



BOOK OF SHADOWS
BLAIR WITCH 2

CAST
(in order of appearance)

Special Appearances by.....Kurt Loder
 Chuck Scarborough

Burkittsville Resident #1.....Bruce Reed

Jeff.....Jeffrey Donovan

Burkittsville Tourist #1.....Joe Berlinger

Burkittsville Tourist #1.....Sara Phillips

Burkittsville Resident #2.....Lynda Millard

Burkittsville Resident #3.....Deb Burgoyne

Burkittsville Resident #4.....Andrea Cox

Sheriff Cravens.....Lanny Flaherty

MBI Man #1.....Pete Burris

Tristen.....Tristen Skyles

Stephen.....Stephen Barker Turner

Erica.....Erica Leerhsen

Kim.....Kim Director

Stoner #1.....Briton Green

Stoner #2.....Erik Jensen

Foreigner #1.....Peggy K. Chang

Foreigner #2.....Tony Tsang

Foreigner #3.....Anja Baron

Doctor.....Kevin Murray

Nurse.....Keira Naughton

Eileen Treacle.....Lauren Hulsey

MBI Man #2.....Ed Sala

Teenager #1.....Tyler Zeisloft

Teenager #2.....Richard Kirkwood

Teenager #3.....Justin Fair

Rustin Parr.....Raynor Scheine

Ham Lady.....Brilane Bowman

Peggy.....Kennen Sisco

MBI Man #3.....Robert M. Kelly

Reporter, WBAL.....Dina Napoli

Reporter, Fox 45.....Landra Booker

Reporter.....Jacqui Allen

Reporter, WJZ 13.....Sloane Brown

Puppeteers.....Jake McKinnon
 Mark Tavares
 James Hirahara
 Scott Patton

Stunt Coordinator.....George Aguilar
Stunts.....Sean Kelly
Keith Siglinger
Jill Brown
Chuck Jeffreys
Blaise Corrigan

FILMMAKERS

Director.....Joe Berlinger
Writer.....Dick Beebe and Joe Berlinger
Producer.....Bill Carraro
Executive Producers.....Daniel Myrick
Eduardo Sanchez
Associate Producer.....Kevin Foxe
Director of Photography.....Nancy Schreiber, A.S.C.
Production Designer.....Vince Peranio
Editor.....Sarah Flack
Costume Designer.....Melissa Toth
Composer.....Carter Burwell
Music Supervisor.....Ed Gerrard
Casting.....Bernard Telsey, Will Cantler, David Vaccari, C.S.A.

Unit Production Manager.....Bill Carraro
First Assistant Director.....H.H. Cooper
Second Assistant Director.....Dale Pierce Nielsen

Assistant Production Manager.....Dana Robin

Production Coordinator.....Alison Sherman
Production Accountant.....Michael Bederman
Script Supervisor.....Lisa Katcher

Camera Operators/Steadicam.....P. Scott Sakamoto
Ross Judd

First Assistant Camera.....Boots Shelton
Second Assistant Camera.....Tom Schnaidt
Loader.....Wayne Arnold
Stills Photographer.....Abbot Genser
Technocrane Operator.....Stuart Allen

Art Director.....Rob Simons
Set Decorator.....Susan Kessel

Chief Lighting Technician.....Jay Douglas Kemp
Best Boy Electric.....Wesley E. Sullivan
Generator Operator.....Kenny Harris
Ronald A. Vandervort
Electricians.....Tim P. Gordon
Russel A. Wicks
Brian T. Leach
Rigging Gaffer.....Jonathan Blandin

Special Make Up Assistant.....Derek Becker

Key Hairstylist.....Janice Kinigopoulos
Assistant Hairstylist.....Ardis F. Cohen
Additional Hairstylist.....Charmaine Henninger

Property Master.....Brook H. Yeaton
Assistant Property Master.....Lester P. Poser
Assistant Props.....Billy Crush
Propmakers.....Wesley M. Goodwin
Theodore J. Lubonovich Ii
Glenn E. Foster Sr.
Walter R. Wright, Jr.

Assistant Set Decorator.....Kathleen A. Weber-Ray
Lead Person.....Clark Hospelhorn
On Set Dressers.....Elizabeth Weber
Samuel W. Steward
Swing Gang.....Patrick T. Eagan
Albert W. Ford, Jr.
Chris Hastings

Art Department Coordinator.....Edward A. Bellafiore Ii
Art Department Assistant.....Beth Grunder
Storyboard Artist.....Helen Williams Ward

Construction Coordinator.....Michael E. Davis
Construction Foreman.....Scott T. Pina
Gang Bosses.....Thomas Turnbull
David Gerlach
Ron Napier

Charge Scenic.....Keith Weaver
Paint Foreman.....Susanna Glattly
On Set Scenic.....Francesca Gerlach
Gang Bosses.....Richard A. Crandall
Kip Inчек

Scenics.....Jennie M. Bell
Bobby L. Deal, Jr.
Rebecca D. Castle

Greensperson.....Jay Price Stump

First Assistant Accountant.....Roxanne Senesman
Second Assistant Accountant.....Allison Bederman
Payroll Accountant.....Joan Devilla
Accounting Clerk.....Kristen Keck

Special Effects Coordinators.....Steve Kirshoff

	Will Caban
Animatronic Owl.....	KNB EFX Group Inc
Baltimore Casting.....	Pat Moran, C.S.A.
Baltimore Casting Associate.....	Jonah Wortman
Baltimore Casting Assistant.....	Jonathan Gorrie
New York Casting Associates.....	Heidi Marshall
	Lori Saposnick
New York Casting Assistant.....	William Woods
Extras Casting.....	Carlyn Davis, C.S.A.
Los Angeles Casting.....	Joe Adams
Second Second Assistant Director.....	Joe Incaprera
Assistants To Mr. Berlinger-Baltimore.....	Jane L. Burka
	Michelle Ann Forsythe
Assistant To Mr. Berlinger-New York.....	Michael Bonfiglio
Assistant To Mr. Carraro.....	Ginny Galloway
Assistant Production Coordinator.....	Alison Rosa
Production Secretary.....	Brian Cooper
Production Office Assistants.....	Denise Byrne
	Kimberly Masimore
	Nicole A. Xenos
Production Assistants.....	J.P. Bleibtreu
	Brent Burditt
	John Hamilton
	Kurstin Kohnowich
	Stephanie Lovell
	Perry Novick-Eckhardt
	Shanalyna Palmer
	Ruben F. Rios II
	Xanthus Valan
	Robert Zorella
Transportation Coordinator.....	Foard Joesph Wilgis
Transportation Captain.....	Ronald B. Smith
Co-Captain.....	Richard B. Cochin
Drivers.....	Charles B. Plantholt, Sr.
	Francis Anthony Raimondo
Unit Publicist.....	Patti Hawn
Acting Coach.....	Greta Seacat Kaufman
Research.....	Katie Meister
	Tele Cinema, Inc.:
	Abigail Kende
	Claudia Pascarelli

Product Placement Coordinator.....Kimberly Shine
 Ann Noel Applegarth
 Craft Service.....Amy J. Panzer
 Thomas M. Cornelius
 Catering.....Cinema Catering
 Set Medic.....Jeffrey L. Johnson
 Set Security.....Wayne Petrucelli
 Pierre Makhoul
 Perry Blackmon

Second Unit

Directed By.....Bill Carraro
 Director Of Photography.....Craig Haagenson
 First Assistant Director.....Robert Rooy
 Helicopter Pilot.....Al Cerullo
 Aerial Camera System Provided By.....Spacecam Systems, Inc.

New York Crew

Production Coordinator.....Ellen Gannon
 Assistant Production Coordinator.....Meredith Mills
 Director Of Photography.....Robert Bukowski
 First Assistant Director.....Glen Trotiner
 Second Assistant Director.....Dean Garvin
 Camera/Steadicam Operator.....Bruce McCallum
 Gaffer.....Mike Procia
 Key Grip.....Mike Miller
 Prop Master.....Mike Saccio
 Script Supervisor.....Linda Hafiel
 Leadman.....David Weiman
 Transportation Captain.....Ken Gaskins
 Transportation Co-Captain.....Mike Easter
 Stunt Coordinator.....Peter Buccossi
 Assistant Accountant.....Nicki Infante
 Extras Casting.....Grant Wilfley
 Supervising Sound Editors.....Paul P. Soucek
 Warren Shaw
 Dialogue Editors.....Dan Korintus
 Jack Rubenstein
 Marc Laub
 Adr Editors.....Kenton Jakub
 Lisa Levine

Alissa Magrill
Spike McClure
Sean Oliver
Jennifer Perito
Peter Pamela Rose
Craig Sechler
Zak Todd

Visual Effects And Main Title Produced By.....Balsmeyer & Everett, Inc.
Visual Effect Supervisor.....Randall Balsmeyer
Visual Effects Producer.....Kathy Kelehen
Digital Artists.....Daneil Leung
Matt McDonald
Gray Miller
Amit Sethi

Opticals And End Credits By.....Title House Digital
Optical Coordinator.....Jose Avita
Digital Video To Film.....Cineric
Telecine.....Manhattan Transfer & Edit
Negative Cutter.....Mo Henry
Color Timer.....Mike Miliken
Dolby Consultant.....Geof Lipman
Location Projectionists.....Karl O. Gilbert
Martin A. Kircher, Jr.

Production Financing/Payroll Services.....Axium Payroll Services
Insurance Provided By.....Aon/ Albert G. Ruben
Bob Jellen
Kerri Winters

Completion Guarantor.....Film Finances, Inc.

Original Score Written and Recorded by.....Carter Burwell
Performed by.....Carter Burwell,
gman and SPLaTTeRCeLL

Music Scoring Mixer.....Michael Farrow
Assistant Engineer.....Dean Parker
Recorded At.....The Body, New York
Music ConsultantDeirdre O'Hara
Music Business Affairs.....Debbie Reinberg, Esq.

DIRECTOR'S STATEMENT

WHY MAKE A SEQUEL

The Blair Witch Project was a unique cultural phenomenon. Whether or not they saw the movie, most media-conscious Americans, along with a huge swath of moviegoers around the globe, heard the Cinderella-story of the little \$30,000 film that became one of the most successful independent movies of all time. To me, *The Blair Witch Project* represented the confluence of several key ingredients: the use of the Internet to market a fictitious story as fact; the public's active search for alternatives to standard Hollywood entertainment; and the widespread yearning, at the end of the 20th century (and into the 21st), for proof that the paranormal/supernatural exists in our very scientific, unspiritual world. It was a case of the right film at the right time, propelled by a new medium – the Internet. Because of the singular circumstances attending the film and its success, I thought a different kind of sequel – one that defies expectations – could be created.

A UNIQUE OPPORTUNITY TO BREAK NEW GROUND

The traditional choice for a sequel would have been to continue the story where the first movie left off. Because *The Blair Witch Project* was presented as a documentary, I thought it would be too much to ask audiences to once again suspend disbelief and accept that Heather, Josh and Mike were real students who actually are missing. After all, we all saw them on the covers of *Time* and *Newsweek* and on the David Letterman show. A more interesting approach would be to acknowledge the success of *The Blair Witch Project* and the worldwide cultural phenomenon that it precipitated – and then turn that idea on its head. By making a sequel about the impact of the first movie through five characters who are obsessed with it, I hoped to create a psychological horror movie that serves a mainstream audience while simultaneously commenting on the media-created event called *The Blair Witch Project*, thus connecting my first feature with the kind of social analysis I have undertaken in my documentary work.

GOING AGAINST EXPECTATIONS

One key to commenting on how the media shaped and aided the creation of *The Blair Witch Project* phenomenon was to make a sequel that went against audience and media expectations. In addition to deciding to *not* continue the story where the first movie left off, I chose to abandon the production techniques that were a key factor in the first movie's success – an ironic decision, since I am best known for cinéma-vérité explorations of backwoods America in *Brother's Keeper* and the two *Paradise Lost* documentaries. It is my belief that one does not have to rely on production technique to create an emotionally truthful cinematic experience. The faux documentary conceit worked wonderfully in *The Blair Witch Project*, but to revisit that approach here would have been derivative and creatively unexciting, both for moviegoers and myself. Although I make use of mixed media (digital video, Hi-8 video, 16mm, computer graphics), this is primarily a 35mm film that uses the traditional tools of motion picture

production, and reflects a conscious directorial decision to evoke classic horror movies in its look and feel.

In addition, *Book of Shadows* takes its characters out of the woods; all of the horror unfolds in an urban-style loft building. Finally, *Book Of Shadows* defies expectations with the very central dramatic question that propels the narrative: are the five main characters the latest victims of the evil that resides in the Black Hills, or is it possible that the Blair Witch does not exist at all? Could our five obsessed Blair Witch groupies have gone on a killing spree not because of a “Witch,” but because of mass hysteria seeded by the media frenzy surrounding *The Blair Witch Project*?

In many ways, *Book Of Shadows* is a post-modern sequel. No characters from the first movie appear in the second (other than the unnamed evil – which may be a delusion); it refers to and comments upon the success of its predecessor and, finally, it questions the very existence of the series’ main star – the Blair Witch. This post-modern approach is reflected in the sequel’s title. A Book of Shadows is a witch’s diary of incantations and personal musings. But modern-day witches (Wiccans) will tell you that the movie misrepresented their religion, that theirs is a peaceful, earth-loving faith that has been falsely portrayed and exploited by the media. So the title is both a reference to the misinformation that contributed to the first movie’s success, and a clue that the five main characters lead a shadow existence – that ultimately, they have done something terrible they don't remember.

HONORING THE TRADITIONS OF THE FIRST FILM

While I wanted to depart from the first film, I felt it was important to find ways to honor its conventions.

The blurring of the line between fiction and reality

The Blair Witch Project, both stylistically and through its marketing, brilliantly blurred the line between fact and fiction. I wanted to find my own way to blur that line, as well as comment on it. As a documentarian, I was fascinated that many moviegoers left *The Blair Witch Project* convinced that they had seen an actual documentary, or at the very least, that the legend must be true. As a result, the real town of Burkittsville (population: 200) was overrun with thousands of people on a weekly basis. For that reason, I open this movie with a mini-documentary about the first film’s impact on the town. *Book of Shadows* explores the topical issue of whether violence in the media inspires real-life violence through five characters who are obsessed with an actual movie. Thus, I have attempted to create multiple layers of reality, blurring the line between fiction and reality through narrative themes rather than through production technique (shaky cam) and repeating the “found footage” conceit.

I also thought it was important to examine and comment upon the impact of the general conflation of fiction and reality that has occurred over the last decade or so. As a society, we have come to readily accept video as real – the more amateur the video, the more we

accept its credibility; therefore, at the very core of my movie is 10 to 12 minutes of video footage, and the movie is about the search to determine what it depicts. The movie's ending is open to interpretation and depends largely on your attitude towards video. There's a line in the campfire scene when Jeff says, "Film lies, Kim. Video tells the truth," which is a clue to the audience to pay attention. Because ultimately by the end of the movie – and this is my interpretation as the film's maker and it's by no means the only interpretation – it's possible to conclude that all the 35mm sequences have been the subjective delusions of five characters whose obsession with a media-generated event called *The Blair Witch Project* has led them into a state of mass hysteria.

Psychological Unraveling of the Characters

The Blair Witch Project was extremely effective in portraying the devolving psychological state of three characters in a predicament beyond their control. This psychological unraveling of characters, and the sense of inevitability that surrounded their fate, was to me one of greatest achievements of the first film, and something I wanted to bring to the second film.

As our characters start to unravel, they start having hallucinations – almost cliché horror movie moments that pay homage to classic horror movies and underscore how horror movie imagery, including *The Blair Witch Project*, has had a psychological impact on the five lead characters. These images, which have so permeated the characters' consciousness, create a sort of alternate reality. For example, there are the barking dogs, which are an homage to *The Omen*; the instances of beings moving backwards/playing tapes backwards recall *The Exorcist*; Erica spinning counter-clockwise is a reference to *Evil Dead 2*; the sound of children crying echoes the original version of *The Haunting*; finally, the ghoulish eating of the owl is a reference to *Night of the Living Dead*.

Fear of the Unknown

Finally, a tremendous legacy of the first movie was its evocation of the unknown. I wanted to express that idea by exploring a consistent theme from my documentary work--that Evil is human, not supernatural; that it comes from within, not from without. To me, what is truly scary is not some inexplicable supernatural force, but rather human action. Evil is what humans are capable of doing to each other, and then not remembering. I'm very interested in true human evil, so I thought one way to approach the sequel would be to tell a story about five kids who don't remember what they did, and may in fact be responsible for acts of unspeakable evil.

The Blair Witch Project was rightly hailed for being a gore-less experience that provoked fear without showing its source. Since *Book Of Shadows* explores the very topical theme of human evil and whether or not it is inspired by media imagery, I felt it was necessary to portray images of graphic violence. I want viewers to ask: Does media violence alone inspire real life violence, or is that as simplistic and naive as blaming the Blair Witch? Importantly, I don't believe *Book of Shadows* glorifies violence – in the end, the

characters experience a tortuous journey. Two of the characters meet horrific deaths; while the remaining three are left defeated, confused and isolated at the end of the movie.

I hope people see *Book of Shadows* as a meditation on violence in the media, and how the media shapes an event. I hope this film does what I have always endeavored to do in my work: examine complex subjects with the respect and thought they deserve. I like to raise issues and present both sides, and not necessarily answer the question.

-- Joe Berlinger

Synopsis

Arriving at a moment of unprecedented public appetite for reality-based entertainment, including television programs, movies and video games, Artisan Entertainment's *Book of Shadows: Blair Witch 2* takes that fascination and finds in it the stuff of nightmares. As it follows the twisted path traveled by five people fixated on *The Blair Witch Project*TM, *Book of Shadows: Blair Witch 2* journeys into a dark and dangerous place where the line between truth and fiction blurs and perhaps vanishes altogether. Individual perception grows increasingly untrustworthy as the film's protagonists find themselves caught in a vortex of unspeakable evil, the origins of which – human or supernatural – remain chillingly uncertain. On one level, *Book of Shadows: Blair Witch 2* can be read as a tale of mass hysteria which addresses the potent issue of popular culture's impact on ordinary lives. Part of the film's genuine terror rests in the fact that it offers no easy or comforting conclusions; instead, it inverts a central conceit of its predecessor, asking us to consider whether *The Blair Witch Project* – and by extension, any piece of popular culture that is blamed for violent acts – is the contemporary equivalent of amorphous villains like the Blair Witch.

Book of Shadows: Blair Witch 2 returns to Maryland's ominous Black Hills region to reconstruct a ghastly series of crimes committed in November 1999. In the wake of *The Blair Witch Project* and the prodigious media coverage devoted to its conflation of documentary style and supernatural legend, fans and curiosity-seekers have descended upon the movie's real-life setting of Burkittsville, Maryland. Jeff (Jeffrey Donovan), a black-sheep townie only recently released from a mental institution, has turned his powerful obsession with Blair Witch into a business and has lured four young people to Burkittsville for a tour of the Witch's purported Black Hills' haunts. Jeff's

clients are also fixated on the film, for reasons they themselves may not fully comprehend. Erica (Erica Leerhsen) is a practicing Wiccan who has immersed herself in Blair Witch mythology, even though she decries the film's portrayal of her fellow witches. Grad students Tristen (Tristen Skyler) and Stephen (Stephen Barker Turner) are writing a book about the Blair Witch, but disagree completely about the story's basis in fact, with folklorist Tristen arguing that it must contain some grain of truth while Stephen insists it's a textbook case of mass hysteria. Completing the group is Kim (Kim Director), a hard-edged, sardonic Goth aficionado possessed of striking psychic abilities.

After spending a strange and disorienting night at one of the most sinister sites in Blair Witch lore, the five campers awake to a scene of destruction and no memory of having gone to sleep. They return to Jeff's abandoned warehouse loft to try to piece together what happened. But as Jeff leads Erica, Tristen, Stephen and Kim across the rickety drawbridge and unlocks the metal door to a chorus of barking dogs, they are entering a place no safer than the woods they just left. Inside, legend begins to bleed into reality as they become caught in a nightmare as inescapable as their own bedeviled minds. Too late, they realize that when they left the woods, they didn't leave alone ...

Directed by Joe Berlinger, *Book of Shadows: Blair Witch 2* was written by Dick Beebe and Berlinger, produced by Bill Carraro and executive produced by Daniel Myrick and Eduardo Sanchez. The film's director of photography was Nancy Schreiber, A.S.C., editor Sarah Flack, production designer Vince Peranio, costume designer Melissa Toth and composer Carter Burwell. It stars Kim Director, Jeffrey Donovan, Erica Leerhsen, Tristen Skyler and Stephen Barker Turner.

About the Production

Occult legend collides with all-too-human realities in *Book of Shadows: Blair Witch 2*, the story of five young people whose obsession with *The Blair Witch Project* leads them into the heart of terror. Co-written and directed by award-winning documentary filmmaker Joe Berlinger (*Brother's Keeper*, *Paradise Lost: The Child Murders at Robin Hood Hills*), *Book of Shadows: Blair Witch 2* is a lushly cinematic work that recalls classic horror films in its powerful evocation of unseen menace. A film for Blair Witch fans and newcomers alike, it expands on the mythology introduced in *The Blair Witch Project* while offering a self-contained, utterly terrifying experience.

Director Joe Berlinger's acclaimed chronicles of real-life murder mysteries have combined suspenseful storytelling with keen attention to the ambiguities and contradictions of human behavior. He brings that distinctive artistic sensibility to bear in creating a tightly structured film that blurs the line between fact and fiction – a cornerstone of the *Blair Witch* series – in smart and surprising ways. *The Blair Witch Project* was a faux documentary that pondered the existence of a supernatural entity called the Blair Witch; *Book of Shadows* acknowledges the existence of *The Blair Witch Project* and ponders that film's impact on five obsessed fans. As the deadly mayhem escalates, *Book of Shadows* inverts one of its predecessor's elemental conceits: is the threat posed by *The Blair Witch Project* and other works of popular culture as nebulous as that posed by the Blair Witch?

Ultimately, *Book of Shadows* leaves the issue of the terror's origins – human or supernatural – hauntingly unresolved. "The movie is open to interpretation," Berlinger observed. "In many ways, I've taken the murder mystery approach of my past work and

married it to the horror genre. This is a story about the shadow existence of five people, who come together in the spirit of camaraderie and descend into an abyss.”

What brings those characters together, of course, is *The Blair Witch Project*. That film tapped into the public’s fascination with reality-based entertainment by presenting itself as the found documentary footage of three doomed student filmmakers. Since the release of *The Blair Witch Project*, the American appetite for reality programming has only grown, evidenced most spectacularly by the success of the television series “Survivor” and “Who Wants to Be a Millionaire,” but apparent, too, in the continued popularity of programs like “Cops” and “Trauma: Life in the ER.” Like *The Blair Witch Project*, many of these programs have generated a wealth of television, print and Internet coverage.

It is within this media-saturated environment that *Book of Shadows: Blair Witch 2* plays out. Rather than ask audiences to put aside what they knew about the first film and suspend their disbelief, Berlinger chose to make the public response to *The Blair Witch Project* an integral component of the sequel’s premise. “Because of the unique set of circumstances surrounding the first movie, I saw an opportunity to do a sort of postmodern sequel,” the filmmaker explained. “Even if they did not see the original film, everybody going into *Book of Shadows* knows that *The Blair Witch Project* was this phenomenon. So this became a movie about five characters who are obsessed with the first film. They explore whether the legend behind the movie is real or not.”

The scenario also suggested certain topics he had examined in *Brother’s Keeper*, *Paradise Lost* and *Revelations: Paradise Lost 2*. Those films dealt with accused killers who claimed to be innocent, and probed how the news media impacted the ultimate

outcome of their cases. “I wanted to make this film relevant to my past work. In *Book of Shadows*, I explore two themes that are in my earlier films: the idea of being accused of a crime you didn’t commit and the idea that we in the 21st century equate bad documentary videography with being real. Forty percent of the people who saw *Blair Witch* still think it’s real because it was shot on video.”

Book of Shadows: Blair Witch 2 blurs the line between fiction and reality beginning with its opening sequence, a sharply crafted documentary montage that recaps the history of *The Blair Witch Project*. Outlining the first film’s progress from buzzed-about low-budget movie to pop culture phenomenon, the sequence combines actual program footage (sources include “MTV News,” “Roger Ebert & the Movies” and “Late Night with Conan O’Brien”) with interviews with real Burkittsville locals. Among those interviewed: Jeff, the rabid *Blair Witch* fan and do-it-yourself entrepreneur played by Jeffrey Donovan. *Book of Shadows* then goes on to “recreate” the crimes Jeff and his companions are alleged to have committed. Fans of biography programs, which often incorporate clips of their subjects that predate their fame (or infamy), may well recognize the setup.

The sequence has another unsettling effect: it places the audience on a roughly equal footing with the sequel’s characters, who share our knowledge that *The Blair Witch Project* was “only a movie.” Over the course of *Book of Shadows: Blair Witch 2*, the five *Blair Witch* aficionados discover that knowledge isn’t much protection at all. They remain vulnerable to the unknown, one another and, most terrifying of all, themselves.

Book of Shadows: Blair Witch 2 offers a chilling study in group psychology, as the film’s five characters struggle to distinguish reality from hallucination in an

atmosphere of mounting terror and confusion. United by their obsession with the Blair Witch, they may be descending into the mass hysteria and delusion that is Stephen's academic specialty. As actor Stephen Barker Turner, who played the ultra-rational grad student, described it, "Stephen's theory is: if you put five people who want to see something, who have a vested interest in making something happen, it will happen."

Tristen Skyler, who portrayed Turner's girlfriend and collaborator, noted that the book the couple is writing reflected two potential interpretations of the film. "Stephen believes the Blair Witch is the product of mass hysteria and there is no truth in it at all, and Tristen is willing to admit the possibility that the supernatural exists." That openness, she added, may render her character particularly susceptible to suggestions of supernatural activity. "She begins by having nightmares in the woods and is quickly swept up in this occult experience."

Once the campers have returned to Jeff's loft, the unnerving and frightening phenomena quickly multiply. Said actor Jeffrey Donovan, "They all see things they cannot believe are actually there. At first, the characters are alone when they see an apparition, and then they collectively start seeing them. Once a perception is validated by someone else, it becomes real. I think that's the most frightening thing."

By the end of the film, the events of the group's night in the Black Hills, and at Jeff's loft, finally comes into focus. But that doesn't mean there's only one interpretation of events. "Many people will look at the movie and think the Blair Witch is alive and well and manipulated this situation and manipulated the tapes," Berlinger said. "Another interpretation is that the Blair Witch may not even exist and what we have to fear is human action. I thought that was an interesting idea for a sequel to *The Blair Witch*

Project, to propose that the Blair Witch may not exist and that something else was going on with these characters who were so obsessed with the movie that they may have become delusional killers.”

Berlinger sought to make a sequel that was substantively different from its predecessor. He set aside the first film’s video-based faux-documentary framework in favor of a classic narrative structure, shot in 35 millimeter. He also moved the primary locus of terror out the woods and into an interior space. “I decided to do everything against expectation, from production technique to even where the horror takes place. I felt lightning wasn’t going to strike twice, so I had to forge my own path through the woods, so to speak.”

He continued, “I felt that to make this franchise successful, each edition should have its own look, its own feel, its own filmmaker’s stamp on it. My inspiration was the *Planet of the Apes* series. Each one was different from the next. The films borrowed from some of the basic mythology and some of the basic storyline, but a person could see one without having seen the others.”

Book of Shadows: Blair Witch 2 expands on the *Blair Witch* mythology, adding tantalizing details to the story of accused witch Elly Kedward who was “banished” from Blair Township in 1785. In the first flush of their adventure, Erica and Tristen eagerly exchange information about Elly, little suspecting how strongly her story will figure in their own fates. Erica disputes the rather benign official version of Elly’s exile, describing her torment at the hands of sadistic village children. She claims the much-maligned witch was not evil at all, but was simply “an earth-child, like me.”

An avowed Wiccan, Erica contradicts many widespread superstitions about witches, notably the wrongheaded notion that all witches are evil. “Wicca is an earthbound religion, a pagan faith that has nothing to do with devil worshipping or satanic rituals,” explained Berlinger, who offered an even-handed portrait of the religion in the documentary *Paradise Lost*. “I wanted to inject a character into the series that addresses media misrepresentation of witches. And then to play with that idea a little bit, because for a while after Erica disappears, we think that she is responsible for what’s happened.”

Moreover, he continued, “I wanted to infuse this film with real witchcraft concepts and try to make some general witchcraft concepts fit into the mythology.” As an example, Berlinger cited the owl that gazes silently down from a tree in the Black Hills and later makes a shocking appearance at Jeff’s loft. “The owl is a classic example of witchcraft mythology. Also, the idea of widdershins – counterclockwise action to undo a spell or to undo evil – is very important in witchcraft; that’s why Erica is dancing counterclockwise, and it also inspired the idea of playing the videotapes backwards.”

In creating the terrifying and often phantasmagoric moments that the characters briefly experience (or think they do), Berlinger often paid homage to beloved horror movies, including *The Omen*, *Night of the Living Dead*, and *Evil Dead II*. At the same time, these images underscore one of *Book of Shadows*’ primary themes. Said Berlinger, “This film is a meditation on whether or not movies and the media influence people’s actions. Most of the delusions that they’re having are like horror movie clichés.”

Book of Shadows began production on March 5, 2000, and shot for 44 days in and around Baltimore, Maryland. Berlinger recruited respected director of photography

Nancy Schreiber to help him realize his vision for *Book of Shadows*. Schreiber has lensed a diverse range of acclaimed features, from the award-winning documentary *Visions of Light: 100 Years of Cinematography* to Neil LaBute's edgy sexual satire *Your Friends and Neighbors*, and Berlinger knew her versatility would be an asset. "Her work runs the gamut from shooting on the fly to creating very intricate, beautifully composed scenes. Also, Nancy is a brilliant lighter; that was key because I wanted this to be a beautiful film, as well as a scary one."

Schreiber explained that the film's rich lighting and earth-toned palette were chosen to help the audience identify with the film's characters. "We didn't want to just make a classic horror film, in terms of the look. This was a story about what normal people might go through. We wanted to build emotion and let the audience be lulled into being scared."

The original score and soundtrack of *Book of Shadows* enhance and amplify the film's undercurrent of menace, mayhem and mystery. Rock icon Marilyn Manson signed on to executive produce the soundtrack of *Book of Shadows*, the first time he has taken on such a project. Manson himself contributed a new song, and sought out dark, edgy metal by million-selling artists including Rob Zombie, System of a Down and P.O.D.

Berlinger called upon renowned composer Carter Burwell to create the film's original score, which incorporates sounds from nature (rocks, water splashing) in a way that recalls indigenous music. Said the filmmaker, "I wanted the score and sound design to blend into one another, so that you're not sure where one ends and the other begins. The score has a lot of very magical components and part of that is to underscore the idea that the characters have brought something back with them."

Whether they brought back something that had been buried within their own souls remains an open question. Said Berlinger, "*The Blair Witch Project* beautifully played upon our fear of the unknown. I wanted to take a new direction and make this story about the fear of the unknown and, ultimately, fear of yourself and that terrifying sensation of not knowing what's real."

About the Cast

Kim Director (Kim)

Kim Director has appeared in three films by Spike Lee, including the upcoming *Bamboozled*, *Summer of Sam* and *He Got Game*. She was also featured in Ed Barkin's independent feature, *Uxoricide*.

Director's theater credits include *Bad Boy Johnny & The Profits of Doom* at the American Globe Theater; *Avenue X* at the Pittsburgh City Theater; *Landscape of the Body*, *Danny and the Deep Blue Sea*, *The Sweepers*, *Spell #7* and *Into the Woods* at Carnegie Mellon University. Other stage credits include *Hair*, *Cabaret*, *Sondheim Evening*, *Sweeney Todd*, *Pippin*, *Anything Goes*, *Grand Night for Singing*, *Lady Be Good* and *Arsenic and Old Lace*. Director earned a B.F.A. in Acting from Carnegie Mellon University.

Jeffrey Donovan (Jeff)

Jeffrey Donovan was recently seen opposite Jamie Foxx and David Morse in Antoine Fuqua's action/comedy *Bait*, which was released September 15.

Donovan most recently starred in the Berkshire Theater Festival's production of *Toys in the Attic*, directed by John Tillinger. His other theater credits include playing the role of Marco in the Roundabout Theater's Tony Award-winning revival of *A View From the Bridge*, directed by Michael Mayer and starring Anthony La Paglia, and the hit comedy *Things You Shouldn't Say Past Midnight*. He made his Broadway debut in the Tony Award-winning production of *An Inspector Calls* and starred off-Broadway in *Troilus & Cressida*, *Skyscraper*, *Oedipus* (Obie winner for Best Play) and the Pulitzer Prize runner-up *Freedomland*.

Donovan made his feature film debut in *Throwing Down*, which won the grand prize for best feature film at the Hamptons International Film Festival. His other film credits include Barry Levinson's *Sleepers* and *When Trumpets Fade*, an HBO original picture. His television credits include recurring roles on "Spin City" and "The Beat." He has guest starred on "Millennium," "Law and Order," "The Pretender," the NBC miniseries "Witness to the Mob" and Barry Levinson's "Homicide: Life on the Streets."

Erica Leerhsen (Erica)

Book of Shadows: Blair Witch 2 marks Erica Leerhsen's feature film debut. She recently starred in the short film *Junior Creative*, which won first prize at the 2000 Summer Redstone Film Festival. Leerhsen also appeared in "The Party" for MTV Productions.

Leerhsen earned a B.F.A. in Acting, summa cum laude, from Boston University. Her theater credits include the title role in *Emma* at Israel Horovitz's Gloucester Stage Company, *Hurricane* at the Classic Stage Co. and *Right on, America* at Surf Reality,

NYC. In addition, she appeared in numerous productions at Boston University, including *Happy End*, *Slavs!*, *The Call of the Wild*, *The Tempest* and *Mrs. Warren's Profession*.

Tristen Skyler (Tristen)

Tristen Skyler co-wrote and starred in the highly acclaimed independent feature, "Getting to Know You," directed by her sister and co-writer, Lisanne Skyler. Adapted from three short stories by renowned author Joyce Carol Oates, the film also starred Heather Matarazzo, Bebe Neuwirth and Chris Noth. "Getting to Know You" was an official selection in the Dramatic Competition of the 1999 Sundance Film Festival, as well as the 1999 Venice Film Festival.

A New York City native and professional actor since childhood, Skyler starred in numerous off-Broadway productions while writing the screenplay for "Getting to Know You." Skyler earned a B.A. from Princeton University, where she graduated cum laude.

Stephen Barker Turner (Stephen)

Stephen Barker Turner's film credits include the independent feature *Machiavelli Rises*, directed by Ephraim Horowitz. He has also guest starred on the television series "Sex and the City," "Law and Order SVU," "Equal Justice" and "One Life to Live."

An alumnus of the Juilliard School, Turner has acted in a range of prestigious theatrical productions, including the 50th anniversary staging of Arthur Miller's *All My Sons*, directed by Barry Edelstein at the Roundabout Theater in New York. Barker spent four summers at the Williamstown Theater Festival, two of them working with Joanne Woodward on *La Ronde* and *The Big Knife*. His most recent credits include *As You Like It* with Gwyneth Paltrow at the Williamstown Theater Festival, *The Quick Change Room* at the Denver Center Theater, the off-Broadway political thriller *Lips* and *The Entertainer*, directed by Arvin Brown at the Long Wharf Theater in New Haven, Connecticut. Turner also appeared in *All's Well that Ends Well* at the New York Shakespeare Festival, and understudied Kevin Kline as the Duke in *Measure for Measure* at Shakespeare in the Park.

About the Filmmakers

Joe Berlinger (Director/Writer)

Joe Berlinger is an award-winning documentary filmmaker whose credits include some of the most acclaimed nonfiction films of the past decade. Employing a non-narrated *cinéma vérité* approach, Berlinger (along with frequent documentary collaborator Bruce Sinofsky) has created indelible portraits of individuals and communities that are rarely depicted in mainstream films. Past films include *Brother's Keeper*, *Paradise Lost: The Child Murders at Robin Hood Hills*, and *Revelations: Paradise Lost 2*.

Having recently directed and co-written *Book of Shadows: Blair Witch 2*, the highly-anticipated sequel to *The Blair Witch Project* for Artisan Entertainment, filmmaker Joe Berlinger began his career in the advertising business, working first at McCann-Erickson in New York and, later, at Ogilvy & Mather in Frankfurt, Germany and in New York. Berlinger's first independent film, *Outrageous Taxi Stories* (1989), a humorous look at New York City cab drivers, became a cult favorite on the international film festival circuit. *Outrageous Taxi Stories* won 10 major awards, including a nomination for Distinguished Documentary Achievement from the International Documentary Association. Most recently, *Outrageous Taxi Stories* was broadcast nationally on the Sundance Channel.

In April 1991, Berlinger formed his own production and theatrical distribution company, Creative Thinking International Ltd. *Brother's Keeper*, a collaboration with filmmaker Bruce Sinofsky, was Berlinger's first major production under the CTI banner. *Brother's Keeper* was named 1992's Best Documentary by the Directors Guild of America, the New York Film Critics Circle, the National Board of Review and the Boston Society of Film Critics. Other major awards include the 1992 Sundance Film Festival Audience Award. The film, which appeared on the "Ten Best Films of 1992" lists of more than 50 major film critics nationwide, has been exhibited theatrically all over the United States and has been broadcast throughout the world. When the film opened in New York in September 1992, Vincent Canby of The New York Times likened the film to "fine fiction" and said it was "a remarkably rich portrait of a man in the context of his family, his community, the law and even the seasons."

1996 marked the debut of *Paradise Lost: The Child Murders at Robin Hood Hills*, which debuted in 1996, is a non-narrated *cinéma-vérité* feature that captures a year in the life of a small southern town as it comes to grips with one of the most horrifying crimes in the region's history. Another collaboration with Bruce Sinofsky, *Paradise Lost's* world premiere took place at the 1996 Sundance Film Festival and its European premiere was at the Forum section of the Berlin Film Festival. It went on to win a Primetime Emmy (and two additional nominations), the National Board of Review's 1996 Best Documentary Award, a Peabody Award, DGA, Independent Spirit and Cable ACE Nominations for Best Documentary, and was placed on over 35 "Top Ten Films of the Year" lists by major critics across the United States.

In 1997 (again, in collaboration with Sinofsky) Berlinger produced and directed "Where It's At: The *Rolling Stone* State of the Union," which aired on ABC in May 1998. The special was created in celebration of the magazine's 30th anniversary and includes appearances by cultural icons from Marilyn Manson to Walter Cronkite. "Where It's At" also features intimate performances from Bruce Springsteen, Fiona Apple, Jewel and Beck.

In February of 1999, Berlinger directed an episode of NBC Television's acclaimed hit drama "Homicide: Life on the Street." The episode, entitled "Identity Crisis," aired April 30, 1999.

Berlinger recently completed *Revelations: Paradise Lost 2*, a follow-up to *Paradise Lost*, which debuted on March 13, 2000 on Home Box Office. The film was nominated for a Primetime Emmy Award for Outstanding Non-Fiction Special and is being released theatrically by Artisan Entertainment.

Berlinger is currently developing a number of feature films, including *Slut*, with producer Damian Jones and writer Dick Beebe, and *The Little Fellow in the Attic*, a bizarre true-life 1930s crime story, with Christine Vachon's Killer Films.

Additionally, Berlinger is developing original TV series through his first-look development deal with Columbia TriStar Television. He also recently created "FanClub", a new documentary series for VH-1. The pilot episode, an entertaining look at Metallica and their fans, premiered on VH-1 on May 14, 2000. Berlinger executive produced and directed the pilot, and serves as Executive Producer/Series Creator.

Other television credits include "The Begging Game," for PBS/ABC Frontline, and executive producer of "The Wrong Man," for Court TV.

Berlinger has also directed numerous commercials for such clients as Kodak, Wal-Mart, Nuprin and the Partnership for a Drug-Free America, among others.

Joe Berlinger is a member of the DGA and the Academy of Television Arts and Sciences.

Bill Carraro (Producer)

Producer Bill Carraro's most recently produced the successful and critically praised drama, *Frequency*, starring Dennis Quaid. Carraro's other films include the romantic comedy *The Best Man*; the action thriller *The Corrupter*; the controversial drama *American History X*; the hit comedy *A Thin Line Between Love & Hate*; and the coming-of-age drama *Jason's Lyric*.

Carraro was nominated for an Emmy Award as producer of the critically acclaimed HBO historical feature, *The Tuskegee Airmen*, starring Andre Braugher, Laurence Fishburne, Cuba Gooding, Jr. and John Lithgow. Prior to producing, Carraro worked for many years

as an executive and served as president of Aaron Russo Films, where he oversaw the production of *Off and Running*, *Missing Pieces* and *Rude Awakening*.

Dick Beebe (Writer)

Dick Beebe is an award-winning writer, producer and educator who has worked extensively in film, television and theater. He is currently writing and producing a number of film projects, including *Offshore*, with director Jon Avnet; *Stealing America*, with director Betty Thomas; *Jack America* and *Dead Boy Variation*, with producer Irwin Winkler; and *Slut*, an adaptation of his original play *Androscoggin Fugue*, with Dragon Pictures. Beebe's first solo feature film credit was *The House on Haunted Hill*, a remake of the 1958 Vincent Price horror classic that ranked number one at the box office for its first two weeks in nationwide release.

Beebe created and produced the syndicated television series "Lazarus Man," starring Robert Urich. Among his other television credits are "Dead and Alive" for ABC; "Into the Badlands" for the USA Network; and two episodes of HBO's "Prison Stories": "Women on the Inside" and "Only Skin Deep," both of which were nominated for Cable ACE Awards. Beebe also co-wrote the cable film *Rocky Marciano*, which premiered on Showtime in 1999.

Beebe received a Master's Degree from the Yale School of Drama, where he twice won the Molly Kazan Prize for Best New Play. His various plays and musicals, including *Oh, Cloris!*, have been produced all over North America. Beebe has been awarded playwriting grants by both the National Endowment for the Arts and the New York State Council for the Arts. He has taught stage and screenwriting, history and theory at the University of North Carolina, Yale University and NYU.

Daniel Myrick

Eduardo Sanchez (Executive Producers)

Daniel Myrick and Eduardo Sanchez co-wrote, co-directed and co-edited *The Blair Witch Project*. They are partners in Haxan Films, where their next feature project is a comedy entitled *Heart of Love*. Myrick and Sanchez are also slated to collaborate on the third installment of the *Blair Witch* series. In addition, Haxan Films has numerous Internet-based projects in development.

A native of Long Boat Key, Florida, Myrick was one of 30 individuals accepted into the inaugural class for the University of Central Florida film program. He went on to work on various independent film and video projects, often serving simultaneously as director, cinematographer and editor.

Sanchez was born in Cuba and studied television production at Montgomery College in Maryland. He holds a B.A. in Film from the University of Central Florida.

Nancy Schreiber, A.S.C. (Director of Photography)

Nancy Schreiber shared the Best Cinematography Award at the 1997 Sundance Film Festival for the documentary *My America ... Or Honk if You Love Buddha*. She also earned a 1996 Emmy Award nomination for Best Cinematography for the acclaimed HBO documentary *The Celluloid Closet*, featuring, among others, Tom Hanks, Whoopi Goldberg and Susan Sarandon.

Schreiber's feature credits include the upcoming *Shadow Magic*, starring Jared Harris, and *Buying the Cow*, with Jerry O'Connell. Among her documentary credits are *The Source*, Chuck Workman's critically lauded history of the Beats, and *Forever Hollywood*. Other films include Neil LaBute's *Your Friends and Neighbors*; *Standoff*, starring Keith Carradine; *The Winner*, starring Billy Bob Thornton; *Scorpion Spring*, starring Matthew McConaughey; *Girl in the Cadillac*; *Dead Beat*; *Chain of Desire*, *The Curse of Inferno* and *Butter*.

Schreiber's television credits include the acclaimed telefilm *Lush Life*, starring Jeff Goldblum, Forest Whitaker and Kathy Baker; *Reaching Normal*, a telefilm directed by Anne Heche for Showtime; "Amnesty International World Tour" for HBO and the TNT telefilm *Thicker than Blood*. She was the fourth female admitted to the prestigious American Society of Cinematographers, and was chosen as the director of photography on *Visions of Light*, an award-winning documentary on the art of cinematography.

Sarah Flack (Editor)

Sarah Flack earned wide critical praise for her nimble editing of Steven Soderbergh's 1999 crime drama, *The Limey*. Flack also cut Mark Gibson's *Lush*, Soderbergh's *Schizopolis* and Tom Putnam's *Shafted!* She was co-editor on Uri Zigelboim's *The Last Flame* and additional editor on Lindsay Jewett's *Hurricane Belle*.

Vince Peranio (Production Designer)

Vincent Peranio is a production designer with experience in feature films, television series, children's specials and documentaries. He is best known for his work with filmmaker John Waters, and has recreated Baltimore in such films as this summer's *Cecil B. DeMented*, *Pecker*, *Serial Mom*, *Cry-Baby*, *Hairspray*, *Polyester* and *Pink Flamingos*. His other feature film credits as a production designer include Barry Levinson's *Liberty Heights* and Lee Bonner's *2 For the Money*. Peranio was the production designer for the Emmy and Peabody Award-winning television series "Homicide: Life on the Street." His other television credits include the recent HBO series "The Corner" and "Darrow."

Melissa Toth (Costume Designer)

Book of Shadows: Blair Witch 2 marks Melissa Toth's 12th feature film. Her recent credits include Rob Morrow's *Touched*, Kenneth Lonergan's Sundance Film Festival hit *You Can Count on Me*; Colette Bourson's *Coming Soon* and Bette Gordon's *Luminous Motion*. Among Toth's other films are Todd Solondz's *Welcome to the Dollhouse*; Son-Suk Chin's *Too Tired To Die*; Frank Grow's *Love God*; Tony Cincirpini's *Hell's Kitchen*; John Gallagher's *The Deli*; Kevin Lynn's *One Way Out*; Lynn Powers' *Trouble with Happiness* and Paul Bernard's *Loose Women*.

Carter Burwell (Composer)

A veteran of the downtown New York art music scene, Carter Burwell is one of the most significant composers in the independent film world and has written numerous scores for major studio releases. He recently completed work on Joel and Ethan Coen's upcoming *O Brother, Where Art Thou*, and has scored all of the filmmakers' features to date, including *The Big Lebowski*; *Fargo*; *The Hudsucker Proxy*; *Barton Fink*; *Miller's Crossing*; *Raising Arizona* and *Blood Simple*.

Burwell's other recent credits include Mike Nichols' *What Planet Are You From*, Spike Jonze' *Being John Malkovich* and David O. Russell's *Three Kings*. In addition, he has scored some of the most acclaimed independent films of the 1990s, including David Mamet's *The Spanish Prisoner*, Todd Haynes' *Velvet Goldmine* and Bill Condon's *Gods and Monsters*. Among his other credits are David E. Kelley's *Mystery Alaska*, starring Russell Crowe and Burt Reynolds; *The Corrupter*, starring Mark Wahlberg and Chow Yun Fat and *The General's Daughter*, starring John Travolta.

Burwell made his first foray into film scoring with the Coen Brothers' 1984 feature debut *Blood Simple*, and went on to score the Brad Pitt/Juliette Lewis/David Duchovny starrer *Kalifornia* and Stephen Gyllenhaal's *Waterland*. The studios soon sought out Burwell, recruiting him to score major features including Michael Caton-Jones' *Rob Roy* and *The Jackal*; Imagine/Universal's *The Chamber*; Richard Donner's *Conspiracy Theory* and the Jennifer Aniston vehicle *Picture Perfect*.

Music

“Disposable Teens”

Performed by Marilyn Manson

Written by Marilyn Manson, Twiggy Ramirez and John Five

Published by Chrysalis Music/GTR Hack Music, EMI Blackwood Music Inc.

Songs of Golgotha and Blood Heavy Music

From the album “Holy Wood”

Courtesy of Nothing Records Limited, Inc.

“Streamlined”

Performed by Sunshine

Written by Karel Burianek

Courtesy of Big Wheel Recreation

“All or Nothing”

Performed by Julie Reeves

Written by Michael Garvin, Michael Salacuse and Steve Siler

Published by Michael Salacuse Music, Leshem Music LLC and Warner-Tamerlane Publishing Corp. o/b/o Michael Garvin Music, Connotation Music and Eurostorm Music

Courtesy of Virgin Nashville

Under license from EMI-Capitol Music Special Markets

“Feel Alive”

Performed by U.P.O.

Written by Shawn Albro and Chris Weber

Published by Famous Music Corp. o/b/o itself, Foot in the Door Music and Back From the Edge

Courtesy of Epic Records

By arrangement with Sony Music Licensing

“Mind”

Performed by System of a Down

Written by Shavo Odadjian, Daron Malakian, Serj Tankian and John Dolmayan

Published by Sony/ATV Tunes LLC and DDevil Music

Courtesy of American

By arrangement with Sony Music Licensing

“Goodbye Lament”

Performed by Tony Iommi featuring Dave Grohl

Written by Dave Grohl, Tony Iommi and Bob Marlette

Published by Music of Windswept o/b/o itself and Valallen Music, EMI Virgin Songs, Inc. and M.J. Twelve Music and Universal Music Corp. o/b/o itself and Black Lava Productions Inc.

Tony Iommi appears courtesy of Divine Recordings/Priority Records

Dvae Grohl appears courtesy of Roswell Records
Under license from Divine Recordings/Priority Records

“Human”

Performed by Elastica

Written by Colin Newman, Graham Lewis, Bruce Gilbert,
Robert Gotobed and Donna Matthews

Published by EMI Virgin Music Inc. o/b/o EMI Virgin Music Ltd. and EMI Blackwood
Music, Inc. o/b/o EMI Music Publishing

Courtesy of Deceptive Records for the United Kingdom

Produced under license from Atlantic Recording Corp.

By arrangement with Warner Special Products

“Feel Good Hit of the Summer”

Performed by Queens of the Stone Age

Written by Josh Homme and Nick Oliveri

Published by Board Stiff Music and Natural Light Music

Courtesy of Interscope Records

Under license from Universal Music Enterprises

“Old Enough”

Performed by Nickelback

Written by Chad Kroeger, Ryan Peake and Mike Kroeger

Published by Warner-Tamerlane Publishing Corp. o/b/o itself and
Arm Your Dello Publishing Inc., Zero-G Music Inc. and M. Kroeger Publishing

Used by Permission of Roadrunner Records

“I’m a Doggy”

Performed by Marvin Pontiac

Written by Marvin Pontiac

Published by Lagarto Music

Courtesy of Strange and Beautiful Music

“Lie Down”

Performed by P.O.D.

Written by Noah Bernardo, Paul Sandoval, Mark Daniels and Marcos Curiel

Published by Famous Music Corp. o/b/o itself and Souljah Music

Courtesy of Atlantic Recording Corp.

By arrangement with Warner Special Products

“Dragula”

Performed by Rob Zombie

Written by Rob Zombie and Scott Humphrey

Published by WB Music Corp. o/b/o itself, Demonoid Deluxe Music and
Gimme Back My Publishing, administered by Bug Music

Courtesy of Geffen Records
Under license from Universal Music Enterprises

“The Reckoning”

Performed by godhead

Written by Jason Miller, Ullrich Hepperlin, Michael Miller and James O’Conner

Published by Warner-Tamerlane Publishing corp. o/b/o itself

and The Trinity of Relative Evil

Courtesy of Posthuman/Priority Records

“Ps”

Performed by Project 86

Written by Steven Dail, Andrew Schwab, Alexander Albert and Randy Torres

Published by We Own Your Songs and Jimnamthumb Publishing

Courtesy of Atlantic Recording Corp. and Tooth & Nail Records Co.

By arrangement with Warner Special Products

“Soul Auctioneer”

Performed by Death in Vegas

Written by Richard “Fearless” Maguire, Tim Holmes and Bobby Gillespie

Published by BMG Songs, Inc. o/b/o Deconstruction Songs Ltd./BMG Music Publishing Ltd.,

EMI Blackwood Music, Inc. o/b/o EMI Music Publishing Ltd. and

WB Music Corp. o/b/o Warner Chappell Music Ltd.

Courtesy of Time Bomb Recordings/Arista Records, Inc. o/b/o Deconstruction Limited

“Dirge”

Performed by Death in Vegas

Written by Richard “Fearless” Maguire and Tim Holmes

Published by BMG Songs, Inc. o/b/o Deconstruction Songs Ltd./BMG

Music Publishing Ltd. and WB Music Corp. o/b/o Warner Chappell Music Ltd.

Courtesy of Time Bomb Recordings/Arista Records, Inc. o/b/o Deconstruction Limited

“The Lord is My Sheperd”

Performed by Diamanda Galas

Written by Diamanda Galas

Published by Music of Windswept o/b/o Mute Song Ltd.

Licensed courtesy of Mute Records, Ltd.

“Forest Ranger”

Performed by Plexi

Written by Michael Angelos, Michael Barragan and Norman Block

Published by Peermusic Ltd. and Three Pious Egoists

Courtesy of Lava/Atlantic Recording Corp.

By arrangement with Warner Special Products

“Haunted”

Performed by Poe

Written by Annie Danielewski, John O’Brien and Mike Elizondo

Published by EMI April Music, Inc., Sad Clown Songs,
Sony/ATV Songs, Apro Poe Go Music, Music of Windswept o/b/o itself,
Five Card Music and Elvis Mambo Music

Courtesy of Atlantic Recording Corp. and Fishkin Entertainment

By arrangement with Warner Special Products

“arcarsenal”

Performed by At The Drive In

Written by At The Drive-In

Published by Altachroma, Airstation 7, Lopsided, Dystopia and Imposto

Courtesy of Grand Royal Records, LLC

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BOOK OF SHADOWS
BLAIR WITCH 2

ARTISAN
ENTERTAINMENT

305-2 (Top) JEFF PATTERSON (JEFF DONOVAN) and ERICA GEERSON (ERICA LEERHSEN) in BOOK OF SHADOWS: BLAIR WITCH 2.
2 (Bottom) ERICA GEERSON (ERICA LEERHSEN), STEPHEN RYAN PARKER (STEPHEN BARKER TURNER), TRISTEN RYLER (TRISTEN
SKYLER), and JEFF PATTERSON (JEFF DONOVAN) in BOOK OF SHADOWS: BLAIR WITCH 2.

Photo: Abbot Genser

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BOOK OF SHADOWS
BLAIR WITCH 2

ARTISAN
ENTERTAINMENT

BOS-5 (Top) Director JOE BERLINGER on the set of BOOK OF SHADOWS: BLAIR WITCH 2.

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BOOK OF SHADOWS
BLAIR WITCH 2

ARTISAN
ENTERTAINMENT

BOS-4 JEFF PATTERSON (JEFF DONOVAN) in BOOK OF SHADOWS: BLAIR WITCH 2.

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BOOK OF SHADOWS
BLAIR WITCH 2

ARTISAN
ENTERTAINMENT

BOS-3 (Top) KIM DIAMOND (KIM DIRECTOR) and ERICA GEERSON (ERICA LEERHSEN) in BOOK OF SHADOWS: BLAIR WITCH 2. (Bottom) STEPHEN RYAN PARKER (STEPHEN BARKER TURNER) in BOOK OF SHADOWS: BLAIR WITCH 2.

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BOOK OF SHADOWS
BLAIR WITCH 2

ARTISAN
ENTERTAINMENT

BOOK OF SHADOWS: BLAIR WITCH 2 (Top) JEFF PATTERSON (JEFF DONOVAN) in BOOK OF SHADOWS: BLAIR WITCH 2. (Bottom) KIM DIAMOND (KIM DIRECTOR), TRISTEN RYLER (TRISTEN SKYLER), STEPHEN RYAN PARKER (STEPHEN BARKER TURNER), and JEFF PATTERSON (JEFF DONOVAN) in BOOK OF SHADOWS: BLAIR WITCH 2.

Photo: Abbat Genser

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