



SCREEN GEMS



Production Notes

A battle-hardened rogue warrior embarks on a perilous quest to save his niece from a murderous pack of vampires in *Priest*, a post-apocalyptic action horror film from director Scott Stewart. In this visually stunning, widescreen 3-D homage to iconic adventure films, only one man stands between humanity and its destruction at the hands of a marauding army.

After centuries of brutal warfare, humankind has defeated its most terrifying enemy, the vampire hordes. The few remaining vampires have been relegated to isolated reservations, while most humans have taken refuge in walled cities ruled by the Church. The priests, trained to be deadly combatants during the vampire wars, now do menial labor and live in virtual isolation, marked by distinctive tattoos and shunned by their neighbors.

When a report of a vampire attack and the abduction of an 18-year-old girl living in a remote outpost reaches Priest (Paul Bettany), a veteran of the wars, he asks the ruling monsignors for permission to go after the hostage, his niece. When they refuse, he breaks his sacred vows and defies their orders, setting out to find the girl before the vampires can enslave her. He is joined on his crusade by his niece's boyfriend Hicks (Cam Gigandet), a trigger-fingered young wasteland lawman, and a former Warrior Priestess (Maggie Q) who possesses otherworldly fighting skills.

But when they reach the desert town of Jericho, Priest, Hicks and Priestess discover a scene of utter devastation that bears the hallmarks of a vampire rampage—and a terrifying new threat.

Priest stars Paul Bettany (*Legion, The Da Vinci Code, A Beautiful Mind*), Karl Urban (*Star Trek, The Lord of the Rings: The Return of the King*), Cam Gigandet (*Twilight, Burlesque*), Maggie Q (*Live Free or Die Hard, Mission: Impossible III*), Lily Collins (*The Blind Side*), with Stephen Moyer (HBO's "True Blood"), and legendary actor Christopher Plummer (*A Beautiful Mind, The Sound of Music*).

Based on TokyoPop's popular graphic novel series written by Min-Woo Hyung, **Priest** is directed by Scott Stewart, co-founder of the acclaimed visual effects studio The Orphanage (*Iron Man, Pirates of the Caribbean: Dead Man's Chest, Sin City*). The screenplay is by Cory Goodman. Producers are Michael De Luca (*21, Ghost Rider, The Social Network*), Joshua Donen (*Spider-Man 4, Armored*), and Mitchell Peck (*Bio-Dome*). Executive producers are Glenn S. Gainor (*Vacancy, Quarantine*), Stephen H. Galloway, Stu Levy and Josh Bratman.

The production team includes Oscar[®]-nominated director of photography Don Burgess, ASC (*Forrest Gump, Spider-Man, Cast Away*), production designer Richard Bridgland Fitzgerald (*Resident Evil, AVP: Alien vs. Predator*), Oscar[®]-nominated editor Lisa Zeno Churgin, A.C.E. (*The Cider House Rules, Gattaca, The Ugly Truth*), costume designer Ha Nguyen (*Shooter, The Mask*), and composer Christopher Young.

Priest has a running time of 88 minutes.

ABOUT THE PRODUCTION

Writer Cory Goodman's script for *Priest* is rooted equally in the worlds of contemporary graphic novels and classic genre films. Set in a post-apocalyptic wasteland, it combines gothic horror and nuclear devastation with "gun fu" fighting to create a world both instantly familiar and wholly original.

The inspiration for the story comes from Korean artist and writer Min-Woo Hyung's critically acclaimed 16-volume *manwha* series, also titled Priest, published in the United States by leading graphic novel publisher TokyoPop. "Priest is a combination of western and Asian comic style," says Stuart Levy, TokyoPop publisher and one of the film's producers. "Because Min-Woo Hyung is extremely interested in film, his work tends to be very cinematic."

The story of *Priest* is set in motion by the abduction of a young woman. "Lucy is a small town girl who's been raised in the badlands," says Goodman. "She wants to see more of the world. Then along come the vampires who give her experience, but not necessarily the experience that she had in mind. Her kidnapping brings the film's protagonist, Priest, out of the city to try to bring her back."

Goodman's story of a world ravaged by centuries of war between man and vampires caught the attention of producer Mitchell Peck. Although by his own admission Peck is no fan of science fiction or horror films, he found Goodman's strange new world irresistible. "Cory wove together some unusual ideas that made the script a real pleasure to read," he says. "The characters were beautifully written and the story was rooted in a place audiences will be familiar with. It had an elegance and complexity to it that I don't often see. Every page kept getting better and better."

Peck quickly optioned the script and worked with Goodman to develop the script's themes. The script eventually reached Sony Pictures-based Michael De Luca, who was intrigued by Goodman's blend of classic action framework and creepy vampire story. "Cory's script has a little bit of everything that I love," he

says. “It has the post-apocalyptic setting of *The Road Warrior*, plus the frontier vibe of *High Plains Drifter*. And the vampires are their own great genre.”

Next, one of Hollywood’s leading genre movie companies, Sony’s Screen Gems, a division of Sony Pictures Entertainment headed by Clint Culpepper, signed on make the film.

Priest is director Scott Stewart’s second directorial effort after the 2010 apocalyptic fantasy, *Legion*, also for Screen Gems. “Coming from special effects, Scott brought an incredible wealth of knowledge about creating the kind of style and look that make the project exciting. But he’s also really into story and he has a really good rapport with actors. He is a triple threat,” said DeLuca.

As one of the co-founders of the boutique visual effects company The Orphanage, Stewart has more than done his homework when it comes to creating original worlds. “Scott Stewart is a great visionary,” says Glenn S. Gainor, senior vice president and head of physical production for Screen Gems, and executive producer of ***Priest***. “He knows the cinematic language that he’s going for. To create this world was a phenomenal challenge. Every frame of this film takes place in a parallel universe that began in Scott’s head.”

Before he ever got involved in the film, Stewart was familiar with the TokyoPop graphic novel and had also read Goodman’s script. “I had been a fan of the script for a while,” Stewart says. “Cory created a mythology that was really interesting, along with compelling characters. I focused on giving the story a stronger emotional through-line and focusing it thematically.”

Stewart began by emphasizing the aspects that resonated most strongly for him. “It occurred to me was that this was a story about sacrifice, and especially about soldiers who go off to fight a war they believe is a noble cause but come back devastated by it,” he says. “Society has moved on without them. Instead of coming back as heroes, they are social pariahs. And that’s what happened to the priests.”

He sees a strong post-Vietnam analogy in this backstory. “The priests turned the tide for humanity. They sacrificed their families and their individuality. They don’t even have names anymore. A generation after they’ve returned, the

world doesn't look so wonderful. Is this all they fought for? That sacrifice became a primary focus for me.”

Before production began on ***Priest***, the filmmakers asked for the blessing of the graphic novel's creator, Min-Woo Hyung. He traveled from Korea to Hollywood to meet with them and view the concept art. “I was nervous about what his expectations would be,” admits Stewart. “The film departs pretty significantly from the graphic novel. For example, this story takes place in the future, whereas his story takes place in all these other time periods in the past.”

“We were all anxious to see his first reaction,” says Levy. “Min-Woo is a really serious and intense guy. He looked at all the concept art and understood immediately. Knowing Scott was one of the founders of the Orphanage gave him confidence. We all have so much respect for what they've done and I knew someone like Scott would bring extraordinary vision to the project.”

In fact, Min-Woo Hyung and TokyoPop were inspired to create a new graphic novel series, *Priest Purgatory*. “It will show the origins of the world of the film,” says Levy. “There will be a lot of backstory. We'll see the vampire wars, as well as Priest and his peers in their younger days. We'll also learn what created the vampire wars. I don't want to give anything away, but for fans of the graphic novels, I will say the key item from the original is the Domas Porada.”

THE WORLD OF PRIEST

*This is what is known:
There has always been man...
and there have always been vampires.*

For the film ***Priest***, Cory Goodman and Scott Stewart created an elaborate origin story to explain how a world familiar to our own, but utterly foreign, became the site of a struggle between two antithetical races trying to coexist.

“Humans and vampires have been locked in mortal combat throughout history,” says producer Mitchell Peck. “Humans have typically had the upper hand, but when resources become scarce, they turn on each other with nuclear weapons and decimate the planet. With humankind in this weakened state, the vampires gain the advantage.”

Faced with a terrifying and seemingly supernatural threat, people retreat into walled cities ruled by the Clergy. The theocratic powers-that-be respond to the vampire threat by training a special caste of warriors. Elite, elegant and brutally effective, they are known as priests. “The priests in the film are not like priests in our world,” says Stewart. “They are more like Jedi Knights. They’re the soldiers for the church. They’re trained in the art of killing vampires and they have special abilities. It might seem cool to become a warrior priest, but in fact, you are taken from your family and forbidden to have relationships. You become a kind of monk.”

Hand selected by the Clergy as children, the priests dedicate their lives to ridding the world of vampires. Their style of fighting is a lethal combination of real world martial arts skills and an otherworldly ability the filmmakers call “focusing,” a skill not so much supernatural as it is hyper-real. “The priests can stretch the boundaries of what human beings are capable of,” says actor Paul Bettany, who stars in the title role. “Through prayer, we are able to slow our surroundings down

whilst moving at the same speed. Everything appears to be happening incredibly quickly, but in reality, the surrounding world has become slower.”

Producer De Luca points out that the idea of focusing pays tribute to earlier movies including *Star Wars* and *The Matrix*. “There’s a Zen quality to controlling the connection between mind and body that is a genre staple,” he says. “In our movie, we call it ‘being in touch with the hand of God.’ It’s a mastery over physical space that allows an individual to do certain things that look supernatural.”

The priests did their job with ruthless efficiency and wiped out the vampire threat; the few remaining vampires have been imprisoned in high security “reservations.” And then the priests had to be reincorporated back into the society they saved. The war has ended some years before the start of the film, but the destruction has been almost total. Most of the world is a vast wasteland. The majority of the human population still lives in the Clergy’s walled cities.

“The cities are a totalitarian dystopia,” Goodman explains. “In this world, a priest is what a Green Beret or a black ops operative might be in our world. He’s a complete badass, gifted and trained in the art of vampire combat. The priests turned the tide of battle for humanity, but with the war over, they have fallen into the cracks of society.”

One of the obstacles standing in the way of their reintegration was formerly a mark of honor for the priests. Each bears an instantly identifiable tattoo of a cross on his or her face. “The cross now represents the sins of the war,” says Goodman. “For priest, it’s a constant reminder of the wreckage that he has become since it ended. It’s a stain that can’t be washed off, as well as a point of pride.”

In a scene early in film, a boy, too young and naïve to know the history, asks Priest if the tattoo hurt. “That was what made me want to make this movie, more than the action or the effects,” says Stewart. “Paul Bettany and I talked a lot about that scene. Priests have incredible talent and ability and spirituality, but now people won’t sit next to them on the bus. They have menial jobs. They’ve lost so much, including all connection with other people. Even children stare at

them as curiosities. In that scene, we get the sense of how much Priest longs to connect.”

The enemies that the priests battled are as different from their counterparts in conventional fiction as the priests are from their real world corollaries. Producer Michael De Luca says that rather than go with the traditional Gothic or romantic vampire, they wanted to return to idea of the vampire being terrifying. “Our vampires are a sister species that are more bat-like than human,” he says.

With dank, transparent white skin, sharp claws, and fangs, they look far more like Max Schreck’s portrayal of Nosferatu than Robert Pattinson’s Edward Cullen. “They’re not something that anyone in their right mind would ever want to kiss,” says Goodman.

More creature than human, they lived and bred in enormous semi-subterranean hives before being relegated to the reservations. “I really liked the idea that they existed in these shelters that were insect-like,” the writer adds. “They are part of the natural landscape, but at the same time otherworldly.”

Designed by acclaimed visual artist and character designer Chet Zar, the vampires are mainly computer-generated, which allowed Stewart to manipulate them in unpredictable ways. “Once we unshackled ourselves from the practical, we could let them do anything we wanted,” says Stewart. “The vampires became sun-starved, humanoid creatures that had evolved without eyes. They can move in really unpredictable ways and are much faster than people. You can see all their skeletal structure underneath their skin and it’s very different from ours. Their proportions are different than a person. They have extraordinary hearing and smell, to make up for being blind.”

The legends behind the monsters were also reinvented for the film. For example, humans who are bitten and not killed do not become vampires themselves. Instead, they are transformed into familiars: pallid, diseased-looking, hairless creatures that do the vampires bidding during the day while the vampires sleep. Priest’s great fear is that Lucy will be turned into one of these soulless

slaves. There is no cure and he is determined to kill her rather than leave her to that fate.

“There’s something so frightening and titillating about vampires,” says Paul Bettany. “The idea of everlasting life is quite enthralling. But these vampires are a new thing altogether.”

THE CASTING

The character of Priest fits an archetype familiar to enthusiasts of classic novels and films. He is a loner, a man of few words called back into action to rectify an injustice. When his niece, Lucy, is kidnapped by vampires, he breaks off all ties with the Church that trained him in order to find her and seek revenge.

Tossed aside by society and haunted the memories of men he left behind, Priest has lost his faith. Stewart says, “There’s a part of Priest that is almost glad this has happened. He hasn’t really found his place in the world. Facing off against vampires is all he does well.”

To play this reluctant hero, director Scott Stewart chose acclaimed British actor Paul Bettany, whose diverse credits include acclaimed performances in Ron Howard’s *A Beautiful Mind* and *The Da Vinci Code* as well as Jon Amiel’s *Creation*. He also recently starred as the archangel Michael in Stewart’s directorial debut, the apocalyptic horror-action film *Legion*. Bettany’s performance in that film convinced the filmmakers that he has what it takes to be a major action star. “He is such a great actor, and he’s so much fun to watch in these kinds of roles,” says Stewart. “We decided to double down, and even do it in an even bigger way.”

While both are unconventional action heroes, the butt-kicking archangel and the warrior priest are motivated by very different forces, observes the actor. “*Legion* was about forgiveness,” explains Bettany. “***Priest*** is about revenge and fury. The story is classic. It’s like a Greek tragedy.

Bettany adds that after Priest’s niece is kidnapped by a band of vampires, he knows he has to do what’s right, even if it means that the Clergy won’t approve. “Priest has to do what is in his heart,” says Bettany. “He knows the Clergy is corrupt. There is an imminent threat and they deny it. He asks their permission, and they refuse it. But he is going anyway. He is also driven to save somebody he loves. The war has changed him to such a degree that he is unable to do anything else for Lucy, but he can kill people to save her.”

Priest learns of Lucy's abduction from Hicks, the sharpshooting lawman of the tiny wasteland town of Augustine, played by Cam Gigandet. Gigandet first gained fame for his role as Kevin Volchok on the FOX television series, "The O.C." and went on to attract an army of admirers as the predatory vampire James in the blockbuster *Twilight*.

A young man with a chip on his shoulder, Hicks is eager to prove himself worthy of his badge. "Hicks has had responsibility thrust upon him early in life," says Michael De Luca. "It's tough to walk the line of justice in the wasteland. But his father and his grandfather held the job before him. It's his duty."

Priest travels to Outpost 10, where his brother's family lived, to see the aftermath of the attack for himself. There, he and Hicks meet again and team up to find Lucy. "Hicks is a trigger-finger hothead," says Stewart. "But he's very talented with guns and knives. And he knows the wastelands really well. At the beginning, he lacks confidence; he's all emotion and Priest is all focus. But over the course of the story, he grows up and finds his focus. At the same time, Priest finds his emotion."

Hicks' involvement in the search goes beyond his professional responsibilities. He and Lucy were planning to be married. "Augustine is a small town in the middle of nowhere," says Gigandet. "It's not protected like the cities, so his responsibilities are even greater. It's all about what needs to be done to survive. When he met Lucy, she opened his eyes to the idea of doing something because you want to. They were going to start a new life. But he gets drawn into another world and ultimately learns that the vampire wars are far from over."

As Stewart point outs, it all goes back to idea of sacrifice. "He may have had other ideas about what he wanted to do with his life," says Stewart. "As Hicks says, 'What one wants and what others need, those are two very different things.' That creates a bond between Hicks and Priest."

Bettany says Gigandet brought lightness to their scenes together. "Cam was so fantastic to work with," says Bettany. "Priest is stoic, so he doesn't really have an opportunity for humor. That all fell to Cam to provide. They have a grumpy father and son type of relationship."

When Priest defies the orders of the Clergy by leaving the city in pursuit of Lucy, the Council of Monsignors dispatches a team of warrior priests to bring him back. For the role of Priestess, the group's leader, the filmmakers chose Maggie Q, a Hawaiian-born actress who brought martial arts skills honed in several Hong Kong action films. No stranger to Hollywood action roles, she's starred in *Mission: Impossible III*, alongside Tom Cruise, and *Live Free or Die Hard*, with Bruce Willis.

Maggie was excited to work with the director of ***Priest***. "Scott Stewart is a bit of a throwback," she says. "Scott has created a world that feels like a classic adventure, but you don't know what year it is, what's happened before or what's going to happen next. It's kind of undefinable and definitely original."

Priest and Priestess have a long and conflicted history, having fought together during the Vampire Wars. They have deep feelings for each other that they have never been allowed to act on. "Priestess remembers him very fondly from when they fought in the war," Stewart says. "He was their leader, so he provided some sense of order and security for her. Maggie and I talked a lot about what had happened in the preceding years, and how that evolved into what in her mind is love."

Q says ***Priest*** is a world apart from her previous action films. "It's a wild ride for sure," she says. "But not only have we created an action genre film that people are going to enjoy, there is totally authentic emotional experience behind this movie. We have great actors and a great storyline that dovetails nicely with all the action."

Priest's nemesis, the towering villain Black Hat, is played by New Zealand native Karl Urban, best known to moviegoers for his role as Dr. Leonard "Bones" McCoy in J.J. Abrams' *Star Trek*, as well as in *The Bourne Supremacy* and *Lord of the Rings: Return of the King*.

"Black Hat can do just about anything Black Hat wants," says Glenn S. Gainor. "He can destroy a town in broad daylight, he can survive the hot sun, and he can live among the familiars and vampires at night. His strength and discipline rival that of a priest, which makes him a formidable adversary. But what he really

wants is to get Priest to join the forces with him. Karl Urban has the kind of charisma needed to pull off this character.”

Black Hat has amassed an army of vampires and familiars to help him take down the Clergy and reveal what he sees as the hypocrisy of the church and all it stands for, especially the sacrifice it requires from its followers. “Black Hat had what he thinks of as an epiphany,” says Bettany. “He makes it tempting for Priest to join the other side.”

Internationally acclaimed film, television and theater actor Christopher Plummer, whose decades-spanning, award-winning career in films includes *The Sound of Music* and Michael Mann’s Oscar®-nominated *The Insider*, as well as arthouse hit *The Last Station*, is commanding as Monsignor Orelas, a ruthless despot who holds the cities in an iron grip. Plummer admits that being a fan of horror stories was part of his reason for accepting the role. “**Priest** has a unique style,” he says. “It isn’t just Gothic, it’s also futuristic. It has an Orwellian feel about it, as well as a little bit of H.G. Wells.

Plummer says the character of the Monsignor appealed strongly to him because he loves playing villains. “I’ve played a lot of them in my life, but this one is different. He’s a horrible priest gone wrong—a lovely, stylish villain.”

Plummer’s character is a constant presence throughout the film, appearing on video billboards and automated confessional booths as the face and voice of the Church. “It was just fantastic to have Christopher Plummer in this film,” says Goodman. “I’ve been a fan of his since I was a little kid. He brings so much authority and class to every role he plays.”

The look and feel of **Priest** is established early in the film in Outpost 10, the wasteland settlement of Owen Pace (Steven Moyer), his wife Shannon (Mädchen Amick) and their 18-year-old daughter Lucy (Lily Collins). “These are people who’ve chosen to live outside the walls,” says Stewart. “The wastelands are a lawless place. It’s a very hard life and quite desolate.”

Moyer, best known for his role on HBO’s popular vampire series, “True Blood,” enjoyed the chance to play a character who could actually walk in the sun and didn’t require hours of special effects makeup for a change. “Owen is Priest’s

brother, a scientist who works in an outpost way outside the city. It's a godforsaken hole that my character has constructed. He's got turbines and motors and he's trying to grow things. It's rather beautiful actually—kind of your dream cabin by a lake, only in the middle of a sunblasted desert.”

Lily Collins, who recently co-starred alongside Sandra Bullock in the surprise smash hit *The Blind Side* and will star opposite Julia Roberts in next year's *The Brothers Grimm: Snow White*, plays Priest's niece, Lucy Pace. Lucy is a typical teenager living a quiet life with her parents and has only heard about the vampire wars.

“Lucy is very feminine and a little bit racy,” says Collins. “To her parents, they are the lucky few not shut up in the cities, but Lucy loves going there to explore. There are so many people and a lot of action for a teenager from the wasteland. She's growing up and wants to step out on her own, but she gets a little bit darker as the film goes on.”

Rounding out the cast are a talented ensemble of supporting actors including Amick, who starred in “Twin Peaks” and is now a regular on the Showtime series “Californication,” Alan Dale, known for his role as the sinister Charles Widmore on the hit ABC series “Lost,” as the Clergy's second in command Monsignor Chamberlain, and Academy Award[®]-nominated actor Brad Dourif (*One Flew Over the Cuckoo's Nest*, HBO's “Deadwood”) as a traveling salesman with suspicious ties to the vampires.

Director Stewart gives each of the accomplished performers an opportunity to do what they do best, says Urban. “Because Scott is not only a director but a writer as well, he has a real innate ability to identify the moment-to-moment beats of the characters and make sure that every scene builds to a crescendo. He created a rich tapestry of characters that leap off the screen. You've never seen a kick-ass post-apocalyptic action adventure vampire film, so buckle up!”

A WORLD APART: THE POST-APOCALYPTIC LANDSCAPE

Scott Stewart assembled a group of highly skilled collaborators, including director of photography Don Burgess, production designer Richard Bridgland Fitzgerald, visual effects supervisor Jonathan Rothbart and animator Genndy Tartakovsky, to bring his vision of *Priest's* post-apocalyptic world to the screen.

Stewart enlisted Tartakovsky to create an ominous animated prologue that tells the history of the war between vampires and humans. Tartakovsky, a four-time Emmy® winner whose best-known creations include “Dexter’s Laboratory,” “Samurai Jack” and “Star Wars: Clone Wars,” jumped at the opportunity to bring his work to a more adult audience.

The look for the prologue began with Min-Woo Hyung’s original art. “Scott showed me some of the artwork for the movie, as well as the comic book that it was based on,” says Tartakovsky. “There was a scripted prologue that we followed loosely.”

Every effort was made to honor the look of the characters in the comic book, says Tartakovsky. “Min-Woo Hyung has a very specific style. He uses angular rough lines with a sketchy finish. It is very textural. To make it more appropriate for animation, we made the characters look somewhat different than in the comic book, using it as a reference and taking it in our own direction with it. His influence is always there.”

The animation is hand drawn, with coloring and compositing done digitally. In what Tartakovsky sees as an interesting twist, many of the animators had previously worked at Disney. “They were used to animating bunnies and princesses and more normal fare,” says Tartakovsky. “Suddenly they were creating a vampire taking a guy’s head off. Executing this has a bit of a learning curve. At the end of the day, the one who ended up doing many of the scenes was a really nice, soft spoken woman. She said she had never done anything else like it, but she totally understood it.”

Richard Bridgland Fitzgerald is no stranger to creating science fiction landscapes. He has lent his talents to stylish films including *Resident Evil* and *AVP: Alien vs. Predator*. “Scott had a very clear vision of the world he wanted to create,” says Bridgland Fitzgerald. “This story doesn’t appear in the graphic novel, which gave us carte blanche to make our own world. It could’ve gone in many directions, but Scott was very keen to create a post-industrial landscape as a touchstone for the audience, something that would be recognizable given a twist that makes it into something different. As a designer, a script that allows you to create a whole new world is a real treat.”

Stewart’s first directive was that the city would have an industrial look. “Anything we put in there had to reflect heavy industry, including the churches,” says Bridgland Fitzgerald. “The Clergy lives in a separate place closed off from the city, still industrial, but much cleaner. Outside the city had to be an absolute barren desert where nature had been destroyed. We looked for places that had no trees and no vegetation to convey the fact that after the last vampire war, everything had been destroyed.”

In one of the film’s first scenes, there is a family living in an outpost in the wastelands and during dinner there is an attack by a band of vampires. The scene sets the tone for the film’s anachronistic look, says Stewart. “We see a completely desolate landscape and it looks like the Dust Bowl era, but at the same time we see geothermal heating surfaces and wind turbines and futuristic devices that all look really old.”

Outside of the city the world has become an absolute desert. “One of the big challenges for us was to try and find deserts that had no vegetation to give it an epic look,” says Bridgland Fitzgerald. “That allowed us to get incredibly iconic widescreen shots of a human figure in silhouette. It’s the lone hero in the barren outback overcoming all the odds.”

The theocratic city, known as City Five, draws visual references from parts of Hong Kong and Eastern Europe during the Soviet era. “It’s a walled city, one of many in which people took refuge back in the days of the wars,” explains the director. “There are smokestacks as far as you can see—even the smokestacks

have smokestacks. The tallest building is the cathedral at the center of the city, which is graced by smokestacks as well.

“There are electronic billboards everywhere,” he continues. “They are constantly broadcasting slogans and information promoting the idea that God protects you, the Church protects you, the city protects you, so stay here, don’t question and just keep shoveling coal.”

The people of the city live in perpetual darkness and squalor, which their hyper-industrialization has served them up in the form of soot in the air and black ash that streams from the sky. In the middle of a desert, the sun shines all the time, except in the city.

“The city feels cold and very Orwellian,” says Bettany. “And then the wastelands are amazingly desolate locations that are so beautiful. I’d never seen landscape like that before.”

Visual effects supervisor Jonathan Rothbart, who co-founded legendary effects house The Orphanage with Scott Stewart, worked closely with the director and all of *Priest’s* department heads to seamlessly blend the movie’s physical world with the digitally constructed one.

“This film has all these cool ideas and concepts that needed to be expanded on in post,” he says. “Our biggest challenge on this film was to create a sense of the scope of the world while keeping it all dynamic. My biggest goal is always to be the unseen visual effects. Making the world and the environments and the objects within it seamless is the agonizing part of what we do and the part that I love.

“Because Scott knows where we can take things, he pushed us in some areas,” adds Rothbart. “His background in visual effects allows him come up with grander ideas and it shows in this film. It gave us an opportunity to be really inventive and add something to the scale of the movie.”

Priest’s heart-stopping action, acrobatic stunt work and eye-popping effects were tailor-made for 3-D, but its endless vistas and Golden Age patina called for the kind of visual refinement that Scott Stewart felt would be better served by an older technology: anamorphic widescreen film.

“The film was designed for 3-D from the start and we talked a lot of about it during preproduction,” says Stewart. “Ultimately, I decided not to shoot in 3-D because both Don Burgess, my cinematographer, and I wanted to shoot on anamorphic film, to give it that epic movie look.”

The director says shooting in film and then converting it to 3-D, gave him the best of both worlds. “We used the old Panavision C-series lenses, the same kind used on films like *Star Wars*, *Alien* and *Blade Runner*. **Priest** is a landscape movie and we were able to give the film that sweeping widescreen quality.

“At the same time we thought the language of a contemporary action horror picture is something that would lend itself to 3-D,” he continues. “Audiences enjoy being immersed in a world, especially a world as unique as the one we’ve created. We thought 3-D would allow audience to experience it in a more visceral way.”

The filmmakers used a combination of the difficult-to-acquire lenses to achieve the effect they wanted. “There aren’t that many of them left,” Stewart says. “And they don’t make new ones with the same attributes. Certain filmmakers like to use them, but it’s hard to get a complete set. Michael Bay has used them on the *Transformer* movies; J.J. Abrams has used them on his films. We worked with Panavision to find them.

“People stopped using them because of the things that I love about them,” he adds. “Lights flare in really cool ways. They bend really significantly on the edges, there’s barrel distortion and chromatic aberration and an assortment of other things that feel like great old movies.”

Previews of the film have been met with enthusiasm, he says. “We screened about eight minutes of it at WonderCon, in San Francisco. There were a lot of people who were skeptical because it hadn’t been shot in 3-D, and they left saying ‘wow, that looks as good, and in some cases looks better,’ because we shot on film.”

In recent years, Screen Gems has been an industry leader in supporting Los Angeles’ economy and its talented pool of film professionals by shooting as many of their films in Southern California as possible. The decision to film **Priest**

in the Los Angeles area was bolstered when it was chosen as one of the first films to qualify for the California Film & Television Tax Credit Program.

Priest executive producer Glenn S. Gainor was one of the chief proponents for filming in California. “This is a film of epic proportion,” says Gainor. “Frame by frame, you’re looking at an imagined world. We wanted an opening that was an homage to Ridley Scott’s *Blade Runner* and we shot it where Ridley shot at the Warner Bros. Studios. We wanted wide landscapes that parallel *Lawrence of Arabia* and we found that in our own deserts here in California. We wanted epic sets and we found that in a 30,000-square-foot sound stage at Sony Studios. I don’t think you could find a better place to shoot this movie than Southern California, but it was a massive undertaking.”

In downtown Los Angeles’s Old Bank District, the grand marble and granite lobby of the historic Twin Springs Towers became the site of the Clergy Cathedral. The 10-story Moderne-style building was constructed in 1928 and is lined with marble columns and mosaic tile flooring, providing production designer Richard Bridgland with the perfect setting for the Clergy Chamber where the Tribunal of Monsignors gather.

The set for the exterior of Outpost 10 was built near Trona, about 150 miles northeast of Los Angeles in the middle of California’s Mojave Desert. The Pace’s remote frontier home was built in a vast dry lake bed area adjacent to the landmark Trona Pinnacles, the site of 500 otherworldly tufa rock tower formations that have been featured in films such as Tim Burton’s *Planet of the Apes*, *Star Trek V* and the 1960s television series “Lost in Space.”

“We were looking for a place that seemed untouched by the human experience,” says Stewart. “The spectacular, crazy rock formations at the Pinnacles were truly unique.”

Just outside Los Angeles proper, the filmmakers found the site they used for *Nightshade*, the eerie vampire reservation. The Fort MacArthur gun battery in San Pedro was built after World War I to defend the Los Angeles Harbor. For filming, the art department transformed the bare, utilitarian facility into a dilapidated wasteland prison camp, with wooden shanties, empty guard posts,

and barbed wire prison cages, as well as creating an underground crypt designed to securely house the vampires.

“Nightshade is Guantanamo Bay for vampires,” says Fitzgerald. “It was actually built below ground level. As you’re walking along, you see nothing and then there’s this huge concrete emplacement that runs down into the ground. It’s not till you get to it that you see the whole thing is below ground and you have to go down this concrete silo. It is incredibly forbidding. The huge underground facility opens out into the crypts that go five levels below ground.”

The dystopian frontier town of Jericho was shot at the Melody Ranch, built in 1915 by Gene Autry and used in scores of Hollywood movies. Bridgland and Rothbart decided to overlay it with vestiges of heavy industry to create their wasteland town. The art department transformed blocks of storefronts, saloons, churches, hotels, banks, jailhouse and homes along its Main Street with set pieces from already-filmed locations to dress up the town’s wooden facades with steel beams and industrial machinery to fit the film’s dark, futuristic design.

Bridgland says that transforming the ranch was daunting, especially with limited resources. “It’s pretty much a symphony of everything else we’ve seen in the entire movie,” he says. “We kept everything we had built to date and flat-packed it and recreated it on the Jericho set. If you look around carefully you’ll see bits of Priest’s tenement, Priest’s apartment, walls from the city and so on. It was actually a lot of fun.”

Like many of the practical sets in the film, the Jericho set had to be enhanced by the VFX department. “It is a really interesting environment,” says Rothbart. “It gave us a lot of the detail, but we had to expand on it to make it an industrial complex with big tubes and vats and machinery and mining stations. Richard would place a conduit that would go up to nothing and then we would take that conduit and add onto it to digitally.”

The last few weeks of filming took place on Sony’s massive Stage 30 where the giant, multi-sectioned Sola Mira Hive set was built. The Sola Mira Hive, located in a foreboding range of mountains on the outskirts of the wasteland, is a looming breeding cave composed of thousands of organic

cylindrical chambers that once housed a swarm of vampires. Production designer Bridgland created this invented world for the new breed of vampires based on the idea of a bee colony. “We established the whole idea that there is a sense of civilization for the vampires in their mountains. There are worker drone vampires and there are guardians. And there’s a queen who spawns all of them.”

At a time when more and more films rely on VFX techniques and green screen stages to create whole environments, producer De Luca is proud that *Priest* was able to take advantage of the many diverse locations that Southern California has to offer. “We opted for actual locations that give the film a more grounded, more realistic feel,” he says. “There’s a weight and a gravity to some of these barren, hostile, alien-looking locations that you can’t reproduce digitally.”

Designs for a variety of elements in the film were incorporated into the detailed storyboards and visual effects-generated animatics that were created to serve as a visual blueprint for the film. Stewart worked with his expert team to develop distinctive looks for the vampire train, the weapons, the costumes, and the motorcycles before a frame of film was shot. “For the Night Train, as we call it, I wanted something familiar and unfamiliar, something that looked old but new, something really fierce,” says Stewart. “It is an iron juggernaut that cuts through the desert on its way to the cities.”

Constructing miles of working track for a train was out of the question, so the exterior façade of the vampire trains was mounted on 18-wheeler big-rig trucks that could be driven across the desert and filmed to make them seem like real train cars. Most of the film’s exhilarating motorcycle and train sequences were filmed at Soggy Dry Lake, a popular off-highway vehicle (OHV) recreational location in the Johnson Valley area of Lucerne Valley, two and a half hours east of Los Angeles at the southern edge of the Mojave Desert. One of the largest OHV areas in the country, the open desert landscape provided a perfect backdrop as Priest, Hicks and Priestess give chase to Black Hat and his vampires aboard the Night Train.

“We needed a really flat landscape, so we went to these dry lakebeds that were six or seven miles long to get a really long run with the truck on them,”

Richard Bridgland says. “It had just this incredible post-apocalyptic feel to it because there’s no vegetation.”

Following completion of principal photography, Rothbart and his team also built a miniature model of the train at their facility in Northern California for additional action sequences to enhance the scope even further. In total, to complete the Night Train sequences, four separate location sets were utilized: one desert locale for the practical traveling shots and VFX plate shots, one fixed location for the rooftop fight sequence, the stage interiors, and finally a miniature model.

To help him achieve some of the early mechanical design and engineering designs for the motorcycles, Stewart relied on an old friend from his Industrial Light and Magic days, TyRuben Ellingson, a noted designer and concept artist who has worked on movies from *Jurassic Park* to *Avatar*. “Richard Bridgland coined a term for the look we wanted: ‘Brutal Functionalism,’” Stewart says. “We wanted something that felt unbelievably powerful and eschewed style in any kind of obvious way. It would be just a pure expression of speed. We looked at some real world bikes and some concept bikes and we built them from there. Ty designed them and then Richard and his bike engineering team actually built them.”

Each bike was designed to represent an aspect of its rider’s personality. “For Hicks’s bike, I wanted it to feel like the world of *Priest*, but with the swagger and cool of Marlon Brando in *The Wild One*,” the director explains. “It is one of the most bitchin’ things we have in the movie. And Cam just looks so fricking cool on it.”

Bettany spent hours training to ride Priest’s bike in one of Dodger Stadium’s massive parking lots. “It’s got a very long wheelbase that makes it incredibly difficult to turn,” the actor says. “It was all very manageable in a car park in Los Angeles, but when we took them out to the desert, it was a slightly different story. At that point, it was decided that we were not allowed to ride them with training wheels. It was somewhat humiliating. Max Brehme actually put a pink basket on the front, with tassels and a horn.”

Priest's prop master Max E. Brehme oversaw the manufacture and handling of all the film's weapons. Because they do not use firearms, each priest is equipped with a unique tool loosely based on Japanese Ninja weapons with references to traditional religious icons. Brehme also was responsible for the guns and other weapons such as the cleavers, scythes and sling blades wielded by the familiars, who use them to protect their vampire masters from the revenge-seeking Priests. Brehme worked with a team of designers to craft and manufacture many custom pieces.

"Because this is a world that doesn't really exist, all the props had to be built," he explains. "We used of a mix of old and new technology. Everything had to marry what exists in our minds today and the materials available from the past."

Priest carries a hollowed out Bible fitted with dozens of tiny throwing crosses that unfold and transform into deadly trajectories. "He also has this incredibly beautifully designed silver knife with two blades," Paul Bettany says. "With the push of a button, it springs open and separates into two knives. It's elegantly designed and really beautiful."

Priestess's signature weapon is a deadly rope dart. Derived from the ancient Chinese wushu weapon called a shengbiao, it is disguised as a rosary, but its razor sharp wire can shred her opponents. Maggie Q recalls that during fight training, "the rope dart I used had a tennis ball on the end of it so I wouldn't stab myself in the face. It's a pretty dangerous weapon, but really cool. She is able to take guys off their motorcycles with it and slice them into pieces. It's not like anything you've ever seen before."

Hicks carries a gun, as well as an imposing knife made of Damascus steel. The weapon, an actual working gun built on top of a Ruger .22 automatic, has an impressive 64-shot Magnum double-barrel. "It's a beast of a shotgun," Gigandet says. "It weighs at least ten pounds. In scenes where I had to hold it up the whole time, you can see it slowly dropping toward the end."

Priest's action sequences are thrilling and dangerous, none more than the spectacular fight aboard and atop the Night Train during the climax of the

film. Stewart notes that the fight sequences were storyboarded down to the minute detail before shooting. “We did 3-D pre-visualization to map out some of the more elaborate camera moves and get a sense of how to approach things technically. And then there were a lot of days of shooting, shooting, shooting.”

For a film that would entail hand-to-hand combat, intricate wire-rig stunt sequences, and traversing the desert on motorcycles, the actors had to be properly trained and ready to go. After gaining 50 pounds for his portrayal of Charles Darwin in *Creation*, Paul Bettany had to sharpen his physique for months to get into the demanding physical shape to portray an athletic and imposing Warrior Priest. The other principals, including Cam Gigandet, Maggie Q and Karl Urban, also had to undergo extensive training prior to and during filming. The group trained with stunt coordinator Lance Gilbert and fight coordinator Marcus Young for the grueling fight sequences.

“We all went through extensive training for this film,” says Urban. You really have to be in great physical shape to endure a couple of weeks of that. It’s brutal.”

Bettany did most his stunts himself rather than relying on the team of expert stunt performers on hand. “I was on a motorbike alongside the train and I had to stand up and jump onto it,” says Bettany. “And I did think, what on earth am I doing? But I trained for nine months to get physically fit enough for the job. I really wanted to do as much of the action as I could. When you’re up on wires, it’s like being a kid again. I would be lying if I said that that wasn’t one of the reasons I became an actor.”

Even with the best preparation, injuries are almost inevitable. “There’s one sequence where Paul is dangling over the side of the train holding Lucy,” says Urban. “I’m supposed to stomp on his hand. The first take, I missed his hand completely, but the heel of my boot caught his finger. He let out this yell and I thought my God, he’s such a good actor! Then I instantly realized what had happened. The set comes to a complete standstill. Thankfully nothing was broken and he was right back on set giving it his all. I have such admiration and respect for him.”

The costumes for Priest were designed by Ha Nguyen who has also worked on films including Oliver Stone's Vietnam drama *Heaven & Earth*, the Jim Carrey comedy *The Mask* and the action film *Shooter*.

Nguyen dressed all the priests in black, which she says was the easiest design decision she made. Black has a long tradition, both historically and cinematically, as appropriate for members of most religious orders. Priest wears a more or less traditional cassock, while Priestess is clad in a form-fitting Pleather/Neoprene suit. Hicks' traditional frontier garb has been given a younger and hipper silhouette.

For Black Hat's signature accessory, Nguyen had a custom hat fabricated by Hollywood's legendary hat maker Baron California Hats. The weathered chapeau, a combination of a Spanish hat and a fedora, was further customized with a tattered notch in the front brim that frames his eyes when his head is tilted downward.

Nguyen dressed much of the populace of City Five in a do-it-yourself patchwork, as if they took what they had and pieced it together in their own quirky, unique style. She notes the contrast between what the characters of the city wear and the resident of the wasteland. "We tried to show the difference by separating the predominant black and gray tones of the cities with more of a range of browns in the wastelands."

The end result of the mountains of detail created by Stewart and his team is an atmosphere that seems eerily familiar, and yet completely alien. "I can't sing Scott's praises loud enough," says Bettany. "Because of his background in visual effects, he came to the film really knowing what he was doing. It is beautifully designed, it has a gripping story and the dialogue scenes are really full. You add amazing visual effects and stunt choreography, then throw vampires into the mix and it is quite a fun adventure to go on."

The director calls the movie a glimpse into a unique world that combines familiar elements in an unfamiliar way. "The story is a roller coaster ride with an emotional resonance that will make the audience want more," Stewart says. "As a filmmaker, I aspire to take the genre movies that I loved growing up and imbue

them with emotional realism. Even though we created this fantastic world, we tried to ground the story to make it about something that's relevant to us now. If I can do both, I think we've really won."

ABOUT THE CAST

PAUL BETTANY (Priest) While the British-born Bettany is a recognized star overseas with well-received performances in film, on the London stage and on British television, American audiences first discovered him in *A Knight's Tale*, in which he played the comical role of Chaucer opposite Heath Ledger. For this performance he won the London Film Critics' Award for Best Supporting Actor, and he was named one of *Daily Variety's* "Ten to Watch" for 2001.

Classically trained at the Drama Centre in London, Bettany made his stage debut in a West End production of *An Inspector Calls* under the direction of Stephen Daldry (*The Hours, Billy Elliot*). He then spent a season with the Royal Shakespeare Company, performing in productions of *Richard III, Romeo and Juliet* and *Julius Caesar* before landing his first feature film role in *Bent*.

Bettany returned to the stage to appear in *Love and Understanding* at London's Bush Theatre. He later reprised that role at the Longwharf Theatre in Connecticut. The play led to more British television work, including Lynda La Plante's *Killer Net* and *Coming Home*, in which he starred with Peter O'Toole.

Bettany's appearance in the Royal Court Theatre productions of *One More Wasted Year* and *Stranger's House* preceded his second feature film role in David Leland's *Land Girls* with Catherine McCormack and Rachel Weisz. He next appeared in the film *After the Rain*.

He then portrayed "Steerforth" in the TNT production of *David Copperfield*, directed by Peter Medak, opposite Sally Field and Michael Richards. More feature film roles followed, including *Suicide Club* with Jonathan Pryce and David Morrissey.

Bettany was nominated for a British Independent Film award and a London Film Critics' Award for Best Newcomer in IFC's *Gangster No. 1*, directed by Paul McGuigan, and starring Malcolm McDowell, David Thewlis, and Saffron Burrows. He then re-teamed with Paul McGuigan for the Paramount Classics' mystery-thriller, *The Reckoning*, opposite Willem Dafoe.

Bettany next starred as the imaginary roommate opposite Russell Crowe, Ed Harris and Jennifer Connelly in the Academy Award®-winning *A Beautiful Mind* for director Ron Howard. His performance in the film won him the London Film Critic's Award for Best British Actor.

Bettany then starred in Thadeus O'Sullivan's intense, independent feature, *The Heart of Me*, opposite Olivia Williams and Helena Bonham-Carter. Keen to test himself further he went on to star in *Dogville*, director Lars Von Trier's dramatic thriller opposite Nicole Kidman and Stellan Skaarsgard. Followed by the Working Title / Universal feature *Wimbledon*, in which he starred opposite Kirsten Dunst for director Richard Loncraine (*The Gathering Storm, Richard III*).

He then starred opposite Crowe again in *Master & Commander: The Far Side of the World* for director Peter Weir. In this adaptation of Patrick O'Brien's novel, Bettany plays the ship's surgeon, Stephen Maturin, the first naturalist and best friend of Captain Jack Aubrey (Crowe). His performance won him the Evening Standard Award for Best British Actor, the London Film Critic's Award for Best Supporting Actor for both *M&C*, as well as, *The Heart of Me* and the Elle Style Award for Best Actor in *M&C* and *Dogville*. His nominations include a BAFTA for Best Supporting Actor and a Broadcast Film Critics Association nomination for Best Supporting Actor in *M&C*.

He went on to star as "Silas" in the most highly anticipated film of 2006, *The Da Vinci Code* based on Dan Brown's novel and directed by Ron Howard, earlier helmsman of *A Beautiful Mind*. The film went on to huge box office success driven by its star powered cast, which included Tom Hanks, Audrey Tautou, Ian McKellen and Alfred Molina.

Paul could next be seen in the Fox Searchlight feature *The Secret Life of Bees*, opposite Queen Latifah, Alicia Keys, Jennifer Hudson and Dakota Fanning, based on the best selling book.

In January 2009 Paul joined the cast of the film *Inkheart*, a fantasy adventure for New Line Cinema/Warner Brothers, based on the best-selling children's books. He starred opposite Brendan Fraser and Helen Mirren, as Dustfinger, a fire-eating performer, for director Iain Softley.

Paul's next project was Graham King and Martin Scorsese's *The Young Victoria* in which he starred opposite Emily Blunt, Rupert Friend and Jim Broadbent.

Paul and his wife Jennifer Connelly then played Charles and Emma Darwin in *Creation*, the story of Darwin's relationship with his eldest daughter Annie. The film ran production in the UK.

In the 2010 Screen Gems thriller, *Legion*, Paul held the lead role of Archangel “Michael.” Other cast members include Dennis Quaid, Kate Walsh, Kevin Durand and Lucas Black.

Paul joined Johnny Depp and Angelina Jolie in *The Tourist*, in 2010. He played Inspector John Acheson in the Sony Pictures film.

Paul will appear in *Margin Call*, which is set for a Fall 2011 release. He stars alongside Kevin Spacey, Demi Moore, Jeremy Irons, Stanley Tucci, Zachary Quinto, and Penn Badgley.

KARL URBAN (Black Hat) may be best known for his dynamic turn as the Rohan warrior Eomer in the second and third installments of Peter Jackson’s *The Lord of the Rings* trilogy, or for his chilling performance as Kirill in Paul Greengrass’ *The Bourne Supremacy*. Urban recently played Dr. Leonard “Bones” McCoy in the 2009 sci-fi blockbuster *Star Trek*. He also starred in director Tony Kaye’s crime drama *Black Water Transit*.

Born in Wellington, New Zealand, Urban first appeared on television as a child. Throughout his school years he wrote, directed and starred in many film and stage productions. As a young adult, he continued to pursue his acting career by training and working throughout Australia and Asia in theater, film and television.

Urban landed his feature film debut in *Heaven*. He garnered two Best Actor nominations at the New Zealand Film Awards for his work in *Via Satellite* and the critically acclaimed indie *The Price of Milk*. Recently, Urban won Best Actor at the Quantas Film Awards for his performance as Nick in *Out of the Blue*.

Urban resides in New Zealand and is an avid supporter of KIDS CAN, an organization that feeds and clothes more than 30,000 New Zealand children who live in poverty.

CAM GIGANDET (Hicks) will next be seen in the thriller *Trespass*, opposite Nicholas Cage and Nicole Kidman, opening next fall.

Cam recently starred in several films including the musical *Burlesque* with Christina Aguilera, Cher, Alan Cumming and Kristen Bell; *The Roommate* opposite

Leighton Meester; the comedy *Easy A* with Amanda Bynes, Malcolm McDowell, and Stanley Tucci; and *The Experiment* opposite Forest Whitaker and Adrien Brody.

His other film credits include Dimension Film's golf comedy *Who's Your Caddy*; the independent thriller *Mistaken*; the sci-fi thriller *Pandorum* with Dennis Quaid and Ben Foster; and Rogue Pictures' horror story *The Unborn* opposite Gary Oldman and Odette Yustman.

Cam was a standout on Fox's huge teen drama "The O.C." as bad boy 'Volchok.' He was also a recurring character on the WB's "Jack and Bobby". In November 2008, he starred as the villainous vampire, James, in Summit Entertainment's hugely successful "Twilight," directed by Catherine Hardwick and based on the best-selling series of books by Stephanie Meyer.

Cam Gigandet recently received the "One to Watch" award from Movieline's Young Hollywood Awards, an MTV Movie Award for "Best Fight Scene" for his performance in Summit Entertainment action film "Never Back Down," and was named as one of Hollywood Reporter's "Next Generation Talent" in their annual 35 under 35 issue.

Originally from Auburn, Washington, Cam enjoys sports in his spare time and holds a brown belt in karate. He currently resides in Los Angeles.

MAGGIE Q (Priestess) is an actress, humanitarian, and international spokesperson who continues to display her range through projects that have immense international appeal. Working opposite some of the world's most established actors, including Hugh Jackman (*Deception*, 2008), Andy Lau (*Three Kingdoms: Resurrection of the Dragon*, 2008), Bruce Willis (*Live Free or Die Hard*, 2007) and Tom Cruise (*Mission: Impossible III*, 2006), she has continuously captivated audiences worldwide by showing her versatility in graceful and seductive roles.

The actress began her career in Hong Kong in the TV drama "House of the Dragon" (2000). This quickly led to lead roles in films like *Gen-Y Cops*, opposite Paul Rudd, and *Manhattan Midnight*. She made memorable cameos in films like *Rush Hour 2* and *Around the World in 80 Days* before starring as a femme fatale in the popular action film *Naked Weapon* (2002), directed by Tony Ching Siu Tung, the action choreographer for highly successful action films like *Hero* and *House of Flying Daggers*.

Maggie's early experiences in Hong Kong action films helped develop her work ethic and talent for hand-to-hand combat and martial arts. She was able to use these skills during production on *Mission: Impossible III*, her first leading role in an American film. In 2007, Maggie showed her comedic side starring opposite George Lopez in *Balls of Fury*.

In 2008, Maggie accepted the rare opportunity to play the lead role in EA Games' "Need for Speed," one of the most successful franchises in videogame history. In 2009, Maggie appeared in three segments directed by Yvan Attal in the feature film *New York, I Love You*. The film is a collaboration of some of today's most imaginative filmmakers including Allen Hughes, Mira Nair and Brett Ratner, featuring an all-star cast including Shia LaBeouf, Bradley Cooper and Natalie Portman.

The actress also starred in the Chinese epic *Warrior and the Wolf*, from award-winning director Zhuangzhuang Tian. The film made its world premiere at the 2009 Toronto International Film Festival. More recent credits include starring roles in *King of Fighters*, based on the popular video game of the same title, and the action comedy *Rogue's Gallery*, featuring Zach Galifianakis and Ving Rhames.

Maggie gives much of her time and voice to animal rights. She supports Animals Asia Foundation's various campaigns and works with the Human Rights Action Center and Best Friends Animal Society. Maggie also served as a producer on the 2007 documentary *Earthlings*, which took a startling look at the day-to-day practices of some of the largest industries in the world, all of which rely entirely on animals for profit.

Born in Hawaii to an American father and Vietnamese mother, Maggie spent her childhood competing in swimming and track-and-field events. At the age of 18, she moved to Hong Kong to pursue a career in modeling. She quickly rose to the status of top model in many parts of Asia and has appeared on more than 200 magazine covers throughout the world.

When not filming on location or traveling the world to speak out for her charitable causes, Maggie resides in Los Angeles, where she lives with several rescue dogs.

LILY COLLINS (Lucy Pace) is a rising star in Hollywood. Collins was last seen making her film debut in the 2010 Academy Award® nominated film *The Blind Side* along side Oscar winner Sandra Bullock and Tim McGraw. The film, based on the Michael Lewis book, "The Blind Side: Evolution of a Game" centers around a teenager

who is recruited by a college football program and is groomed into an athletically and academically successful NFL prospect.

Collins was most recently cast as the title role of Snow White in the highly anticipated *Brothers Grimm: Snow White*. In the film Lily will star opposite Academy Award® Winner Julia Roberts and Armie Hammer. The film is set to be released June 29, 2012.

Collins completed production on the film *Abduction* which she stars in opposite Taylor Lautner, Sigourney Weaver, and Alfred Molina. The Lionsgate thriller follows a young man who sets out to uncover the truth about his life after finding his baby photo on a missing persons website. Collins stars as Lautner's love interest in the film. *Abduction* will be released September 23, 2011.

Collins will soon begin production on *Mortal Instruments*. *Mortal Instruments* will be the first in a possible franchise series of films based on the popular book series by Cassandra Clare. *Mortal Instruments* tells the story of a girl who is forced to find out truths about her past and bloodline as she searches for her abducted mother. The film is set to be released in 2012.

Collins appeared on the small screen in 2009 in the final two episodes of the first season of the CW drama "90210." Collins played the character of Phoebe, a West Beverly High School student and rival of Annie.

Collins has many passions. She is a published journalist and experienced television host. She covered the presidential inauguration for Nickelodeon, both the Democratic and Republican National Convention for SEVENTEEN Magazine, she was a contributing writer for CosmoGIRL! Magazine, a host for Nickelodeon's "Hollywood Hang" and "Countdown to Kids' Choice!" (Nickelodeon's unique pre-show to the 2009 Kids' Choice Awards) as well as hosted "Live from the Red Carpet at the Oscars" for the E! Network.

Collins attended the 2008 Spanish GLAMOUR Awards in Madrid where she received the "Best International Model" Award. She was also presented with the "One to Watch" award at the "2008 Young Hollywood Awards" for her hosting success. Collins was also the host of HOLLYWOOD LIFE Magazine's 5th Annual "Hollywood Style Awards" in Los Angeles. The evening honored celebrities, stylists and designers; including Rachel Bilson, Jessica Simpson and Monique Lhuillier.

Collins discovered her passion for journalism at age 15, when she began working for the popular fashion magazine ELLEGIRL UK, where she designed a page informing readers on current Hollywood trends and Los Angeles hot spots.

No stranger to the camera, the entertainment industry has been a big part of her life from the time she was born in West Sussex, England. She started acting when she was an infant with a role on the British version of the television series "Growing Pains." After moving to the states at age six, she took her love of acting and singing to the stage, performing musical theater and drama at the Youth Academy for Dramatic Arts.

When she is not working, Collins attends the University of Southern California's Annenberg School for Communications where she is studying Communications. As the first college representative to sit on the board of The Maple Counseling Center, Collins is an advocate of the "teens helping teens" program through peer support groups. At USC, she plans to continue developing her craft in all areas. Her ambition, intelligence and beauty guarantee her much professional success in the upcoming years.

Collins currently resides in Los Angeles.

STEPHEN MOYER (Owen Pace) currently stars in Alan Ball's hit HBO series "True Blood." The show takes place in a modern day world where vampires are able to live amongst mortals by drinking synthetic blood. It is based on the best selling books series, the Sookie Stackhouse Story by Charlaine Harris. "True Blood" also stars Oscar® winner, Anna Paquin who plays a physic barmaid (Sookie Stackhouse) in Louisiana who falls for a vampire by the name of Bill Compton (Moyer). "True Blood" earned a Golden Globe nomination for "Best Drama Series" for both its first and second seasons. The average viewing for Sunday nights in the second season is 4.9 million. The third season of "True Blood" received excellent ratings and reviews. Season four will premiere in June 2011.

Moyer has recently completed filming *The Double* alongside Martin Sheen and Richard Gere, as well as *Ice; Tribes of October* and *The Caller*. Moyer will soon begin filming *Big Valley* starring Lee Majors and Richard Dreyfuss.

Moyer first turned heads when he appeared on the series "The Starter Wife" opposite Debra Messing. The show was recognized by critics and fans alike and was nominated for multiple Emmy, Golden Globe and SAG Awards.

Moyer appeared in *88 Minutes* the drama starring Al Pacino and directed by Jon Avnet. He also starred in *Undiscovered*, the teen cult classic, the Oscar® nominated film *Quills* opposite Kate Winslet and Joaquin Phoenix, *Prince Valiant* with Katherine Heigl, and *Restraint, Deadlines, Perfect, Alternate Endings, And Trinity*. Moyer is currently filming *Ice* and *Tribes of October*..

Moyer's television credits include "NY-LON" opposite Rashida Jones, "The Final Quest," "Uprising," "Entrusted," and the BBC series "Life Support."

Moyer currently resides in Los Angeles and London.

CHRISTOPHER PLUMMER (Monsignor Orelas) has enjoyed a career spanning almost 60 years, becoming one of the theater's most respected actors and a veteran of more than 100 motion pictures.

Raised in Montreal, Plummer began his professional career on stage and radio in both French and English. After Eva Le Gallienne gave him his New York debut in 1954, he went on to star in many celebrated productions on Broadway and London's West End, winning accolades on both sides of the Atlantic. Plummer has won Tony Awards® for the musical "Cyrano" and for "Barrymore" while receiving seven Tony nominations, his latest for his "King Lear" (2004) and for his Clarence Darrow in "Inherit the Wind" (2007). He also won three Drama Desk Awards and the National Arts Club Medal.

A former leading member of the Royal National Theatre under Sir Laurence Olivier and the Royal Shakespeare Company under Sir Peter Hall, Plummer won London's Evening Standard Award for Best Actor in "Becket." He led Canada's Stratford Festival in its formative years under Sir Tyrone Guthrie and Michael Langham. Today, Plummer is widely recognized as one of the finest classical actors of his time.

Since Sidney Lumet introduced Plummer to the screen in *Stage Struck* (1958), his range of notable films include *The Man Who Would Be King*, *Battle of Britain*, *Waterloo*, *Fall of the Roman Empire*, *Star Trek VI*, *Twelve Monkeys* and the 1965 Oscar® winner *The Sound of Music*. More recently, Plummer appeared in the Oscar®-nominated drama *The Insider* as Mike Wallace, a role for which he won the National Film Critics Award. Other film credits include the Oscar®-winning drama *A Beautiful Mind*, *Man in the Chair*, *Must Love Dogs*, *National Treasure*, *Syriana* and *Inside Man*.

Television appearances numbering close to 100 include the Emmy®-winning BBC production "Hamlet at Elsinore," in the title role, and other Emmy®-winning

productions such as “The Thornbirds,” “Nuremberg” and “Little Moon of Alban.” Plummer himself has won two Emmys® with six nominations. He has also written for the stage, television and concert hall.

Apart from honors in the U.K., U.S., Austria and Canada, Plummer was the first performer to receive the Jason Robards Award, in memory of his great friend the actor. He also won the Edwin Booth Award and the Sir John Gielgud Quill Award.

In 1968, sanctioned by Queen Elizabeth II, Plummer was invested as a Companion of the Order of Canada (an honorary knighthood). He was inducted into the Theater Hall of Fame in 1986 and added to Canada’s Walk of Fame in 2000. An Honorary Doctor of Fine Arts at Julliard, Plummer received the Governor General’s Lifetime Achievement Award in 2000.

The actor’s recent memoir, *In Spite of Myself* (Knopf), is being much lauded by critics and the public alike.

Plummer’s most recent projects include the animated films *Up, 9* and *My Dog Tulip* as well as the title role in *The Imaginarium of Doctor Parnassus*, directed by Terry Gilliam. He played the great novelist Tolstoy opposite Helen Mirren in *The Last Station*, written and directed by Michael Hoffman.

ABOUT THE FILMMAKERS

SCOTT STEWART (Director) is a writer, director, producer and technologist. He is next slated to direct an adaptation of the first book in the New York Times bestselling young adult book series, *The Mortal Instruments* starring Lily Collins (*Priest*, *The Blind Side*) for Sony/Screen Gems, Constantin Films (*Resident Evil*) and producer Bob Shaye (*The Lord of the Rings*).

In 2010, Stewart co-wrote and directed the hit Sony/Screen Gems supernatural thriller *Legion* starring Dennis Quaid, Paul Bettany, Tyrese Gibson, Kate Walsh, Lucas Black and Charles Dutton. He also co-wrote the four-issue comic book prequel “Legion: Prophets” for IDW Publishing (*30 Days of Night*).

An active producer, Stewart is currently producing the supernatural-action thriller *Pysops* for Bold Films based on his original story and the inspirational fact-based sports drama *Blackdeer* written by John Roach (“The Straight Story”) with producers Jeff Kurz and Amy Israel. In addition Stewart is developing several other motion picture and comic book properties.

An accomplished visual effects artist and technologist, Stewart co-founded the well-regarded visual effects company, The Orphanage, which created visual effects for more than two dozen major films including such blockbusters as *Iron Man*, *Pirates of the Caribbean: Dead Man’s Chest*, *Pirates of the Caribbean: At World’s End*, *Sin City*, *The Day After Tomorrow*, and *Hellboy*.

In 2005, Stewart formed Orphanage Animation Studios with multi-E Emmy award winning animator Genndy Tartakovsky, creator of such hit animated shows as “Star Wars: Clone Wars”, “Samurai Jack” and “Dexter’s Laboratory”. The studio is currently in production on the original animated series called “Sym-Bionic Titan” at Cartoon Network, which debuted to wide acclaim in the Fall of 2010.

Before co-founding The Orphanage, Stewart was a visual effects artist at George Lucas’ Industrial Light + Magic where he created visual effects for numerous blockbuster films, including *Star Wars – Episode One: The Phantom Menace* and *Lost World: Jurassic Park*. He graduated from New York University’s Tisch School of the Arts in 1991 with a degree in Motion Picture Production.

CORY GOODMAN (Screenwriter) is a Chicago native who graduated from the University of Illinois with a true passion for horror, fantasy and science fiction film. Not looking back, Goodman headed straight to Los Angeles, learning the ropes while working on a vast array of productions for multiple studios. He has written screenplays for numerous film and television companies, including a remake of David Cronenberg's *The Brood* for Spyglass and the classic TV series "Kung Fu," for Legendary Films.

MIN-WOO HYUNG (Based on the graphic novel series "Priest" by) is an acclaimed Korean animator. He did the art & story for the Ghostfast series for "Priest" from 2007-2010, and did the story for West & East from 2010-2011.

He has won countless awards in Korea, including an Artist Award in 1993, a Publishing Beast Artist Award in 1999, and Korean manwha best artist awards in 2002 and 2010.

He is also a professor of comics and animation, since 1999, at Induk University in Korea, where he currently resides.

MICHAEL DE LUCA (Producer) is a former production chief for DreamWorks and New Line Cinema. He founded Michael De Luca Productions in 2004 and has a development and production agreement with Columbia Pictures. De Luca is currently in pre-production on Bennett Miller's *Moneyball*, starring Brad Pitt. He recently wrapped production on *Brothers* for Relativity Media, which will be released in December 2011.

De Luca focuses his production company on developing appropriately budgeted, provocative, specialized films with visionary filmmakers as well as mainstream genre films with franchise potential. His projects as a producer for Columbia have included Jon Favreau's science fiction adventure *Zathura*, adapted from a book by Chris Van Allsburg; *Ghost Rider*, starring Nicolas Cage and directed by Mark Steven Johnson; and *21*, based on the book Bringing Down the House by Ben Mezrich.

Prior to forming Michael De Luca Productions, De Luca served as DreamWorks' head of production. In that capacity, he oversaw the day-to-day operations of the live-action division and the production of such films as Todd Phillips' *Old School*, Adam McKay and Will Ferrell's *Anchorman*, *Head of State* and *Win a Date with Tad Hamilton*.

Previously, De Luca spent seven years as president and COO of New Line Productions. During his tenure, he created the highly successful *Friday*, *Blade*, *Austin*

Powers and *Rush Hour* franchises. He championed such groundbreaking sleeper hits as *Seven*, *Wag the Dog*, *Pleasantville* and *Boogie Nights*, while launching the directing careers of Jay Roach, Brett Ratner, Gary Ross, Alan and Albert Hughes, F. Gary Gray and the Farrelly brothers, among others.

JOSHUA DONEN (Producer) formed Stars Road Entertainment, a production company based at Sony Pictures, with his partner Sam Raimi. Under the label, the partners produced *Armored*, a heist movie directed by Nimrod Antal starring Matt Dillon, Columbus Short, Laurence Fishburne and Jean Reno. Along with Rob Tapert, Donen and Raimi produce the hit series “Spartacus: Blood and Sand” for Starz Media. They also produced the syndicated TV series “Legend of the Seeker.”

Prior to forming Stars Road, Donen was co-head of CAA’s motion picture department, where he worked with Raimi, David Fincher, Mark Romanek, Red Wagon producers Lucy Fisher and Doug Wick, John Dahl, Tom Tykwer and Andrew Niccol.

Before joining CAA in 1998, Donen produced Raimi’s *The Quick and the Dead*, starring Leonardo Di Caprio, Sharon Stone and Gene Hackman, as well as *The Great White Hype*, directed by Reginald Hudlin. He executive produced Steven Soderbergh’s *The Underneath*.

Donen began his career as a talent agent at the William Morris Agency but left to work as a production executive at ABC Motion Pictures and later Universal Pictures, where he was an executive vice president. He returned to WMA in 1996 to head the motion picture directors department.

MITCHELL PECK (Producer) grew up in Richmond, Virginia, where he attended the Collegiate School. He graduated from Columbia University in 1991 with a B.A. in English. After only two months in USC’s graduate screenwriting program, Peck sold his first movie, *Folk Heroes*, to Twentieth Century Fox.

Since 1992, Peck has originated, developed, and sold nearly a dozen movies and television shows as a screenwriter and-or producer, including *Undercover Kid*, *Bio-Dome*, *A Day at the Zoo*, *The Mob Squad*, *Billith*, *Untitled Eli Cohen Spy Movie*, *Vidiots*, and *We Die Alone*. He received “story by” and executive producer credits on *Bio-Dome* (1996).

In 2005-2006, the South Carolina Film Commission appointed Peck to be their official liaison to the Hollywood movie community. In 2007, top five advertising agency

JWT retained Peck to create and produce a branded entertainment campaign for their biggest client, Ford Motor Company consisting of eight short films broadcast in association with Steven Spielberg-Mark Burnett's reality series, "On the Lot."

Peck's next production will be *Crooked Arrows*, America's first mainstream movie to focus on the sport of lacrosse.

GLENN S. GAINOR (Executive Producer) serves as senior vice president and head of physical production for Screen Gems, a position he has held since 2007. Prior to assuming this post, Gainor executive produced the thriller *Vacancy*, starring Luke Wilson and Kate Beckinsale. Gainor has executive produced a number of films for Screen Gems, including the box office hits *Prom Night* and *Quarantine*.

As head of physical production, Gainor oversaw production on *This Christmas*, starring Chris Brown and Columbus Short; *First Sunday*, starring Ice Cube; *Lakeview Terrace*, starring Samuel L. Jackson; *Armored*, starring Matt Dillon, Columbus Short and Lawrence Fishburne; and *The Stepfather*, starring Penn Badgley, Dylan Walsh and Sela Ward.

Other executive producing credits include the comedy *Strange Wilderness*, for Adam Sandler's Happy Madison Productions; *Grandma's Boy*, starring Allen Covert, Doris Roberts and Shirley Jones; *Deuce Bigalow: European Gigolo*, starring Rob Schneider; *Sonny*, starring James Franco, Brenda Blethyn, Mena Suvari and Harry Dean Stanton, directed by Nicolas Cage; and the thriller *Skeletons in the Closet*, with Treat Williams and Linda Hamilton.

Gainor served as line producer on *A Rumor of Angels*, starring Vanessa Redgrave, Ray Liotta and Catherine McCormick, as well as the critically acclaimed *Panic*, directed by Henry Bromell and starring William H. Macy, Neve Campbell, Tracey Ullman, Donald Sutherland and John Ritter. Gainor co-produced George Hickenlooper's *The Man from Elysian Fields*, starring Andy Garcia, Mick Jagger and James Coburn, as well as *Happy, Texas*, starring Jeremy Northam, Steve Zahn, Ally Walker and William H. Macy.

Gainor has also produced for the stage, teaming with Ovation Award-winning director Andy Fickman for the musical "Sneaux."

A graduate of the film program at Cal State Northridge, Gainor launched his career in the film industry when he wrote, produced and acted in an independent

television pilot. After an offer to write for an ABC series, Gainor turned his attention to producing with the Independent Film Channel's "One Clean Move," featuring Harry Hamlin and Gary Busey.

STEVEN H. GALLOWAY (Executive Producer) Steven's past credits include the TV series "Street Fury" and "Saturday Morning: Cartoons' Greatest Hits."

STU LEVY (Executive Producer), a native of Northridge, California, is an international entrepreneur and the founder, CEO and chief creative officer of the pioneering manga media company TOKYOPOP. Regarded as the premier manga publisher outside of Japan, TOKYOPOP now has offices in Los Angeles, Tokyo, Hamburg and London as well as distribution and licensing arrangements with more than 40 countries worldwide. In addition to his duties at TOKYOPOP, Levy also produces, directs and writes graphic novels, film and television.

Fluent in Japanese, Levy holds a bachelor's degree in economics and business from UCLA and a Juris Doctor from Georgetown University Law Center. He studied at Tokyo University and Keio University in Japan. Currently, Levy chairs the Producer Guild of America's International Committee and was previously a Board Member of its New Media Council. He is also a California attorney.

In 1989, while in law school at Georgetown, Levy made his first trip to Japan and instantly fell in love with the culture. Upon his return to the U.S., he became more excited about CD-ROM and multi-media technology and less enthusiastic about practicing law. When the 1993 Northridge earthquake destroyed his apartment, Levy made the decision to move to Tokyo to become a full-time multimedia producer.

Levy designed and produced JapanOnline.com in 1995, for which he won the New Media Invision Award for "Best Design on the Web." From 1994 to 1997, he produced and distributed CD-ROM multimedia "edutainment" titles in Tokyo. There, he discovered Japan's giant publishing business, manga.

Receiving investment from Mitsui Ventures, NVCC and angels, Levy moved back to the U.S. to form TOKYOPOP (formerly Mixx Entertainment) in 1997. This business venture was designed to introduce the Western world to manga entertainment of all forms.

TOKYOPOP's first manga graphic novel release, "Sailor Moon," resulted in lucrative sales. Soon thereafter, under Levy's direction, TOKYOPOP engineered prominent book distribution via top retail stores, standardized book trim size, created a basic industry-wide rating system, developed the first-ever retail manga displays and introduced the world of graphic novels to a previously untapped audience: teenage girls.

Throughout the years, Levy expanded the company's property reach beyond publishing into television series and DVD distribution, with many of its shows broadcast in the United States on Cartoon Network, Showtime and G4/Tech TV, then released on DVD.

Levy serves as producer on a number of live-action and animated film or television projects currently in various stages of development. These adaptations of TOKYOPOP manga include "Battle Vixens," by Yugi Shiozaki; "Gyakushu," by Dan Hipp; "Love Like Blood" (based on "Lament of the Lamb" by Kei Toume); "Mail Order Ninja," by Josh Elder; "My Dead Girlfriend," by Eric Wight; "Poison Candy," by Hans Steinbach and David Hine; "Princess Ai," by D.J. Milky, Misaho Kujiradou and Courtney Love; and "Riding Shotgun," by Nate Bowden and Tracy Yardley.

Levy has served as executive producer for multiple television and DVD projects. His TV credits for Showtime and Cartoon Network include "Street Fury," which he created; "GTO," "Rave Master" and "Reign the Conquer."

Levy's DVD-direct film credits include the English versions of *Initial D*, *Marmalade Boy*, *Saint Tail*, *Samurai Girl: Real Bout High School*, *Vampire Princess*, *Brigadoon*, *Spring & Chaos*, *FMW*, *High School Ghostbusters* and *Anime: Concept to Reality*.

Levy is currently in post-production on his directorial feature film debut, *Van Von Hunter*, based on the manga by Mike Schwark and Ron Kaulfersch. Written together with directing partner Steven Calcote, the film tells the story of evil-vanquisher Van Von Hunter in documentary-style.

Levy currently has two features in development: *Love Like Blood*, co-written with Greg Lemkin, to be co-directed with Takahiko Akiyama (based on the manga "Lament of the Lamb" by Kei Toume), and *Arigato Ai*, based on Levy's original screenplay.

Bronx native **JOSH BRATMAN (Executive Producer)** graduated with a BBA from Emory University's Goizueta Business School in 1995. After a brief stint in the music business in Atlanta, Bratman made the pilgrimage to Los Angeles where he

landed an assistant position in the feature film production department at 20th Century Fox. At Fox, Bratman gained a reputation for tracking buzzworthy spec scripts and trends in popular culture. Bratman then joined the production company Strike Entertainment as a creative executive where his most notable accomplishment was serving as production executive on the hit remake “Dawn of the Dead” - which was one of Universal Pictures most profitable films of 2004. “Dawn” also helped spark Hollywood's appetite for rebooting classic horror franchises.

Off this, Bratman caught the attention of fellow New Yorker and former New Line and DreamWorks studio chief Michael De Luca, who tapped Bratman as a creative producer to help kickstart his new Columbia Pictures-based shingle, Michael De Luca Productions, in 2005. Since the company's inception, Bratman has championed several noteworthy film and television projects including the remake of “The Reincarnation of Peter Proud” with David Fincher directing and Andrew Kevin Walker scripting, “Untitled Delta Force Project” with Mark Bowden and Francis Lawrence, “The Sitter” with newcomer Jonathan Levine, plus bestselling book adaptations such as “A Reliable Wife,” “Emergency” and “How to Survive a Robot Uprising.” “Priest” marks Bratman's first Executive Producer credit and is the first project he set up with De Luca.

DON BURGESS, ASC (Director of Photography) most recently lensed the Albert and Allen Hughes post-apocalyptic actioner *The Book of Eli*, starring Denzel Washington, Mila Kunis and Gary Oldman.

Burgess was previously honored with an Academy Award® nomination for his cinematography on Robert Zemeckis' Best Picture winner, *Forrest Gump*. Burgess also received BAFTA and American Society of Cinematographer Award nominations for his work on the film. He has enjoyed a long association with Zemeckis, having shot the directors' films *The Polar Express*, *Cast Away*, *What Lies Beneath* and *Contact*. Earlier, Burgess won a CableACE Award for his work on a Zemeckis-directed episode of HBO's “Tales from the Crypt.”

Burgess' diverse feature film credits also include the hit comedy fable *Enchanted*, the blockbuster action films *Spider-Man* and *Terminator 3: Rise of the Machines*, the family adventure *Eight Below* and the comedies *Fool's Gold*, *My Super Ex-Girlfriend*, *13 Going on 30*, *Christmas with the Kranks* and *Forget Paris*.

LISA ZENO CHURGIN, A.C.E. (Editor) has edited such films as *The Ugly Truth*, *Henry Poole is Here*, *The Last Kiss*, *In Her Shoes*, *House of Sand and Fog* and *Moonlight Mile*. For her work on *The Cider House Rules*, Churgin received an Academy Award® nomination. She edited three films for director Tim Robbins: *Embedded*, *Dead Man Walking* and *Bob Roberts*. Other credits include *Unstrung Heroes*, *Reality Bites* and episodes of Tom Hanks' HBO series "From the Earth to the Moon."

Born and raised in New Jersey, Churgin graduated from Oberlin College with a B.A. in English. She also received an M.B.A. from Columbia University. She began her editing career as an assistant to Susan Morse on *The Warriors*. She was then an assistant editor on *Raging Bull* and *The Accidental Tourist*.

RICHARD BRIDGLAND FITZGERALD (Production Designer) recently designed the sci-fi thriller *Pandorum*, produced by Paul W.S. Anderson, and Guy Ritchie's action-comedy, *RocknRolla*.

Bridgland served as the production designer on such films as *The Acid House*, *Gangster No. 1* and *Wicker Park*, all directed by Paul McGuigan; Rose Troche's *Bedrooms and Hallways*; *Resident Evil*, starring Milla Jovovich, and *Alien vs. Predator*, both written and directed by Paul W.S. Anderson; *The League of Gentlemen's Apocalypse*, based on the British TV series; and the HBO serial "Tsunami," starring Tim Roth and Toni Collette.

Bridgland began his career designing extensively for theater. He worked on such productions as "Trance," by the Cholmondeleys; Danny Boyle's production of "The Pretenders" at The Pit; and "The Magic Flute," for the Los Angeles Opera and Houston Opera.

HA NGUYEN (Costume Designer) was born in Saigon. She fled the country with her family the day before the fall of Vietnam in 1975, settling in San Diego. After graduating from San Diego State University with a Fine Arts degree in fashion design, she studied at the Fashion Institute of Design and Merchandising (FIDM) in Los Angeles. She began her career as a designer for some of the leading fashion houses in the country.

After Nguyen switched to film, she designed the costumes for more than 35 motion pictures. Her credits include Oliver Stone's *Heaven and Earth*, starring Tommy Lee Jones; *The Mask*, starring Jim Carrey and Cameron Diaz; *Vampire in Brooklyn*, starring

Eddie Murphy and Angela Bassett; *Conspiracy Theory*, starring Mel Gibson and Julia Roberts; *Payback*, with Mel Gibson, Lucy Liu and James Coburn; *The Nutty Professor*, starring Eddie Murphy; *Lethal Weapon 4*, with Mel Gibson, Danny Glover and Chris Rock; *The Last Castle*, starring Robert Redford and James Gandolfini; *Swordfish*, starring John Travolta, Halle Berry and Hugh Jackman; *Mozart and the Whale*, starring Josh Hartnett and Radha Mitchell; *Grace Is Gone*, starring John Cusack; and *Shooter*, starring Mark Wahlberg.

Nguyen is married to writer-director Dean Heyde. They live on top of the Hollywood Hills with a cat named Bongo, several birds and two deer named Betty and Boop.

JONATHAN ROTHBART (Visual Effects Supervisor) is an award winning VFX supervisor who has created effects for many of the biggest blockbusters of recent years. He most recently supervised the design of all of the interface graphics for Jim Cameron's groundbreaking film *Avatar*.

Rothbart was a co-founder of The Orphanage, Inc., the highly regarded visual effects and production company. As the leader of this innovative VFX team, Rothbart supervised the creation of hundreds of visual effects for features such as *Hellboy*, *The Day After Tomorrow*, *Harry Potter and the Goblet of Fire*, *Superman Returns*, *Live Free or Die Hard* and *Iron Man*. For *Iron Man*, Rothbart led a team of artists to create the look for the "HUD" environment in Tony Stark's helmet. He also designed and supervised the iconic tank explosion sequence in the film.

Rothbart has been nominated and won numerous awards for his VFX work in feature films, television and commercials, including winning the Hong Kong Academy Award® for Best Visual Effects for his work on the period action film *Hero*.

Rothbart began his film career working in the art department at George Lucas' Industrial Light & Magic, where he helped build the pre-visualization team and created concept designs for such films as *101 Dalmatians*, *Twister* and *The Lost World: Jurassic Park II*. Rothbart had a childhood dream come true when he was asked to animate the Millennium Falcon flying through Cloud City for *Star Wars: Episode V – The Empire Strikes Back* (special edition).

In 1996, Rothbart helped to start ILM's industry-changing Rebel Mac Group. There, he created shots for such films as *Star Trek: First Contact*, *Men in Black*, *Star Wars: Episode I – The Phantom Menace* and *Sleepy Hollow*.

Rothbart has been a technical advisor and developer of several visual-effects and digital filmmaking software packages, including Final Cut Pro (Apple), Commotion (Pinnacle Systems) and After Effects (Adobe). He is a contributor to several industry magazines.

Rothbart graduated from the University of Arizona in 1993, earning his master's degree in English literature.

CHRISTOPHER YOUNG (Composer) Award winning composer Christopher Young's music can enhance dramas with subtlety and simplicity, propel suspense and action films with powerfully thrusting rhythms and electrifying textures, and provide comedies and unusual subject matter with hip, cutting-edge musical commentary. Young's distinctive and imaginative approaches to several projects have made him a highly sought-after commodity on films.

Originally from Red Bank, NJ the birthplace of Count Basie, Christopher Young went on to study music composition at North Texas university and then to USC where he was mentored by Oscar winning composer David Raksin. Young's list of over 100 films in all genres ranges from horrors including *Hellraiser* and *The Grudge*, dramas including *The Hurricane*, *Murder in The First* and *The Shipping News*, comedies including *When in Rome* and *The Man who knew too Little* to action adventures including *Ghost rider* and *Spiderman 3*. In addition to composing scores for film, Young recently collaborated on a song with Grammy winner Natalie Cole for the Afghanistan-based drama, *The Black Tulip*. Christopher Young believes in giving back and has taught a film scoring class at USC for over a decade. He also purchased a building so that fledgling composers could stay virtually rent-free for several months while pursuing music opportunities in Los Angeles. Christopher Young has received accolades for his work including Golden Globe and Emmy nominations and BMI's prestigious Film & TV Music career achievement award for composing excellence.

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SCREEN GEMS
PRESENTS

PRIEST
IN 3D

DIRECTED BY
SCOTT STEWART

WRITTEN BY
CORY GOODMAN

BASED ON THE GRAPHIC NOVEL SERIES "PRIEST" BY
MIN-WOO HYUNG

PRODUCED BY
MICHAEL DE LUCA
JOSHUA DONEN
MITCHELL PECK

EXECUTIVE PRODUCERS
GLENN S. GAINOR
STEVEN H. GALLOWAY
STU LEVY
JOSH BRATMAN

DIRECTOR OF PHOTOGRAPHY
DON BURGESS
ASC

PRODUCTION DESIGNER
RICHARD BRIDGLAND FITZGERALD

EDITOR
LISA ZENO CHURGIN
A.C.E.

PAUL BETTANY

KARL URBAN

CAM GIGANDET

MAGGIE Q

LILY COLLINS

BRAD DOURIF

WITH
STEPHEN MOYER

AND
CHRISTOPHER PLUMMER

ALAN DALE
MÄDCHEN AMICK

CASTING BY
RICK MONTGOMERY
CSA

VISUAL EFFECTS SUPERVISOR
JONATHAN ROTHBART

MUSIC BY
CHRISTOPHER YOUNG

COSTUME DESIGNER
HA NGUYEN

A
MICHAEL DE LUCA PRODUCTIONS/
STARS ROAD ENTERTAINMENT
PRODUCTION

IN ASSOCIATION WITH
TOKYOPOP

CAST

PRIEST	PAUL BETTANY	
BLACK HAT	KARL URBAN	
HICKS	CAM GIGANDET	
PRIESTESS	MAGGIE Q	
LUCY PACE	LILY COLLINS	
SALESMAN	BRAD DOURIF	
OWEN PACE	STEPHEN MOYER	
MONSIGNOR ORELAS	CHRISTOPHER PLUMMER	
MONSIGNOR CHAMBERLAIN	ALAN DALE	
SHANNON PACE	MÄDCHEN AMICK	
BOY	JACOB HOPKINS	
CROCKER	DAVE FLOREK	
DR. TOMLIN	JOEL POLINKSKY	
FAMILIARS	JOSH WINGATE	
	JON BRAVER	
	CASEY PIERETTI	
	THEO KYPRI	
	JOHN GRIFFIN	
	DAVID BACKHAUS	
	ROGER STONEBURNER	
	DAVID BIANCHI	
BRAVE PRIEST	TANOAI REED	
STRONG PRIEST	ARNOLD CHON	
BOLD PRIEST	HENRY KINGI, JR.	
FLASHBACK PRIEST	AUSTIN PRESTER	
WOMAN	MARILYN BRETT	
HUSBAND	KANIN HOWELL	
WIFE	JULIE MOND	
STATION MASTER	MICHAEL D. NYE	
MINISTER	RAYNOR SCHEINE	
ENGLISH SPEAKING PREACHER	KEVIN T. MCCARTHY	
CHINESE SPEAKING VENDOR	BOYUEN LOU	
FARSI SPEAKING PREACHER	ANTHONY AZIZI	
HINDI SPEAKING VENDOR	PRAMOD KUMAR	
CLERGY TROOPER	LAFAYETTE R. DORSEY, SR.	
STUNT COORDINATOR	LANCE GILBERT	
	STUNTS	
MICHAEL MUKATIS	CHRIS BREWSTER	JING LI
BONI YANAGISAWA	TIM CONNOLLY	HEATHER ARTHUR
MEGAN GODFREY	CASEY PIERETTI	MARC SCIZAK
GLENN YRIYOGEN	CHARLIE BREWER	CHUCK HOSACK
RAYMOND SIEGLE		LINDA JEWELL
CO-PRODUCER	NICOLAS STERN	

UNIT PRODUCTION MANAGER	GLENN S. GAINOR
FIRST ASSISTANT DIRECTOR	STEVE DANTON
SECOND ASSISTANT DIRECTOR	JANELL SAMMELMAN
ADDITIONAL EDITING BY	BOB MURAWSKI
PRODUCTION SUPERVISOR	JENNIFER BLAIR
SUPERVISING ART DIRECTOR	CHRISTA MUNRO
ART DIRECTOR	ANDREW CAHN
SET DECORATOR	ROBERT D. GREENFIELD
PROPERTY MASTER	MAX E. BREHME
SCRIPT SUPERVISOR	WILMA GARSCADDEN-GAHRET
"A" CAMERA OPERATOR/STEADICAM	MATTHEW MORIARTY
"A" CAMERA FIRST ASSISTANT	DONAL STEINBERG
"A" CAMERA SECOND ASSISTANT	MARK GILMER
"B" CAMERA OPERATOR	PATRICK B. O'BRIEN
"B" CAMERA FIRST ASSISTANT	STEVEN CUEVA
"B" CAMERA SECOND ASSISTANT	MICHAEL BURGESS
CAMERA LOADER	JESSICA LAKOFF
COSTUME SUPERVISOR	DAN MOORE
KEY COSTUMERS	WILLIAM EDWARDS • ROBERT MOORE
COSTUMERS	PAMELA WAGGONER • PATRICK CAULFIELD
	GARET REILLY BATCHELOR • CACEY RIGGAN
MAKEUP DEPARTMENT HEAD	VE NEILL
KEY MAKEUP ARTIST	JAMES MACKINNON
MAKEUP ARTIST TO MR. BETTANY	VERONICA MCALEER
MAKEUP ARTISTS	CORINNA WOODCOCK • JED DORNOFF
	STEVEN E. ANDERSON • ROBIN LUCE
HAIR DEPARTMENT HEAD	MICHAEL MOORE
KEY HAIR STYLIST	TERRIE VELAZQUEZ-OWEN
CHIEF LIGHTING TECHNICIAN	JAMES R. TYNES
ASSISTANT CHIEF LIGHTING TECHNICIAN	JOHN SANDAU
RIGGING GAFFER	LAMARR GRAY
ASSISTANT CHIEF RIGGING TECHNICIAN	JAMES CORNICK
KEY GRIP	MICHAEL COO
BEST BOY GRIP	CRAIG KOHTALA
DOLLY GRIPS	MICHAEL BRENNAN • BRIAN ROSSO
KEY RIGGING GRIP	MITCHELL K. HINIKER
BEST BOY RIGGING GRIP	CHARLES HART
SOUND MIXER	PETER DEVLIN
BOOM OPERATOR	KEVIN HYDE
SPECIAL EFFECTS SUPERVISOR	JOHN FRAZIER
SPECIAL EFFECTS COORDINATOR	JEFFREY A. WISCHNACK
SPECIAL EFFECTS FOREMEN	TOM FRAZIER
	J.D. SCHWALM
SUPERVISING LOCATION MANAGER	DOUGLAS DRESSER
ASSISTANT LOCATION MANAGERS	SNAPPY OLIVER
	S. DYLAN KIRKLAND
PRODUCTION COORDINATOR	SUE SMITH
ASSISTANT PRODUCTION COORDINATOR	LAUREN B. KURFIRST
PRODUCTION SECRETARY	JORDAN GILBERT
PRODUCTION ACCOUNTANT	CHRIS ROMBERG
1ST ASSISTANT ACCOUNTANTS	MIKE MACCUISH • NICHOLAS BROWN
PAYROLL ACCOUNTANT	LORI IKEDA

CONSTRUCTION COORDINATOR	KAREN D. HIGGINS
GENERAL FOREMAN	STEVEN KISSICK
SHOP FOREMAN	BRIAN TIPTON
LOCATION FOREMAN	JERRY L. SARGENT
WELDER FOREMAN	JOSHUA KING
PROPMAKER FOREMEN	ALAN C. ALVARADO • NEAL GARLAND
	RANDY L. CHILDS
PLASTER FOREMEN	RON SAVINI • JAY DUPUY
LABOR FOREMAN	EDWARD GIRON
PAINT SUPERVISOR	ROBERT DANTE DENNE

ASSISTANT ART DIRECTORS	BRADLEY RUBIN • A. TODD HOLLAND
ART DEPARTMENT COORDINATOR	SUSANNAH CARRADINE
SET DESIGNERS	EASTON SMITH • ERIC SUNDAHL
	PATRICK L. SULLIVAN
ASSISTANT PROPERTY MASTERS	CHRISTOPHER A. SCHULTZ • SCOTT W. LESLIE

GRAPHIC DESIGNERS	MARK LARKIN • BEATRIZ KERTI MONTERASTELLI
CREATURES DESIGNED BY	WAYNE BARLOWE • CHET ZAR
VEHICLES AND WEAPONS DESIGNED BY	TYRUBEN ELLINGSON
STORYBOARD ARTISTS	ROBBIE CONSING • JEFF ERRICO • TODD HARRIS
ILLUSTRATORS	PATRICK FAULWETTER • DOMINIC LAVERY
	EMMANUEL SHIU • HOWARD SWINDELL
ADDITIONAL VFX BY	ALEX HENNING • NATHAN REIDT • DAV RAUCH
PREVIS SUPERVISOR	KYLE ROBINSON
PREVIS ARTISTS	MICHAEL GRAWERT • DIANA VELASQUEZ

UNIT PUBLICIST	ALEX WORMAN
STILL PHOTOGRAPHER	SCOTT GARFIELD
2ND SECOND ASSISTANT DIRECTOR	AARON CRITCHLOW
DGA TRAINEE	CECILIA MAK

ASSISTANT TO MR. STEWART	SARI STEWART
ASSISTANT TO MR. DE LUCA	KRISTEN DETWILER
ASSISTANT TO MR. DONEN	LYDIA TRICKEY
ASSISTANT TO MR. LEVY	MAYUMI TAKAHASHI
ASSISTANT TO MR. GAINOR	JAMIE LIEBERMAN
ASSISTANT TO MR. BRATMAN	SANDY YEP
ASSISTANT TO MR. STERN	MATTHEW CUNY
ASSISTANT TO MR. BETTANY	KELSEY SMITH
ASSISTANT TO MR. GIGANDET	JESSE GRILLO
ASSISTANT TO MS. Q	BEA S. REMBECZKY

PRODUCTION ASSISTANTS	
JACKIE COOK	SAM CIEPLY
ALEXIS JACOBSON	KELSEY FOWLER
SHANE SANKEY	JENNY CACERES
WALKER MARSH	

CASTING ASSOCIATE	JASON JAMES
EXTRAS CASTING	CENTRAL CASTING
CRAFT SERVICES	CHARLIE E. SCOTT, JR. • CHARLIE E. SCOTT, III

TRANSPORTATION CAPTAIN	DAN BRIZENDINE
TRANSPORTATION CO-CAPTAIN	JAYSON EHLERS

2ND UNIT

2ND UNIT DIRECTOR	CHRIS WOODS
FIRST ASSISTANT DIRECTOR	MILOS MILICEVIC
SECOND ASSISTANT DIRECTOR	IVAN KRALJEVIC
PRODUCTION SUPERVISOR	BILLY BONIFIELD
PROPERTY MASTER	MICHAEL BLAZE
SCRIPT SUPERVISOR	KATHY MCHUGH
"A" CAMERA OPERATOR	PHIL CARR-FORSTER
"A" CAMERA FIRST ASSISTANT	KIM S. GUTHRIE

"A" CAMERA SECOND ASSISTANT	MATT KENNEDY
"B" CAMERA FIRST ASSISTANT	JEFF PELTON
"B" CAMERA SECOND ASSISTANT	SAL ALVAREZ
CAMERA LOADER	ANDERS YARBOUGH
SET COSTUMERS	LAURA LITTLE • JAMES JAY
HAIR STYLIST	GARY J. PERTICONE
CHIEF LIGHTING TECHNICIAN	MARK VUILLE
ASSISTANT CHIEF LIGHTING TECHNICIAN	DAVID THIELHART
KEY GRIP	LOREN CORL
BEST BOY GRIP	WILLIAM HOBSON
DOLLY GRIP	WILLIAM DAIMANT
ASSISTANT PRODUCTION COORDINATOR	JOHN STECKERT
2ND SECOND ASSISTANT DIRECTOR	AMARANDA SAKAMOTO
SET DRESSER	JACK BLANCHARD
STANDBY PAINT	BRIDGET CARDENAS
STANDBY GREENS	HANS SOTO
CRAFT SERVICE	TONY ATHERTON
PRODUCTION ASSISTANTS	ISAAC KELLMAN CARLEN • MILENA MILICEVIC NICHOLAS WHITE

POST PRODUCTION

ASSISTANT EDITORS	DON BROIDA • DOV SAMUEL
VISUAL EFFECTS EDITORS	PAUL WAGNER • ROXANNE DORMAN
ASSISTANT VISUAL EFFECTS EDITOR	DAWN MARQUETTE
RE-RECORDING MIXERS	DEB ADAIR • STEVEN TICKNOR
SUPERVISING SOUND EDITOR	STEVEN TICKNOR
SOUND DESIGNERS	MARTIN JACOB LOPEZ • JUSSI TEGELMAN
ASSISTANT SOUND EDITORS	MATTHEW PAUL HANSON • TRICIA LINKLATER
ADR EDITOR	MICHAEL J. BENAVENTE, MPSE
DIALOGUE EDITOR	ANDREA HORTA
FOLEY EDITORS	MARK PAPPAS • DAVID PRICE
FOLEY ARTISTS	ANITA CANNELLA • AMY KANE
FOLEY MIXER	JEFF GROSS
ADR MIXERS	BRIAN SMITH • DAVID A. WEISBERG
VOICE CASTING BY	RANJANI BROW • WENDY HOFFMAN
POST SOUND SERVICES PROVIDED BY	SONY PICTURES STUDIOS CULVER CITY, CALIFORNIA
SCORE CONDUCTED BY	ALLAN WILSON
MUSIC EDITORS	THOMAS MILANO • DAN PINDER
SYNTH PROGRAMMERS	STEVEN SALTZMAN • JACLYN NEWMAN
ORCHESTRATORS	MAX BLOMGREN • JONATHAN TIMPE
MUSIC PREPARATION	DAVID SHEPHARD • PETER BATEMEN
MUSIC CONTRACTOR	RICHARD BRONSKILL • SEAN MCMAHON
SCORE MIXER	THANH TRAN • VLADIMIR MARTINKA
SCORE RECORDIST	PAUL TALKINGTON
PRO TOOLS OPERATOR	ROBERT FERNANDEZ
SCORE COORDINATORS	PETER FUCH
PROLOGUE ANIMATION BY	VINCENT CIRILLI
DESIGNED BY	BRANDON VERRETT • JOOHYUN PARK
PRODUCER	VIKING ANIMATION STUDIOS
STORYBOARD BY	GENNDY TARTAKOVSKY
BACKGROUND DESIGN	SHAREENA CARLSON
BACKGROUND COLOR	BRYAN ANDREWS
ANIMATOR	MICHAEL KENT THOMPSON
TITLES BY	DAVE BLEICH
DIGITAL INTERMEDIATE BY	CATHY JONES
DIGITAL COLORIST	PICTURE MILL
	COLORWORKS
	TRENT JOHNSON

SPECIAL MAKEUP EFFECTS
DESIGNED & CREATED BY

GREGORY NICOTERO • HOWARD BERGER

SPECIAL MAKEUP EFFECTS BY
KNB EFX CREW SUPERVISORS
COORDINATOR
SCULPTORS/PAINTERS

KNB EFX GROUP, INC.
JAKE GARBER • MIKE MCCARTY
VERONICA TORRES
ANDY SCHONEBERG • GARRETT IMMEL
CASEY LOVE • MARK MAITRE
MICHAEL O'BRIEN • ALEX DIAZ
JIM LEONARD • AJ VENUTO • JEFF DEIST
BRIAN GOERING • JOE GILES
GRADY HOLDER
CLARE MULROY • TERRI FLUKER

MOLDMAKERS

DENTAL TECH
FABRICATION/FOAM

VISUAL EFFECTS

VFX & STEREOSCOPIC MANAGEMENT BY
VFX PRODUCER
VFX PRODUCTION MANAGER
VFX COORDINATOR
VFX ASSISTANT COORDINATORS
VFX PRODUCTION ASSISTANT
STEREOSCOPIC ASSISTANT COORDINATOR
STEREO SYSTEM OPERATOR

THE CREATIVE CARTEL
JENNY FULLE
ERIC TORRES
MICHAEL MAY
ALEC HART • THOMAS COSTOLITO
JAMES LEDWELL
WHITNEY RICHMAN
BERNARNO RODRIGUEZ

TIPPETT STUDIO

VISUAL EFFECTS SUPERVISOR
VISUAL EFFECTS PRODUCER
CO SUPERVISOR
ANIMATION SUPERVISOR
COMPOSITING SUPERVISOR
CHARACTER ART DIRECTOR
CG LIGHTING SUPERVISOR
MATCHMOVE SUPERVISOR
ROTOSCOPING SUPERVISOR
VISUAL EFFECTS EDITOR
LEAD TEXTURE ARTIST
LEAD CG MODELER
LEAD ENVIRONMENT ARTIST
LEAD CG EFFECTS ARTIST
DIGITAL EFFECTS PRODUCTION SUPERVISOR
CHARACTER ANIMATORS

BLAIR CLARK
FIONA CHILTON
SCOTT LIEDTKA
JAMES W. BROWN
CHRIS MORLEY
MARK DUBEAU
LARRY WEISS
CHRISTOPHER PAIZIS
DAVID SULLIVAN
MIKE CAVANAUGH
RENEE BINKOWSKI
MARC ESTRADA
BEN VONZASTROW
JOSEPH HAMDORF
SABINA FREDENBURG
ROBERT ALVES • LOUIS JONES
BRIAN MENDENHALL • CHRISTOPHER MULLINS
ANDREW OGAWA • NATHAN ROSS
DANNY SOUTHARD
DAVID GUTMAN • CORY REDMOND
RAYMOND RIBARIC

CG LIGHTING ARTISTS

COMPOSITORS

NATHAN ABBOT
CHRIS HALSTEAD
ROSS NAKAMURA

SHELLEY CAMPBELL
ADAM HAZARD
SATISH RATAKONDA
DAVID SCHNEE

COLIN EPSTEIN
DAVID LINK
CRAIG ROWE

SVENGALI

EXECUTIVE PRODUCER
VFX SUPERVISOR
VFX PRODUCER
VFX COORDINATOR
CG SUPERVISOR
3D ARTISTS

JAMIE VENABLE
ROBERT NEDERHORST
JAMISON HUBER
KYLE WARE
MIKE OAKLEY
NATHAN MILLSAP • THARYN VALAVANIS
CARLOS FUEYO
SHUICHI SUZUKI
ANTHONY KRAMER • JOSIAH HOWISON
CLANCY SILVER • JESSICA LASZLO
GRESHAM LOCHNER • BRENDAN SMITH

CG MODELING ARTIST
COMPOSITING ARTISTS

FLAME ARTISTS
DIGITAL MATTE ARTISTS

ROTO ARTIST
TRACKING ARTISTS

BRADY DOYLE
JAN CILLIERS • JOE CENSOPLANO
BOB SCIFO • ROCCO GIOFFRE • ALEX NICE
LAURENT BEN-MIMOUN • MARC SAMSON
SHANNAN BURKLEY • VANESSA CHEUNG
LAURA MURILLO
TIM CAIRNS • TYLER HAM • GARY LAURIE

SPY, A FOTOKEM COMPANY

VFX SUPERVISOR
VFX PRODUCER
EXECUTIVE PRODUCER FEATURES
COMPOSITING SUPERVISOR
CG SUPERVISOR
VFX PRODUCTION MANAGER
VFX PRODUCTION COORDINATORS
EDITOR/COLORIST
DEVELOPER
RIGGER/DEVELOPER
MODEL LEAD
MATCHMOVE/LAYOUT LEAD
LAYOUT ARTIST
MATTE PAINTER
ROTO/PAINT LEAD
ROTO/PAINT ARTIST
LOOK DEVELOPMENT DIGITAL ARTIST
LIGHTING DIGITAL ARTISTS
FX LEAD DIGITAL ARTIST
FX DIGITAL ARTISTS

MICHAEL JANOV
GORDON WITTMANN
AMY HOLLYWOOD WIXSON
STEPHEN DELUCA
MICHAEL LESTER
BETHANY YOUNG
MIMI KIM • SAMANTHA LISS
AARON RHODES
JASON BROWN
JESSE CAPPER-REAM
CLINT THORNE
CHARLES SCHWARTZ
BRIAN TOLLE
SEAN MURPHY
MICHELLE KATER
COLIN PRICE
DEB SANTOSA
EVAN RYAN • JASON FUNK • TODD GILL
ALLAN MCKAY
LUBA DROZD • ANSELM SEHERR-THOSS

JESSICA ALCORN
RICH GRANDE

COMPOSITORS
BEE JIN TAN
CAN CHANG

KRISTIN BRADFIELD
LOREN ROBINSON

SPIN

VISUAL EFFECTS SUPERVISOR
EXECUTIVE PRODUCER
VISUAL EFFECTS PRODUCER
COMPOSITING SUPERVISOR
ANIMATION SUPERVISOR
PRODUCTION MANAGER
CG SUPERVISOR
MATTE PAINTING SUPERVISOR
EFFECTS SUPERVISOR
LEAD CHARACTER RIGGER
LIGHTING
MODELING SUPERVISOR
ANIMATORS

LEAD COMPOSITOR

JEFF CAMPBELL
NEISHAW ALI
GEORGE MACRI
ERIC DOIRON
PETER GILIBERTI
DOUG MELVILLE
BLAIR TENNESSY
JUAN JESUS GARCIA
TIM SIBLEY
GLEN CHANG
PAUL GEORGE • IRIT HOD
ERIN NICHOLSON
CAROL PRINCE • JONG JU LEE
MARK SCHREIBER • CLEMENT YIP
ANDREW GRANT
AMY DAYE

SETH MARTINIUK
KIRK BRILLON

COMPOSITORS
KEN NIELSEN
DOUG CAMPBELL

ASHISH DEWAN
GEOFF WIGMORE

ILOURA

VFX SUPERVISOR
VFX PRODUCER
VFX COORDINATOR
DIGITAL PRODUCTION MANAGER
DATA MANAGER
MODELER/FX ANIMATOR
LEAD LIGHTING TD
LIGHTING ARTIST

GLENN MELENHORST
INEKE MAJOR
GEORGIA SMITH
TOM WILD
CHRIS DWYER
SIMON ROSS
JOSH SIMMONDS
JAY C. MILLER

MATCHMOVE ARTISTS

COMPOSITING TD
LEAD COMPOSITOR
COMPOSITORS
ROTO ARTISTS

EVANN TJOKROSETIO • JASON GILHOLME
TOM KENEALLY
ALAN FAIRLIE
DOM HELLIER
LAURA DUBSKY • MATTHEW PASCUZZI
GENEIVE CAMILLERI • MORGAN JONES
ALAN LAM

THE SENATE

VFX SUPERVISOR
VFX EXECUTIVE PRODUCER
VFX LINE PRODUCER
DIGITAL COMPOSITORS

RICHARD HIGHHAM
SARAH HEMSLEY
EDWARD RANDOLPH
TOM TRUSCOTT • RACHEL WRIGHT
FRANCESCO COSATTI • ADRIAN NURSE

MATCHMOVER
EFFECTS TD
CG MODELING & LIGHTING
MATTE PAINTERS
DIGITAL SYSTEMS & DATA MANAGER

JOEY HARRIS
ALBERTO DELLA REGINA
PHILIP BORG
DOUG WINDER • MAX DENNISON
CRAIG ALLISON

ZOIC STUDIOS

VFX SUPERVISOR
VFX PRODUCER
VFX COORDINATOR
MATTE PAINTING COMPOSITOR
COMPOSITORS

ROCCO PASSIONINO
RAOUL YORKE BOLOGNINI
JOEY BONANDER
FUMI MASHIMO
ARTHUR ARGOTE • PHILLIP BROSTE
RISTRA FARJWARTY • WADE IVY

CG ARTISTS

CHRIS BARISCHOFF • KEVIN STRUCKMAN

GRADIENT EFFECTS

EXECUTIVE VFX PRODUCERS
VFX PRODUCER
VFX EDITOR
VFX SUPERVISOR
COMPOSITING SUPERVISOR
COMPOSITORS

THOMAS TANNENBERGER • OLCUN TAN
FIONA CAMPBELL-WESTGATE
DYLAN HIGHSMITH
JIM HILLIN
SHANE COOK
CAMERON THOMAS • TRAVIS BAUMANN
CHASE BICKEL

3D STEREOSCOPIC CONVERSION

STEREOGRAPHERS

BRUCE JONES • ROB ENGLE • DARREN LURIE

VENTURE 3D

STEREOSCOPIC EXECUTIVE PRODUCER
STEREOSCOPIC PRODUCER
3D VFX SUPERVISOR
STEREOSCOPIC COORDINATOR
STEREOSCOPIC PRODUCTION ASSISTANTS

TODD COGAN
MICHELE LINSE JEFFERS
ERIK HENRY
MARY LOIBL
AMY THURLOW
RICK BAER

PRESIDENT, SOFTWARE DEVELOPER
STEREOSCOPIC SUPERVISOR
PROJECT MANAGER
PAINTING SUPERVISOR
DEPTH SUPERVISOR
ROSCOPING SUPERVISOR
TECHNICAL SUPERVISOR
ARTIST SUPERVISOR
COORDINATORS

ILENE KIM
JONG RYUL KIM, PH.D.
JU HYAE KIM
YEONG JOO SHIN
JI-HOON AHN
DONG JIN KIM
JIN SUB CHOI
JU KUK LEE
BYUNG WON JEONG
SUNG MOON LEE
HYUNGKEE LEE

DEPTH ARTISTS

JAE SEOK YOON
CHANG-HYUN PARK
HYO JIN LEE

PAINTING ARTISTS

CHAI HYUN LEE
CHUL SOON LEE
SOON CHEOL JEONG

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