Honor* with John Malkovich, Karl Malden, and Rue McClanahan, and in "Appearances", a PBS-TV film written by Elmore Leonard. Betsy can be seen in the upcoming features *Cat's Meow* and *Plus*



or Minus.

FILMMAKER BIOS

Paul Traynor • Writer/Director/Producer

Paul produced and directed the *Witches' Night* trailer in October of 2004. He's spent the last decade writing, directing, and appearing in corporate presentations throughout the United States and Europe for clients such as Cisco Systems, Toshiba, and G.E. Medical Systems. In addition to appearing in various plays and independent films, Paul has done extensive radio voice-over work, including spots for McDonald's and Budweiser. Paul received his B.F.A. from the Theatre School, DePaul University.

Sean Bradley • Producer

In six years at O'Connor Casting in Chicago, Sean was involved in casting over 2,000 projects, including commercials, network television shows, and independent feature films. He was a script consultant and acting coach on the independent feature *Finding Preet*, and he owns and operates The Green Room, a professional on-camera acting school in Chicago. As an actor, Sean has appeared in many commercials, on film, and on television shows including ABC's "Cupid". Sean is a graduate of the University of Wisconsin-Madison, having completed a double-major in both Theatre & Drama and Molecular Biology.

Michael Lent • Producer

Michael wrote *Breakfast with Sharks*, a best-selling book on screenwriting in Hollywood published by Random House. He also created the graphic novel series *Prey: Origin of the Species*, published by Marvel Comics. Other books include *Christmas in Hell* (Amazon Books) and an upcoming project for Simon & Schuster. His movie producing credits include the award-winning *Hard Scrambled*, which Variety called "pleasing and enjoyable" and the Los Angeles Times called "sharp, cinematic, and clever." He is a member of the Writers Guild of America. A 2005 recipient of the Houston Worldfest Gold Remi Award, he has sold, optioned or been assigned to eleven feature film projects including *The Hellseeker* for Miramax Films. Michael has also written for MTV, Spy Magazine, Billboard magazine, Screenstyle and the French film periodical Tournages.

Mark Caras • Co-Producer/UPM

Mark's written episodes of "FBI Files" and "The New Detectives" for Discovery Channel, and has written, produced and directed shows for A & E, The history Channel, PBS-WTTW, TLC and WGN. Mark served as Associate Producer on the restoration and re-release of Orson Welles' *Othello*, for which he led the search for the lost negative and sound elements to the film. Mark is currently acquiring, developing, and producing projects for Questar, a film and video distribution company located in Chicago.

Steven Parker • Director of Photography

A member of the International Cinematographer's Guild, Steve's worked on over four dozen feature films as a cinematographer, lighting technician, or lighting designer. Projects range from Sci-Fi Channel World Premieres of cult hits like Leigh Scott's *Dracula's Curse* and *Frankenstein Reborn*, to festival faves like IFC/Killer Films' *Women in Film* (which premiered at Sundance in 2001), FilmNext/Return Productions' *The Distance*, and Cipher Films' *One Week*. Steve recently returned from a month-long trip to Sudan, where he shot a documentary featuring an overview of the country's history and culture - including Darfur-- for a Non-Governmental Organization called Bridges. He also co-produced the award-winning feature *American Passport* (distributed on IFC/Bravo) and produced and directed the short subject *Two Wheels and a Twisting Highway* for Chicago's Field Museum.



Gordy Haab • Composer

Gordy has composed scores for over 45 films, including Anchor Bay's rave-reviewed theatrical release *Behind the Mask: The Rise of Leslie Vernon*, *Dave Barry's Guide to Guys* (directed by two-time Academy Award/Golden Globe Nominee Jeff Arch), *3 Below*, *The Works*, *A Can of Paint*, and most recently the world's most highly regarded Star Wars fan film: *Ryan vs. Dorkman II*. Additionally, Gordy served as Arranger/Orchestrator and Conductor for the Universal Records' Julia Migenes album "Alter Ego", and Music Arranger and Supervisor for the National Tour of "Funny Girl" starring Debbie Gibson. Honors include The Reflections National Composers Award and The ASCAP Henry Mancini Composers Fellowship. Gordy co-founded the Novo Philharmonic, a 90 member jazz/rock/pop/film orchestra based in Los Angeles.

Matthias Schubert and Kate Sobol • Editors

Kate and Matthias have collaborated on numerous feature films, including *Hard Scrambled*, *Between the Lines*, *Frankenstein vs. The Creature from Blood Cove*, *The Still Life*, *Getting Rachel Back*, and *The Food Chain: A Hollywood Scarytale*. They've also shot and directed several of their own projects, including *Sojourn*, *Delivered*, *Quarry*, and *Where the Bum Danced*.

Christina Rumore • Casting Director

Christina began her casting career in Los Angeles, where she worked with acclaimed Casting Directors Sandi Logan, Sheila Guthrie, Katy Wallin and, most recently, Robert Ulrich, of Ulrich/Dawson/Kritzer, one of the busiest casting offices in LA. Recent scripted credits include, the Jerry Bruckheimer series "Just Legal", the NBC pilot "Inconceivable", and the NBC MOW "Behind the Camera: The Unauthorized Story of Diff'rent Strokes". She's also worked on several reality shows, including E! Entertainment's "The Entertainer", Bravo's "Top Designer", and the controversial "Who's Your Daddy?". Prior to her career in casting, Christina was a professional commercial actress, having been the principal performer in over 60 commercials.

Ben Chester • Make-up and Special Effects

A native of Rhode Island, Ben began his special effects career in Los Angeles at age 19. Along with many great opportunities to build a resume, he focused on learning virtually every aspect of the trade including make-up effects, creature creation, special costuming, animatronics, pyrotechnics, prop fabrication and scenic design. In 2001, Ben returned to the east coast to pursue his craft independently, and has spent the past 6 years working steadily on a wide variety projects. Feature films, shorts, television and commercial, theme parks, haunted attractions, theater; even the Ringling Bros. Circus has displayed his work. Film credits include *Being John Malkovich* and *Dr. Doolittle*. Television credits include: "Star Trek: Voyager" and "The Drew Carey Show". Ben is currently continuing his work full force from his Providence Studio, Side F/X Creations, and creating images from the beautiful to the disgusting, and everything in between, for productions all around the country.

