

HENRY IAN CUSICK · DANIELA COUSO · OSCAR NUÑEZ AND THOMAS KRETSCHMANN

LOS VAMPIRES

OLD HOLLYWOOD NEEDS NEW BLOOD

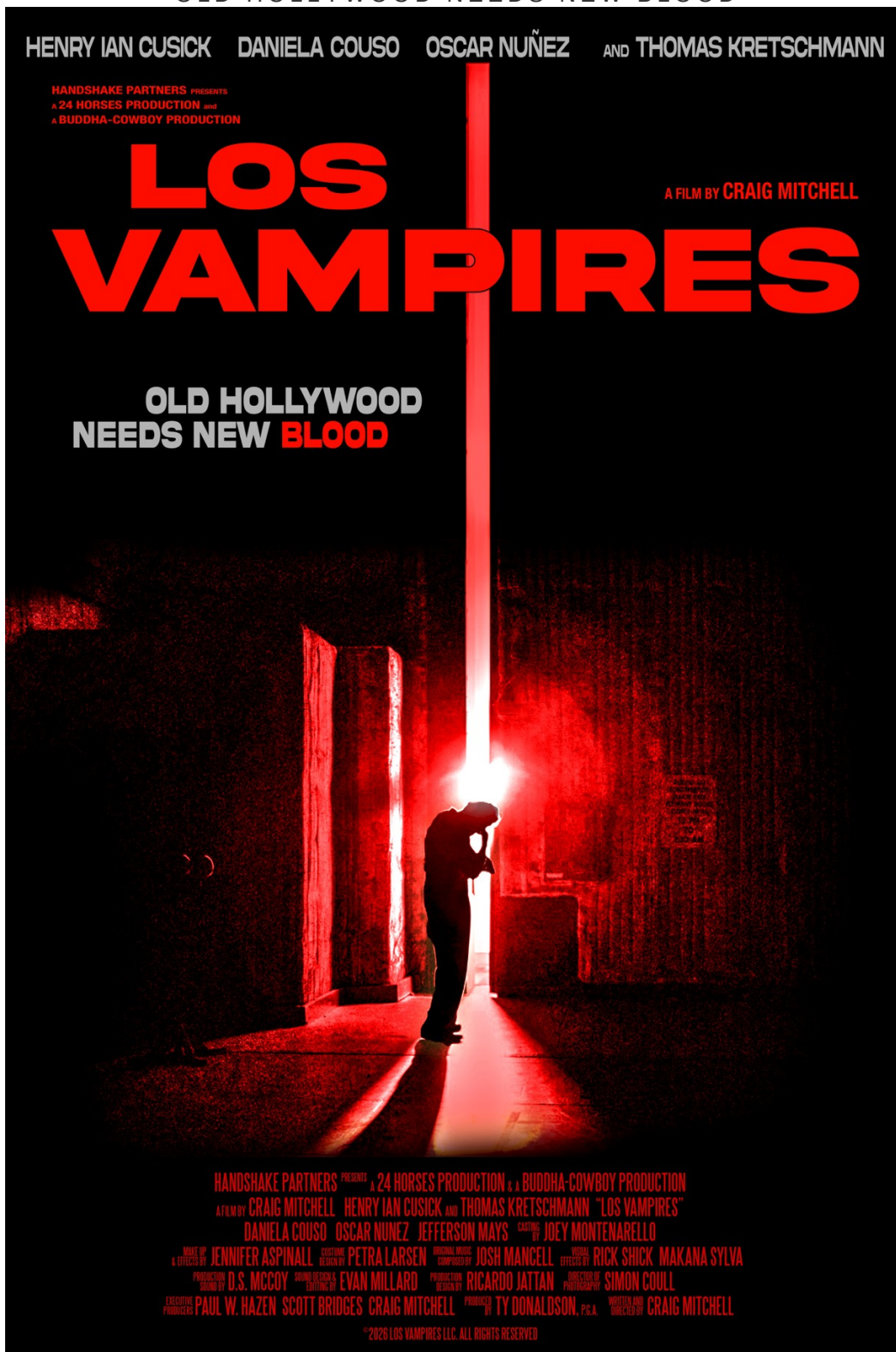
HENRY IAN CUSICK DANIELA COUSO OSCAR NUÑEZ AND THOMAS KRETSCHMANN

HANDSHAKE PARTNERS PRESENTS
A 24 HORSES PRODUCTION and
A BUDDHA-COWBOY PRODUCTION

LOS VAMPIRES

A FILM BY CRAIG MITCHELL

OLD HOLLYWOOD
NEEDS NEW **BLOOD**



HANDSHAKE PARTNERS PRESENTS A 24 HORSES PRODUCTION A BUDDHA-COWBOY PRODUCTION

A FILM BY CRAIG MITCHELL HENRY IAN CUSICK AND THOMAS KRETSCHMANN "LOS VAMPIRES"

DANIELA COUSO OSCAR NUNEZ JEFFERSON MAYS CASTING BY JOEY MONTENARELLO

MAKE UP & EFFECTS BY JENNIFER ASPINALL COSTUME DESIGNER BY PETRA LARSEN ORIGINAL MUSIC COMPOSED BY JOSH MANCCELL VISUAL EFFECTS BY RICK SHICK MAKANA SYLVA

PRODUCTION DESIGNER BY D.S. MCCOY EDITOR BY EVAN MILLARD PRODUCTION DESIGNER BY RICARDO JATTAN DIRECTOR OF PHOTOGRAPHY BY SIMON COULL

EXECUTIVE PRODUCERS PAUL W. HAZEN SCOTT BRIDGES CRAIG MITCHELL PRODUCED BY TY DONALDSON, P.R.A. WRITTEN AND DIRECTED BY CRAIG MITCHELL

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Handshake Partners presents · A 24 Horses Production · A Buddha Cowboy Production
A Film by Craig Mitchell — Electronic Press Kit · 2026

LOGLINE

In 1930s Hollywood, a fading Spanish actor is hired not to create a vampire, but to mimic one—and on the same darkened sets where two Draculas are shot in two languages, the line between performance and possession begins to bleed away.

THE FILM

FACT SHEET

TITLE	Los Vampires	GENRE	Gothic Horror / Drama
YEAR	2026	COUNTRY	United States
LANGUAGE	English & Spanish	RUNTIME	104 minutes
ASPECT RATIO	1.90:1 (DCI 4K)	SOUND	5.1 Surround
FORMAT	2D DCP (SMPTE) / ProRes 4444	FILMED AT	MBS Media Center, CA
WRITER/DIRECTOR	Craig Mitchell	PRODUCER	Ty Donaldson, p.g.a.



Henry Ian Cusick as Luis de Ossario — the night shift, an empty backlot

SYNOPSIS

THE STORY

In 1930 Hollywood, as silent films give way to talkies, two immigrant actors clash over a role that promises more than fame—it offers immortality. Luis de Ossario, a Spanish actor past his prime, arrives on set to play Count Vlad in a Spanish-language vampire film. But he quickly learns he's not the star—he's a mimic. To satisfy international markets, the studio is producing two movies from one script, shooting on the same sets, but in a different language and with a different cast and crew. Kurt Orlov, a magnetic Romanian, leads the English version by day; while Luis, relegated to the night shift, is pressured into imitating Orlov's theatrical gestures while his own darker, more psychological interpretation is dismissed.

Both men are exiles—transplanted to Los Angeles with dreams of legacy. Luis has gone into debt crafting custom fangs inspired by Bram Stoker, believing in a Vlad drawn from inner torment. Orlov, who escaped Bucharest by cozying up to Bolsheviks, plays Vlad as pure spectacle. Their rivalry is not just artistic—it's existential.

Vianca Segura, a convent-raised orphan with a mysterious past, becomes the film's unexpected muse. Discovered by the film's director, she's never acted before, but her haunted presence captivates both men. She idolizes Luis from old fan magazines, calling him "The Spanish Sheik." Her connection to Aztec vampire mythology—especially La Cihuateteo, the undead mother—deepens the film's eerie undertones.

As production unfolds in parallel—two casts, two crews, forbidden to interact—reality begins to unravel. Murders plague the studio. A young woman is found drained of blood, a soup ladle beside her. Luis begins experiencing blackouts, waking covered in blood. Sister Aubrey, a nun tending to Vianca, feeds Luis honey that may not be honey at all. The gothic imagery of the film bleeds into life, and Luis can no longer tell where performance ends and possession begins.

When Luis finally performs his version of Vlad—raw, haunted, real—even Orlov is shaken. But Orlov, fearing competition, threatens to have the studio fire Luis unless he self-sabotages his own performance. With censorship looming and the killer still at large, Luis must confront whether Vianca is the innocent he believes her to be, or something far more dangerous. Has he fallen in love, or under a spell? And in fighting to escape Orlov's shadow, has he become the very monster he was hired to portray?

Los Vampires is a gothic meditation on immigrant identity, artistic rivalry, and the seductive danger of performance. Set during Hollywood's volatile transition to sound, it explores how cinema preserves us—not as people, but as ghosts. It's a story of those who worked the night shift, spoke the wrong language, and dared to create something eternal, even if the price of immortality was more terrible than they imagined.



Two Draculas, two languages, one set — Cusick and Kretschmann

DIRECTOR'S STATEMENT

CRAIG MITCHELL

The title first struck me when I discovered the true story of the Spanish-language version of Dracula, shot on the same sets and from the same script as Universal's 1931 classic. Their production began at dusk and ended at dawn, the working hours of vampires. That detail alone felt cinematic, eerie, and strangely poetic.

As a writer working in Hollywood, I have long been aware of the bloodsucking nature of the business. It is something most artists face, especially those trying to hold on to a personal vision or a sense of integrity. Every day, in ways large and small, one is asked to compromise, to conform, to sell a piece of oneself. That tension became the heart of this film.

The real history only deepened that idea. During my research, I learned that Carlos Villarías, who played the Count in the Spanish-language production, was instructed to watch Bela Lugosi's dailies so that he could mimic his performance. He was not being asked to create his own interpretation, but to replicate someone else's. In that dynamic, I found the dramatic spark of the story. Character, for me, comes alive through friction, and this relationship gave the film its fire.

I was never interested in making a straightforward behind-the-scenes period piece. I wanted to push the material toward something more haunted, more psychological, and more mythic. Cinema, to me, is visual first. Images create the web in which ideas are caught and take shape. From the beginning, I imagined the film through photography, atmosphere, and production design, drawing inspiration from the visual language of vampire cinema and from filmmakers like Dreyer, Murnau, Herzog, and Polanski.

Despite how he is depicted in the film, I consider Bela Lugosi a genius, and an inspiration not only to Carlos Villarías, but to all of us. The greatest vampire films understand that our sympathy often lies with the undead. I took that as a guiding principle. In *Los Vampires*, the vampire commits no violence. The true savagery is human. It comes from insecurity, jealousy, ambition, and the corrosive power of envy. The contagion in this film is not blood, but desire.

Ultimately, the making of what became known as "The Spanish Dracula" was my final source of inspiration. Here was a group of migrant artists from Spain, Argentina, and Mexico, coming together in Hollywood to make something they loved and believed in, all in pursuit of a kind of immortality through cinema. That resonated deeply with me. The world still divides itself into us and them. With *Los Vampires*, I wanted to explore the community of outsiders who make art, the beauty and pain of that struggle, and the price they pay for it.



"Some monsters don't just exist on the silver screen"

ABOUT THE PRODUCTION

Los Vampires grows out of one of early Hollywood’s strangest true experiments. In 1930, before dubbing technology existed, studios protected their foreign markets by shooting the same picture twice — first in English by day, then in another language by night, on the very same sets with a second cast and crew. The most famous of these phantom productions was the Spanish-language *Dracula*, filmed overnight on Universal’s *Dracula* sets while Bela Lugosi’s company slept. Its star, Carlos Villarías, was instructed to watch Lugosi’s dailies and replicate the performance rather than create his own. That footnote of film history — artists working the vampire’s hours, asked to surrender their own vision — is the seed of the film.

The production embraced the craft of the era it depicts. *Los Vampires* was filmed in fifteen days on the stages of MBS Media Center in Manhattan Beach, California, on practical 1930s soundstage sets built for the film by Strong Arm Sets. Period wardrobe was drawn from the Warner Brothers Costumes collection under costume designer Petra Larsen, and set dressing and props came from History for Hire, Omega Cinema Props, Independent Studio Services, and Universal Studios, among others. Make-up and effects were designed by Jennifer Aspinall, with production design by Ricardo Jattan and cinematography by Simon Coull. The film was produced with a SAG-AFTRA cast.

Performed in English and Spanish, the film was finished in DCI 4K with a 5.1 theatrical mix. Editing and sound design are by Evan Millard, color by Ethan Schwartz, and visual effects by Rick Shick and Makana Sylva. Josh Mancell’s original score is threaded with *La Llorona*: star Daniela Couso performs the traditional song in the film and lends her voice to “Vianca’s Theme.” Licensed recordings from the late 1920s round out the soundtrack.



Luis and his muse — Cusick and Daniela Couso

THE COMPANY

Henry Ian Cusick

LUIS DE OSSARIO

Henry Ian Cusick is a Peruvian actor and director, best known as Desmond Hume in the U.S. series “Lost” (2004), for which he received a Primetime Emmy nomination. He also starred as Marcus Kane in “The 100”, Stephen Finch in “Scandal”, Dr. Jonas Lear in “The Passage”, and Russ Taylor in “MacGyver”. Born in Trujillo, Peru, to a Peruvian mother and Scottish father, he is fluent in English and Spanish. His first leading stage roles came at the Citizens Theatre, Glasgow—including Dorian Gray opposite Rupert Everett as Hamlet in *The Marowitz Hamlet*—and his classical work earned a special commendation at the 1995 Ian Charleson Awards. After starring as Jesus in *The Gospel of John* (2003), he was cast in “Lost”. His short film “dress” (2013) won Best Short Film at the Peace on Earth and Hawaii International film festivals.

Thomas Kretschmann

KÜRT ORLOV

Thomas Kretschmann is a German actor whose life story is as compelling as his roles. Born in Dessau, East Germany, he trained as a competitive swimmer with Olympic ambitions before defecting at 19—a perilous month-long journey through Hungary, Yugoslavia, and Austria. After his debut in “Westler” (1985) and the Max Ophüls Prize for Best Young Actor, his breakthrough came as Hauptmann Wilm Hosenfeld in Roman Polanski’s “The Pianist” (2002). He is celebrated for nuanced historical portrayals in “Downfall” (2004) and “Valkyrie” (2008), and his credits span Peter Jackson’s “King Kong” (2005), Marvel’s “Captain America: The Winter Soldier” (2014) and “Avengers: Age of Ultron” (2015), and “Indiana Jones and the Dial of Destiny” (2023).

Daniela Couso

VIANCA SEGURA

Daniela Couso is an American actress known for her versatility across roles in “Girl Group” (directed by Rebel Wilson), “A Royal Christmas Ballet”, and “Pretty Girls All Go to War in School”. She studied musical theatre at the New World School of the Arts in Miami. In “Los Vampires” she also lends her voice to “Vianca’s Theme,” a reimagining of the traditional La Llorona.

Oscar Nuñez

GASPAR LAZANO

Óscar Núñez is a Cuban-American actor and comedian, best known as accountant Óscar Martínez on NBC’s “The Office”. His accolades include two Screen Actors Guild Awards and two Daytime Emmy Awards, plus a Primetime Emmy nomination. A member of The Groundlings, he created and co-starred in Comedy Central’s “Halfway Home.”

Jefferson Mays

GEORGE WILMORE

Jefferson Mays is a Tony Award–winning actor celebrated as one of the American theatre’s great chameleons. He won the 2004 Tony Award for his Broadway debut in Doug Wright’s Pulitzer Prize–winning *I Am My Own Wife*, and earned further Tony nominations for playing nine roles in the musical *A Gentleman’s Guide to Love and Murder* and for *Oslo*. A graduate of Yale and UC San Diego, his honors include a Helen Hayes Award, two Drama Desk Awards, two Outer Critics Circle Awards, and three Obie Awards.

Carol Abney

SISTER AUBREY

Audiences will recognize Carol Abney from her appearance as the memorable “fewer words, please” judge during the second season of CBS hit show, *Matlock*. Her television credits also include 9-1-1: Lone Star, *Parenthood*, *Modern Family*, *Big Love*, and *ER*, while on the feature side she appeared opposite Demi Moore and Bradley Whitford in the thriller *Songbird*, starred alongside Tom Sizemore and Stephen Baldwin in *The Genius Club*, and later reunited with Sizemore in the horror feature *Forgotten*. Beyond her screen work, Abney has built a multifaceted creative career spanning stage performance, dance, choreography, producing, photography, and audiobook narration — earning the KPBS Patte Award for Outstanding Performance for her role in the stage production *Unmerciful Good Fortune*, with her choreography for Wallace Shawn’s *The Fever* recognized among the San Diego Union-Tribune’s Top 10 Shows of 1999. Born in Lima, Peru, and raised in San Diego, Abney earned a Bachelor of Arts in Theatre from the University of California, San Diego, then studied in Sweden and the Netherlands through international education programs before completing a Master of Arts in Dance at the Rotterdam Dance Academy.

Jorge Diaz

BALTHAZAR

Jorge Diaz is a first-generation Mexican-American actor born and raised in Los Angeles. He is best known as the voice of Gabe on Disney’s “Elena of Avalor”, and his screen credits include “Paranormal Activity: The Marked Ones”, “The 33”, the miniseries “The Long Road Home”, and recurring roles on “Jane the Virgin” and “East Los High”, with guest appearances on “Arrested Development” and “The Good Place”.

With Jake Regal, Andrew Baldwin, and Roman Phillips.

FILMMAKER

WRITER / DIRECTOR

Craig Mitchell

WRITER · DIRECTOR · EXECUTIVE PRODUCER

From Long Beach, California, Craig Mitchell studied film at California State University, Long Beach; acting and directing with David Emmes of the South Coast Repertory Theatre; and with Lee Strasberg at the Lee Strasberg Theatre Institute. He made his first feature as a teenager—released by Universal Studios to favorable festival attention. As a screenwriter he co-wrote The Flock (starring Richard Gere) and New Line Cinema's Highwaymen, wrote a pilot for Lionsgate Television, and has worked extensively as an uncredited script doctor. He served as Executive Vice President of Creative Affairs for Harvey Comics, producer of Casper.

PRODUCER

Ty Donaldson, p.g.a.

Ty Donaldson is a producer, director, actor, and graphic designer in film and theatre. A graduate of Bard College, he grew up on film sets, his mother a make-up artist, his father a special mechanical engineer for Jim Henson on “The Dark Crystal” and “Fraggle Rock,” and went on to found Buddha-Cowboy Productions, a multi-media company dedicated to projects that elevate the human spirit through thought-provoking storytelling.

His producing credits include “RIFT,” a feature shot in six days under COVID protocols and now streaming on Paramount+ and Tubi; the historical epic “Soldier of God,” Best Feature winner at the Stratford-Upon-Avon International Film Festival; “FBI Guys,” Best Drama at the Independent Television Festival; and the psychological thriller “Rewind.” Earlier credits include “Bunny Whipped,” consulting-producer work on “Getting Ed Laid” with Ed Asner and Jean Smart, and choreography coordinator of more than 250 dancers on Dance with Me. For Los Vampires, a feature filmed entirely on stage in fifteen days, he earned the Producers Guild of America mark (p.g.a.). He is a member of SAG-AFTRA, Atlanta local, where he serves on the Indie Outreach Committee.

KEY CREW

BEHIND THE CAMERA

PRODUCED BY	Ty Donaldson, p.g.a.
EXECUTIVE PRODUCER	Craig Mitchell
EXECUTIVE PRODUCERS	Paul W. Hazen · Scott Bridges
DIRECTOR OF PHOTOGRAPHY	Simon Coull
PRODUCTION DESIGN	Ricardo Jattan
EDITED & SOUND DESIGN	Evan Millard
ORIGINAL MUSIC	Josh Mancell
VISUAL EFFECTS	Rick Shick · Makana Sylva
COSTUME DESIGN	Petra Larsen
MAKE-UP & EFFECTS	Jennifer Aspinall
CASTING	Joey Montenarello
ADDITIONAL DIALOGUE	Bram Stoker, from his novel Dracula

THE CREATIVE TEAM

DIRECTOR OF PHOTOGRAPHY

Simon Coull

Simon Coull is a Scottish director of photography with credits and collaborators in more than fifty countries. After years living and working in London and across Europe, he established himself in New York. He is known for his cinematography on Michael Kang's *West 32nd* (2007), which premiered at the Tribeca Film Festival — earning a Best Narrative Feature Jury Award nomination — and was praised by the Busan International Film Festival as “vivid and compelling, and beautifully rendered by cinematographer Simon Coull.” Over nearly three decades behind the camera, his work spans feature films, narrative shorts, music videos, and commercials for clients including Audi, Volkswagen, Ford, L'Oréal, Guinness, Samsung, Nissan, Adidas, and Disney.

PRODUCTION DESIGNER

Ricardo Jattan

Ricardo Jattan's passion for building and design began in his hometown of Toronto, where he and his best friend founded a small business creating big ideas from a modest garage. After moving to the United States, he spent nine years assisting some of the industry's leading production designers — a grounding in construction, crew management, and budgets that launched a design career spanning several feature films and more than 500 commercials. Twenty years on, he still relishes every new challenge, from sleek modern interiors to rustic façades to futuristic ships, working with a longtime team of collaborators to make every set work regardless of budget or logistics — creating, as he puts it, something very real, but somehow also magical.

COSTUME DESIGNER

Petra Larsen

Petra Larsen has worked in costumes for twenty years. She was assistant costume designer on *I, Tonya*, Nicolas Winding Refn's *Too Old to Die Young*, Andrew Dominik's *Blonde*, and Mike Mills' *20th Century Women*, and received an Emmy nomination for her work on *Pam & Tommy*. *Los Vampires* is her second feature as costume designer, following Noah Pritzker's *Ex-Husbands*.

MAKE-UP & EFFECTS DESIGNER

Jennifer Aspinall

Jennifer Aspinall is an Emmy Award and Hollywood Make-Up Artist & Hair Stylist Guild Award winner whose career spans more than four decades. She headed the special make-up department for HBO's *Westworld* and the make-up departments of the long-running sketch shows *Saturday Night Live* and *MADtv* — the show that brought her to Los Angeles in 1996 at the invitation of Quincy Jones and Fox. Her work ranges from Broadway (*Victor/Victoria* with Julie Andrews) to character make-ups for Vanessa Redgrave, David Bowie, and Alex Borstein, to creature effects for *Star Trek*, *Guardians of the Galaxy*, and *Captain Marvel*. She holds an Emmy win with 23 nominations and six Make-Up Artist & Hair Stylist Guild Awards, and has been featured in *The Hollywood Reporter*, *Time*, and *Fangoria*, and in the books *The Leading Ladies of Make-up Effects* and *Monster Squad*.

EDITOR & SOUND DESIGNER

Evan Millard

Evan Millard is originally from South Florida and graduated from the University of Wisconsin–Madison with a BA in Communication Arts (Film, Television & Radio). He has more than a decade of film and television experience as an editor, sound designer, and production sound mixer, contributing to several award-winning films, multiple TV series, and global ad campaigns. He is the co-founder of Trapezoid Studios, a post-production company in Los Angeles.

COMPOSER

Josh Mancell

Josh Mancell is a Los Angeles–based composer whose work spans festival-acclaimed independent features (*The Wake of Light*, *Love Comes to the Executioner*, *A Star for Rose*, *Eat the Sun*), animated television (PBS's *Clifford the Big Red Dog*, Disney's *Sam Sandwich*, Nickelodeon's *Gary the Rat*), the multi-million-unit video game franchises *Crash Bandicoot* and *Jak & Daxter*, and national campaigns for Target, McDonald's, JCPenney, and AT&T. His iconic *Crash Bandicoot* music was performed by the Royal Philharmonic Orchestra at London's Royal Albert Hall in 2018, and music from both game franchises

by the Manchester Video Game Orchestra in 2022; he will be a featured composer at the 2027 Music Legends concert in Milan. He has guest-lectured at the American Film Institute, the Royal Northern College of Music, and the University of Michigan, among others, and performs and produces with several bands.

CASTING DIRECTOR

Joey Montenarello

Joey Montenarello is a New York-based casting director working across film, television, and theater. He recently launched his own office, Montenarello Casting, after serving as a casting director at Stewart/Whitley, where as the sole casting director leading the company's expansion into film and television he was responsible for acquiring and overseeing new projects.



The contagion is not blood, but desire

MUSIC & SOUNDTRACK

The original score is composed by Josh Mancell and performed by Cary Berger (guitar), Tara Busch (vocals), Richard Dodd (cello), Mica Erin (violin), Larry Klimas (flute), and Mancell (drums, piano, guitar). Music supervision and clearance by Jennifer Lanchart / Syncalicious Music.

“Vianca’s Theme,” written by Josh Mancell and based on the traditional La Llorona, features vocals by Daniela Couso (Instant Ranger Music, BMI). Couso and Alex Arango also perform La Llorona in the film, and Skip Heller’s “Cast Party Csardas” is performed on screen by the film’s gypsy band.

Licensed period recordings include “The Thrill Is Gone” and “Deep Night” (Rudy Vallee), “Tonight in the Moonlight” (The Morrie Morrison Orchestra), “Rolling Log Blues” (Lottie Kimbrough), “Twelfth Street Rag” (Phil Harris Orchestra), and “I’ll Get By As Long As I Have You” (Nick Lucas).

SPECIFICATIONS

TECHNICAL SPECIFICATIONS

RUNTIME	104 minutes
PICTURE	DCI 4K (4096 × 2160) · 1.90:1 Full Container · Color · 24 fps
SOUND	5.1 Surround (stereo available)
SCREENING FORMATS	2D DCP (SMPTE) · ProRes 4444 master · H.264 screeners
LANGUAGES	English & Spanish · English subtitles available (SRT)
SHOT AT	MBS Media Center, Manhattan Beach, California
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CAST & CREW

Credits as they appear in the finished film

MAIN TITLES

WRITTEN & DIRECTED BY

CRAIG MITCHELL

PRODUCED BY

TY DONALDSON, p.g.a.

EXECUTIVE PRODUCER

CRAIG MITCHELL

EXECUTIVE PRODUCERS

PAUL W. HAZEN · SCOTT BRIDGES

STARRING

HENRY IAN CUSICK

DANIELA COUSO

and THOMAS KRETSCHMANN

LOS VAMPIRES

OSCAR NUÑEZ

JEFFERSON MAYS

CAROL ABNEY

JORGE DIAZ · JAKE REGAL · ANDREW BALDWIN · ROMAN PHILLIPS

CASTING BY

JOEY MONTENARELLO

DIRECTOR OF PHOTOGRAPHY

SIMON COULL

PRODUCTION DESIGN BY

RICARDO JATTAN

EDITED & SOUND DESIGN BY

EVAN MILLARD

ORIGINAL MUSIC COMPOSED BY

JOSH MANCELL

VISUAL EFFECTS BY

RICK SHICK · MAKANA SYLVA

COSTUME DESIGN BY

PETRA LARSEN

MAKE-UP & EFFECTS DESIGN BY

JENNIFER ASPINALL

A FILM BY

CRAIG MITCHELL

END CRAWL

LINE PRODUCER

TY DONALDSON

PRODUCTION SUPERVISOR

AJ JAYSON

FIRST ASSISTANT DIRECTOR

KIAWE FARR

SECOND ASSISTANT DIRECTOR

RYAN BREMOND

ADDITIONAL DIALOGUE BY

BRAM STOKER

FROM HIS NOVEL DRACULA

CAST

LUIS DE OSSARIO
HENRY IAN CUSICK
VIANCA SEGURA
DANIELA COUSO
KÜRT ORLOV
THOMAS KRETSCHMANN
GASPAR LAZANO
OSCAR NUÑEZ
BALTHAZAR
JORGE DIAZ
SISTER AUBREY
CAROL ABNEY
GEORGE WILMORE
JEFFERSON MAYS
DR. WYNN
JAKE REGAL
JESUIT
ANDREW BALDWIN
FATHER CRISTOBEL
ROMAN PHILLIPS

CARMILLA
ISABELLA FELICIANO
BROTHER-IN-LAW
NIKITA RUDOV
PROJECTIONIST'S VOICE
DUSTIN INGRAM

"GYPSIES"
BAND LEADER/BANJO
SKIP HELLER
VIOLIN
MICA ERIN
TAMBORINE
LENA MARIE CARDINALE
PIANIST/ACCORDIAN
ALEX ARANGO

"CREW MEMBERS"

SCRIPT SUPERVISOR
ZHANNA LYKHACHOVA
ASSISTANT CAMERAMAN
THOMAS RAJECKAS
MAKE-UP ARTIST
SEAN QUIRK
ANTHONY VLASTAS
RITCHIE GREER
BRETT HARREL

THADDEUS WILLIAMS
CURTIS STARNER
AARON COLE

"PARTY-GOERS"

KSENIA ROGOVA
AVIA COLETTE
MATTHEW HEYMAN
MELISSA FALCONE
NATALIA SARYCHEVA
MICAH SANDERS
ZACHARY KINNISON
KARINA KALINOVA

ROBERT BECKETT
CAROL CETRONE
ALEKSANDR KRASNOV
KSENIA KOLBAS
TYLER DOTY
VERONIKA BILETSKA
CARL KREHBIEL
ALLA KOLOS

ANDREW EDMONDSON
BRIANNA COLEMAN
GREGORY KUZNETSOV
MIKI MURAD
LIONEL FLYNN
STEFANIE DOERFER
ALEX GERSTENLAUER
FOREST POGOREL

"AUDIENCE MEMBERS"

INDIANA FOLEY
ABBY CHAVEZ
ROBERT NASH
AREZU TAVAKOLI
AJ JAYSON

ALYSSA T. RANGEL
RACHEL MOBLEY
DARIA PRYIMAK
SOPHIA YU
ANDRES PENA

EMILY SACKETT
FERNANDO AVALOS
DAN ACOSTA
GEOVANNY A. PELAYO
RYAN BREMOND

STUNT COORDINATOR
ANDREW BALDWIN

CHOREOGRAPHER
CAROL CITRONE

SPANISH TRANSLATION BY
ANTHONY MENDOZA

HENRY IAN CUSICK'S DIALECT COACH

CARLOS REIG-PLAZA

THOMAS KRETSCHMANN'S DIALECT COACH

JULIE ADAMS

DANIELA COUSO'S DIALECT COACH

ALICIA ERNAND

EXTRAS CASTING BY

DIXIE WEBSTER-DAVIS

PRODUCTION

EXECUTIVE PRODUCER

NIC IZZY

PRODUCTION SECRETARY

SOPHIA YU

ASSISTANT TO CRAIG MITCHELL

VERNER MALDONADO

SECOND SECOND ASSISTANT DIRECTOR

ANDIS G. SOLOMON

SECOND SECOND ASSISTANT DIRECTOR

RACHEL MOBLEY

SET PRODUCTION ASSISTANTS

CRISTIAN SEITZ

DAN ACOSTA

ETHAN SANDERS

ADD'L SET PRODUCTION ASSISTANTS

CAMERON STULTZ

GRACE BOWLAND

MICHAEL SPELLMAN

PAUL DARRIGO

CONTINUITY

SCRIPT SUPERVISOR

ANGELA STATNIK

ADD'L SCRIPT SUPERVISOR

JASON AVALOS

CAMERA

DIRECTOR OF PHOTOGRAPHY

SIMON COULL

"A" CAMERA OPERATOR/STEADI-CAM

DONALD TURNER

"A" CAMERA FIRST ASSISTANT

CHRISTOPHER LAWRENCE SIEFERT

"A" CAMERA SECOND ASSISTANT

BILLY SINGLETON

"B" CAMERA OPERATOR

CHRIS PINTO

"B" CAMERA FIRST ASSISTANT

AVERI MCHUGH

CAMERA SECOND ASSISTANT

ANDREW SLOWLY

ADD'L FIRST CAMERA ASSISTANT

SOPHIE DONATELLA

ADD'L "A" CAMERA SECOND ASSISTANT

ALAYA KARASSO

ADD'L SECOND CAMERA ASSISTANT

KYLE STUBBS

ART DEPARTMENT

PRODUCTION DESIGNER

RICARDO JATTAN

ART DIRECTOR

MARCEL VICTOR PREFONTAINE

ASSISTANT ART DIRECTOR

HENDRIK GERICKE

PROPERTY MASTER

ANTHONY CAFARO

SET DECORATOR

GILLIAN CHANCE

LEAD SET DRESSER

DANIEL LESLIE BROADHURST

SET DRESSER

BLAKE NAKOA

EMILY SACKETT

ADD'L SET DRESSER

ANTHONY "TACO" RHODES

KRISTEN FERRIS

CARTER BOWDEN

ART PA

MACEY VANDERLIP

GRAPHIC DESIGNER
THERESE CRUSE

SETS CONSTRUCTED BY
STRONG ARM SETS INC.

CONSTRUCTION COORDINATOR

DUANE RUSSELL

ACCOUNTING

LEANNA GEORGE

FOREMAN

ALLEN SALAS

GANGBOSS

CESAR FLORES

PROPMAKERS

JOSEPH HUNT

FRANK LOPERA

STEPHEN SHARPE

GERSON LOPEZ

SCENIC PAINTERS

MIKE REIBER

SYDNEY CAVANAUGH-PELLO

MILES RICHMAN

LEE ROSS

SET MEDICS

JOOWAN BOSCO KIM

SHAUN THOMAS

C. S. KING

ADD'L MEDIC

KRIS THOLKE

SOUND

SOUND MIXER

DANIEL MCCOY

CICO SILVA

BOOM OPERATOR

SAMYA MCCOY

ELLIE BOOTORICH

AUDIO PLAYBACK

SAM DONALDS

MAKE UP & HAIR

MAKE-UP DESIGNER | CO-DEPT HEAD

JENNIFER ASPINALL

MAKE-UP CO-DEPT HEAD

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KEY MAKE-UP ARTIST

TIERRA RICHARDS

ADD'L MAKE-UP

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NED NEIDHARDT

BRIAN SIPE

JOSH FOSTER

ISABELLE MAHEALANI ANANA

HEATHER OCHART

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ROXANNE MCDANEL

ADD'L PROSTHETIC MAKE-UP

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DEPARTMENT HEAD HAIRSTYLIST

RAISSA PATTON

ASSISTANT DEPARTMENT HEAD HAIRSTYLIST

JAMIE HESS

HAIRSTYLISTS

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PETRA LARSEN

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GRIP & ELECTRIC

GAFFER

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BEST BOY ELECTRIC

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JOBE JUNEAU

ADD'L SET LIGHTING TECHNICIAN

JOSH PENNINGTON

LIGHTING PROGRAMMER

MARK BRINEGAR

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GLOBAL CUISINE BY GARY ARABIA

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ADR MIXERS

EVAN MILLARD

AJ OLIVEIRA

ADR FACILITY

LA LOUNGE STUDIOS

SOUND FX EDITOR

SAM DONALDS

FOLEY ARTIST

SAM DONALDS

RE-RECORDING MIXER

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COLOR CORRECTION

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AT THE BEST EVER WARNER BROTHERS COSTUMES!!

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EMILY SAAVEDRA
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MARK RAMOS

MUSIC
COMPOSER
JOSH MANCELL

MUSIC SCORE PERFORMED BY

GUITAR
CARY BERGER
VOCALS
TARA BUSCH
CELLO
RICHARD DODD
VIOLIN
MICA ERIN
FLUTE
LARRY KLIMAS
DRUMS, PIANO, & GUITAR
JOSH MANCELL
MUSIC SUPERVISOR & CLEARANCE BY
JENNIFER LANCHART
SYNCALICIOUS MUSIC

THE THRILL IS GONE

WRITTEN BY RAY HENDERSON, LEW BROWN
PERFORMED BY RUDY VALLEE
COURTESY OF CHAPPELL & CO. INC. C/O WARNER CHAPPELL MUSIC,
INC.
COURTESY OF RAY HENDERSON MUSIC CO., INC.
COURTESY OF ROUND HILL MUSIC
COURTESY OF BACCI BROS RECORDS
BY ARRANGEMENT WITH FINE GOLD MUSIC

TONIGHT IN THE MOONLIGHT

WRITTEN BY H.O. MORRIE MORRISON
PERFORMED BY THE MORRIE MORRISON ORCHESTRA
COURTESY OF FERVOR RECORDS

ROLLING LOG BLUES

WRITTEN & PERFORMED BY LOTTIE KIMBROUGH
COURTESY OF DOCUMENT RECORDS
BY ARRANGEMENT WITH FINE GOLD MUSIC

DEEP NIGHT

WRITTEN & COMPOSED BY CHARLES HENDERSON, RUDI VALLEE
PERFORMED BY RUDY VALLEE & HIS CONNECTICUT YANKEES
COURTESY OF WC MUSIC CORP. C/O WARNER CHAPPELL MUSIC, INC.
COURTESY OF RCA VICTOR GROUP
BY ARRANGEMENT WITH SONY MUSIC ENTERTAINMENT

TWELFTH STREET RAG

WRITTEN BY EUDAY L. BOWMAN
PERFORMED BY PHIL HARRIS ORCHESTRA
COURTESY OF D2 MUSIC

I'LL GET BY AS LONG AS I HAVE YOU

WRITTEN BY FRED E. AHLERT, ROY TURK
PERFORMED BY NICK LUCAS
COURTESY OF BACCI BROS RECORDS
BY ARRANGEMENT WITH FINE GOLD MUSIC

LA LLORONA

TRADITIONAL FOLK SONG
ARRANGED & PERFORMED BY
ALEX ARANGO & DANIELA COUSO

CAST PARTY CSARDAS

COMPOSED & ARRANGED BY SKIP HELLER
PERFORMED BY MICA ERIN - VIOLIN, SKIP HELLER - BANJO,
ALEX ARANGO - ACCORDIAN, PAUL ECKMAN - BASS,
JOSH MANCELL - TAMBORINE/PERCUSSION

VIANCA'S THEME

WRITTEN BY JOSH MANCELL
BASED ON LA LLORONA (TRADITIONAL)
FEATURING VOCALS BY DANIELA COUSO
PUBLISHED BY INSTANT RANGER MUSIC (BMI)

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FESTIVALS & AWARDS

SELECTIONS & HONORS



WORLD PREMIERE — FANTASIA INTERNATIONAL FILM FESTIVAL 2026

Montreal, Canada — North America's largest genre film festival

Tuesday, July 21, 2026 · 9:15 PM

Cinéma du Musée, Montreal

Additional selections, awards, and press quotes to be added as confirmed.

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