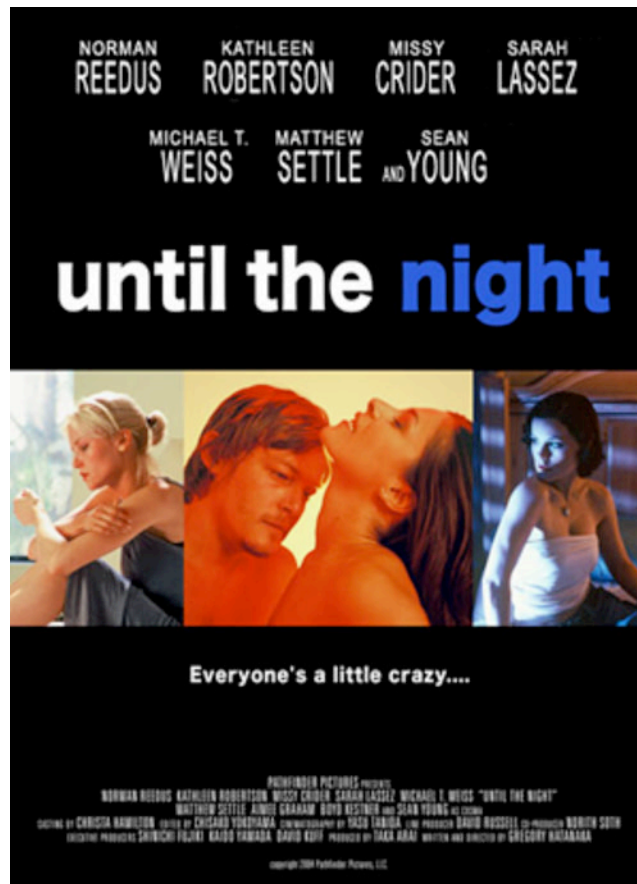


A Pathfinder Pictures Production



UNTIL THE NIGHT

Written & Directed by: Gregory Hatanaka

**Norman Reedus
Kathleen Robertson
Missy Crider
Sarah Lassez
Michael T. Weiss
Sean Young**

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CREDITS

Cast

Robert	NORMAN REEDUS
Elizabeth	KATHLEEN ROBERTSON
Mina	MISSY CRIDER
Karina	SARAH LASSEZ
Daniel	MICHAEL T. WEISS
Michael	MATTHEW SETTLE
Cynthia	AIMEE GRAHAM
David	BOYD KESTNER
Cosma	SEAN YOUNG

Filmmakers

Writer/Director	GREGORY HATANAKA
Producer	TAKA ARAI
Executive Producers	SHINICHI FUJIKI KAIDO YAMADA DAVID J. KUFF
Co-Producer	NORITH SOTH
Cinematography by	YASU TANIDA
Editor	CHISAKO YOKOYAMA
Casting by	CHRISTA HAMILTON
Running time	90 minutes

SYNOPSIS

It's ok to be a little crazy... everyone is...

Robert, (Norman Reedus, *Boondock Saints*, *Gossip*, *Floating*) sensitive and searching, lives life in the moment. Obsessed with alcohol and idealizing women, he loses himself in his fantasies about women until he has played out his self-absorbed games so long they no longer interest him. What now?

Mina, (Missy Crider, *Gigli*, *Frailty*, *Powder*) radiant and intense, struggles on a daily basis to gain control and find meaning in her life. Jealous of Robert's ability to find inspiration everywhere when she can't find it anywhere, lost in her addictions, it takes everything she has to get out of her self-destructive relationship.

Elizabeth (Kathleen Robertson, *Nowhere*, *Splendor*, *Beverly Hills 90210*) is strong and willful. A successful, young career woman living the perfect public image as her personal life slips toward the brink of disaster. She struggles to stay committed to her marriage, as it grows increasingly oppressive.

Until the Night examines three individual lives that explode with sexual tension, violence, chaos and misunderstandings as each runs their spiritual gauntlets and faces their personal demons.

In an emotional head-on collision, ex-lovers, Robert, tired of his fantasies and faced with the reality that women are not what he makes them out to be, and Elizabeth, hurt, lonely and desperate to find someone to be real with, run into each other at a bar one night. Both are grateful to be able to connect to someone. He attempts to recreate the past while holding out hope for a future that includes an ideal relationship with the ideal woman. She finds comfort in his hopefulness. He offers her a hedonistic, escapist lifestyle that allows a much needed release from the reality of her marriage and she inspires him to live his life with a little more grace and forgiveness.

With Fitzgerald-like sensitivity and Cassavetes-like intensity, *Until the Night* delicately navigates themes of indulgence, sanity, self-loathing and addiction.

No regrets... Until the Night.

ABOUT THE CAST

NORMAN REEDUS (Robert)

With more than twenty films under his belt since his debut in the festival favorite, *Floating*, Reedus continues to prove he is one of the most visceral and intuitive actors on the indie film scene.

His role in Guillermo del Toro's sci-fi thriller, *Mimic*, opposite Mira Sorvino, first brought him to the Hollywood mainstream. Del Toro subsequently cast him in *Blade II* alongside Wesley Snipes and Kris Kristofferson.

Reedus went on to play the lead in the indie favorite *Six Ways to Sunday* in which he plays a mama's boy turned hitman and *Dark Harbor* with Alan Rickman and Polly Walker. He followed with a brief but memorable cameo with Nicolas Cage in *8mm*.

He is perhaps best known for his work in Troy Duffy's, *The Boondock Saints*, a cult classic with a worldwide fan base. In a foray into the more commercial/mainstream, Reedus played sensitive artist, Travis, in a trio of college students who spread a rumor on campus as part of a class project that soon becomes ruthlessly convoluted in Warner Brother's, *Gossip*.

He also appeared in the critically acclaimed, *Beat*, opposite Courtney Love, Ron Livingston and Kiefer Sutherland.

KATHLEEN ROBERTSON (Elizabeth)

A child star in Canada before arriving in Hollywood, Kathleen Robertson's choice of films and powerful performances continue to impress both audiences and critics alike. From her introduction to millions of households around the world as Clare Arnold on Fox's hit series, *Beverly Hills, 90210*, Kathleen has run the gamut between truly independent filmmaking and major studio fare.

Soon after *Beverly Hills, 90210*, Robertson collaborated with writer/director Gregg Araki on *Nowhere* in which she portrayed the overbearing, purple-haired lesbian 'Lucifer' and *Splendor*, in which she starred as Veronica, a girl caught in the middle of a love triangle with Jonathan Schaech and Matt Keeslar. Following these indie hits, Robertson starred in the Sundance fave, *Psycho Beach Party*, Sally Field's directorial debut, *Beautiful*, the Wayans' brothers hit sequel, *Scary Movie 2*, had a coveted cameo opposite Sean Penn in New Line's, *I Am Sam* and starred in the Sundance festival selection, *XX/XY*, with Mark Ruffalo.

Soon after wrapping principal photography on *Until the Night*, Robertson headed to Bulgaria where she will star in the upcoming Tim Hunter film, *Control*, opposite Willem Dafoe, Ray Liotta and Michelle Rodriguez.

MISSY CRIDER (Mina)

Having already worked in television for years, including a role in the award-winning "Lonesome Dove" mini-series with Tommy Lee Jones and Diane Lane, director Glenn Jordan cast Missy Crider opposite James Woods and Anne Archer in the esteemed Hallmark Hall Of Fame's "Jane's House".

Crider smoothly made the transition to film when writer/director Mitch Marcus cast her in his *A Boy Called Hate* opposite James Caan and Elliott Gould, which won The Grand Jury Prize at the Berlin Film Festival. She followed this role playing a young Southern woman caught in a cycle of violence in the Disney film, *Powder*.

Numerous roles followed, including a lead part written specifically for her by Steven Spielberg in the NBC drama "The Others" and a co-starring role in the award-winning feature, *The Sex Monster*, with an ensemble cast including Mariel Hemingway, Kevin Pollack and Stephen Baldwin.

Bill Paxton then cast her in his directorial debut feature film, *Frailty*, playing Matthew McConaughey's wife 'Becky'. She then landed a coveted role in David Lynch's ABC pilot turned feature film "Mulholland Dr."

Most recently she can be seen in a brilliant cameo performance in the romantic comedy *Gigli*, written and directed by Martin Brest.

MICHAEL T. WEISS (Daniel)

A Chicago native, Michael T. Weiss began acting in television commercials as a child. While still in high school he studied acting at the Second City and after graduating he enrolled in and received his B.F.A. from USC's prestigious School of Drama. Not long after, he landed a regular series role on NBC's daytime drama "Days of Our Lives." For the next five years, Weiss charmed the "Days" viewers with his smoldering portrayal of the seductive Dr. Mike Horton.

His performance as Steven Weber's love interest living with AIDS in the indie hit, *Jeffrey*, had won him acclaim from both audiences and critics alike. This praise was only heightened when Weiss appeared as Reese Witherspoon's crack-head child-molesting stepfather, in the now cult favorite, *Freeway*. Weiss is best known for his four-year stint as the fugitive genius, Jarod, on NBC's "The Pretender". The series created a worldwide fan base for Weiss and continues in syndication.

An avid scuba diver and environmentalist in addition to being an esteemed actor, Weiss can next be seen in the Rosanna Arquette and John Savage film, *Iowa*.

SARAH LASSEZ (Karina)

Canadian born, having lived in Australia and New York for a time and now settled in Los Angeles, Sarah Lassez brings a well-traveled, wise beyond her years feel to her always memorable performances.

In Gregg Araki's film, *Nowhere*, Sarah portrayed the much beloved character, Egg, in an ensemble cast that included Ryan Philippe, Beverly D'Angelo, John Ritter and Heather Graham. Next up was a stint in the Abel Ferrara film, *The Blackout*, in which she starred with Matthew Modine and Dennis Hopper.

She also starred in the Sundance Grand Jury Prize nominated film, *The Sleepy Time Gal*, alongside Jacqueline Bisset, Nick Stahl and Amy Madigan.

Next, Lassez can be seen in the Amy Waddel film, *The Brothel*, with Grace Zabriskie and Serena Scott Thomas.

MATTHEW SETTLE (Michael)

Matthew Settle got his start in New York but it was his role as the surprise antagonist in his first feature, *I Still Know What You Did Last Summer*, with Jennifer Love Hewitt that captured the attention of both Hollywood and audiences. He then starred in the Oscar contender, *U-571* opposite Matthew McConaughey, Bill Paxton and Harvey Keitel and in the indie hits, *The In Crowd* and *Attraction*.

Other blockbuster hits include director Callie Khouri's, *Divine Secrets of the Ya-Ya Sisterhood* as Ashley Judd's true love and the award-winning HBO series, "Band of Brothers" for producers Tom Hanks and Steven Spielberg in which he portrayed the legendary Captain Ronald Speirs.

SEAN YOUNG (Cosma)

A former model turned trained dancer, Sean Young broke into movies with a small role in *Jane Austen in Manhattan*. She was then cast as an amiable MP officer in the Army comedy *Stripes* and then assumed her place in cinematic history as the enigmatically beautiful "replicant" in the 1982 sci-fi spectacular *Blade Runner*. In her leading role in *No Way Out* she garnered much attention for a number of torrid love scenes she played opposite Kevin Costner.

Other memorable films include *Cousins*, *A Kiss Before Dying*, *Fatal Instinct* and then a resurgence in the mid nineties in such hit films as *Ace Ventura: Pet Detective* (as the memorable she-male police lieutenant), *Even Cowgirls Get the Blues* and *Sugar & Spice*.

ABOUT THE FILMMAKERS

GREGORY HATANAKA (Writer/Director)

Gregory Hatanaka has worked in film distribution for the past twelve years. At the age of 17, while struggling to get his directorial career off the ground, he got his first job working for Headliner Productions, a company which had produced exploitation films in the 1950s, among them, the films of infamous cult director Ed Wood. During this period, Hatanaka also theatrically booked films for Circle Releasing - under the guidance of George Pelecanos (now an acclaimed crime novelist) - a production and distribution company known most for producing the Coen Bros.' *Blood Simple*, *Miller's Crossing* and *Barton Fink*. Among the films Hatanaka booked for Circle Releasing was John Woo's *The Killer*.

Hatanaka has, to date, worked on and overseen the distribution of close to 200 films including the works of Satyajit Ray, Andre Techine, Claude Chabrol, Gerard Depardieu and Santosh Sivan (*The Terrorist*).

He makes his long anticipated directorial and screenwriting debut with *Until the Night*.

TAKA ARAI (Producer)

Arai spent 4 years, '90 to '94 in Japan as the Director of Advertising and Publicity for Warner Bros. Japan. A total of 64 films were released under his direction as Head of Marketing, including *The Bodyguard*, *JFK*, *The Fugitive* and *Silence of the Lambs*. Gross sales generated during the years he was at WBJ reached a record for the entire history of Warner Bros., Japan.

Prior to working at WBJ, he worked in advertising / marketing for major agencies as a creative director and also held the position of general manager of a large marketing firm in Los Angeles. He also worked for one of the world's largest advertising agencies, Hakuhodo Advertising. While at Hakuhodo, Arai received numerous creative awards, including Clio, Belding, NY Art Directors Club, LA Art Directors Club and IBA Awards.

Pathfinder Pictures was founded in 1999 by Arai in order to develop and produce quality small-budget independent films. More recently, it has distributed the early works of Claude Chabrol on DVD.

Arai first produced the critically acclaimed film, *Yellow*, one of the first films to focus on a new generation of Asian American youths in inner city Los Angeles, a film proclaimed "fascinating" by Roger Ebert and "A knockout!" by the LA Times.

Other films produced by Pathfinder Pictures include: *Double Deception*, starring Louis Mandylor (*My Big Fat Greek Wedding*), James Russo and Udo Kier and *Shadow Fury* starring Sam Bottoms and Pat Morita which will be released by Lions Gate Films in December 2003.

YASU TANIDA (Cinematographer)

Yasu Tanida started working as a grip/electrician at the age of 17. He graduated from Chapman University with a BFA in Film/TV Production, winning the Kodak Best Cinematographer Award for the short film, *Concrete Jungle*, and the Einstein Award for Most Outstanding Film Student. Yasu lensed his first feature film shot on Super 16mm, *For Me*, at the age of 20, with the film winning Best Dramatic Feature at the Zoie Film Festival. Tanida then shot the first ever feature film with the new Panasonic 24P DVX-100 camera with *Open House*, directed by the co-founder of the Slamdance Film Festival, Dan Mirvish. *Until the Night* is Tanida's sixth feature film, further proving he is a young talent to watch out for in the future.

CHISAKO YOKOYAMA (Editor)

A contributing film reviewer for various Japanese publications, Yokoyama got her start as an apprentice editor on Bernard Bertolucci's *Little Buddha*, where she worked with its Academy Award winning editor, Pietro Scalia. In fact, she has worked with Scalia on no less than ten films including her work as First Assistant Editor on *Black Hawk Down*, *Gladiator*, and *Hannibal*. Other credits include *Levity*, *Good Will Hunting*, *G.I. Jane* and *The Quick And The Dead*. *Until The Night* is her first feature as Film Editor.



UNTIL THE NIGHT (WORLD PREMIERE)

SHOWTIMES: SATURDAY, JUNE 12, 4:00PM; MONDAY, JUNE 14, 6:30PM

CREDITS: Writer/Director: Gregory Hatanaka. 2004, USA, color, 90 minutes. Executive Producers: Shinichi Fujiki, Kaido Yamada, David J. Kuff. Producer: Taka Arai. Cinematographer: Yasu Tanida. Editor: Chisako Yokoyama. Music: Colin Chin. Cast: Norman Reedus, Kathleen Robertson, Missy Crider, Michael T. Weiss, Sarah Lassez, Matthew Settle, Sean Young.

SYNOPSIS: Peeling back the surface of the City of Angels, UNTIL THE NIGHT reveals the emotionally fractured inhabitants that are at its core. Writer/director Gregory Hatanaka unleashes a scintillating story of three individual lives that explodes with sexual tension, violence, chaos and misunderstandings as each runs spiritual gauntlets and faces personal demons. In doing so, he expertly crafts one of the most authentic films in recent memory of life in Los Angeles.

UNTIL THE NIGHT features deft camerawork that isn't afraid of hanging on close-ups to capture the honesty and integrity of human emotion unembellished, and an eclectic but pitch-perfect score to heighten the emotion. Hatanaka has created a spare and objective portrait, capturing with compassion the empty

lives of emotionally adrift characters who act out the ache of their unarticulated despair through incomprehensible, cruel and often self-destructive acts.

Featuring riveting performances by Norman Reedus as a searching, self-absorbed man who lives in the moment; Kathleen Robertson as a willful career woman whose perfect public image masks a personal life on the brink of disaster; and Missy Crider as a radiant and intense addict trapped in a self-destructive relationship, UNTIL THE NIGHT is a haunting, provocative, and brutally honest examination of love, emotional need and longing.

DIRECTOR: *Gregory Hatanaka has been an independent film distributor for the past 12 years and has released a number of critically acclaimed films including the works of Claude Chabrol, Satyajit Ray, Andre Techine and John Woo. UNTIL THE NIGHT is his feature directorial debut.*

LAS VEGAS WEEKLY

Until The Night (NR) ****

Norman Reedus, Kathleen Robertson, Missy Crider

Directed by Gregory Hatanaka

World Premiere 4 p.m. June 12; 6:30 p.m. June 14

LATELY, MY JOB as a film critic has been more like that of a coal-mine canary. I go in first to suffer and die so everyone else is warned it isn't safe. Thus, it's a special treat on those rare occasions when I get to break the news to the world—or at least to Las Vegas—that I have seen brilliant, new talent. So, it's my great pleasure to tell you about director Gregory Hatanaka, and his incredible debut film.

Until the Night is an intensely moody character study about two people who have grown disillusioned with their lives and relationships. Kathleen Robertson is superb as Elizabeth, a woman who struggles to remain optimistic about her failing marriage to washed-up actor Daniel (Michael T. Weiss). "We have a realistic kind of love," she reassures a friend, and herself, "no fireworks." Meanwhile, Robert (Norman Reedus), a failed writer and sometimes photographer, descends into alcoholism in the waning days of his relationship with former actress Mina (Missy Crider).

Over 40 minutes of the film pass before Elizabeth and Robert meet, giving Hatanaka plenty of time to build an atmosphere that really makes us feel as if these characters are falling into private oblivions. When they finally meet, we feel the promise of salvation, even though both we and them know the affair is ultimately doomed. Above all, Elizabeth needs and wants stability, and Robert is anything but that. Robert, on the other hand, is addicted to wanting what he doesn't have. Once he has Elizabeth, he'll go back to leaving countless messages on model Karina's (Sarah Lassez) answering machine.

Yasu Tanida should be commended for his claustrophobic cinematography. The images take on a life transcending their budgetary limitations, making you forget you're watching an indie film, or even watching a film at all.

Until the Night is an organic experience. Nothing seems plotted, written or purposefully intertwined; it all feels real. Reedus and Robertson's virtuoso performances create true people. They aren't good or evil; they're just flawed. This is a brilliant first film for Hatanaka. May there be many more.

—Matthew Scott Hunter



Gregory Hatanaka's "Until the Night"
by Phil Hall (2004-04-25)
2004, Un-rated, 87 Minutes, Pathfinder Pictures

You have to excuse me if I sound a bit breathless, but I've just been gut-punched by a new film. The production in question is Gregory Hatanaka's "Until the Night" and this is one of the most mature, devastating and challenging films to come along.

At a time when too many independent films are playing it "safe" and too many festival programmers and commercial exhibitors are fearful of anything that is even vaguely beyond the notion of audience-friendly, "Until the Night" is a jolting howl of courage and audacity. With its small cast and tightly claustrophobic production design, the film will recall the emotional minefields of John Cassavetes' "Faces" and Mike Nichols' adaptation of "Who's Afraid of Virginia Woolf?" But "Until the Night" is hardly a derivative; it is a bold, striking original.

Set in Los Angeles, "Until the Night" circles a group of young people engaged in a self-destructive course of pain and suffering which they inflict on themselves and those around them. Elizabeth (Kathleen Robertson) is a business executive who would seem to have everything: beauty, an articulate presence, a successful career, and a comfortable lifestyle. Yet she has the knack of destroying herself through her attraction to the wrong men. Her husband Daniel (Michael T. Weiss) is a failed actor whose self-pity and erratic behavior has created constant embarrassment for Elizabeth. Her brief fling with a much-too-ebullient co-worker leaves her shattered when he abruptly announces that he's accepted another job in New York. Her previous relationship was with a would-be writer named Robert (Norman Reedus), who seemed more interested in pursuing vice than bylines.

For his part, Robert is moored to a relationship with a one-time wannabe actress (Missy Crider). If she has a job, it is not apparent. Robert's interest in her has waned and their relationship has degenerated into screaming matches. As Robert sinks faster into alcoholism, he accidentally runs into Elizabeth and they begin where they left off. But the combination is poisonous: Elizabeth finds herself retreating further into alcoholism while Robert, whose drinking has become seriously out of control, becomes obsessed with her refusal to leave her husband.

"Until the Night" is a courageous film in its willingness to strip down the frailties and vanities of the human experience and expose the raw nerves of individuals who lack the will power or the imagination to improve their lives. The characters retreat into strange and excessive behavior: constant telephone calls to answering machines with the vague hope of a real voice, daydreams of a vulgar and hedonist nature in lieu of genuine romance, chain smoking with enough gusto to keep Philip Morris in the black for a decade, and the willingness to let one's appearance, career and life fall to pieces without the slightest regret.

Hatanaka's off-beat casting has worked brilliantly here. Norman Reedus, whose film career seems to have evolved totally under the proverbial radar, is brilliant. He offers a sexy insouciance and a hypnotic voice which recalls a young Robert Mitchum, and like Mitchum he maintains enough of a troubling persona to encourage both fascination and unease. The film's final shot, in which embraces an image on a giant television screen, is a wonder of physical strength: he is both sensual and pathetic, an object of desire and pity as he shows love to the video image of a woman whom he never respected. He is mirrored by Kathleen Robertson's wonderfully imaginative performance in which her too-perfect brittle facade crumbles slowly, revealing a vulnerable woman destroyed by her own lack of confidence, and Missy Crider's harrowing turn as a woman who gave up the real fight long ago and has become comfortable with the low-maintenance tumult around her. There is also a brief but winning appearance by Sean Young as a Hollywood madam who keeps a marginal interest in Robert. She gives wit and intelligence to her screen time which is refreshing both within the context of the film and within her career.

Behind the camera, kudos are in need for Yasu Tanida's marvelous cinematography; the film captures the entire Los Angeles orbit, from the tacky neon nightscape to the infinity of the Pacific along the lovely ochre shoreline. Colin Chin's music score, with its wild mix of different styles and genres (from jazz to world to techno and beyond), is probably the finest score I've ever heard in an independent production.

"Until the Night" is such a work of professional triumph emotional maturity that it makes nearly every current drama in release pale in comparison. This is what independent filmmaking should be all about -- taking chances and succeeding with gusto. What a damn fine movie!