

UNDERWORLD EVOLUTION – In Cinemas January 19

PRODUCTION NOTES

As the feud between vampires and werewolves escalates to new heights, so too does Underworld Evolution, delivering a veritable feast of bloodthirsty power, forbidden love and sweeping vengeance.

With the exposure of well-kept secrets and the tough resolve of one betrayed Vampire warrior, a centuries-long struggle between vicious predators has reached new heights of fierceness. But it's one Immortal's insatiable lust for power that leads to disturbing new disclosures about the origins of the feud between the Vampires and the Lycans.

The past just got very twisted, and the future may reveal an entirely new breed, the likes of which no one has ever seen.

The *Underworld* saga continues as hunted Vampire Selene (Kate Beckinsale) seeks out Marcus (Tony Curran), king of the Vampires, in the hope of bargaining for her life. Hybrid Michael (Scott Speedman) wants to join Selene in her quest but is unable to trust the werewolf raging uncontrolled inside him, and she refuses his companionship. Their love proves more powerful than genetics, however, when Marcus descends upon Selene, intent on annihilating her. In the battle that ensues, Selene discovers that she has been betrayed by her own family and she sets out to seek her revenge.

Selene seeks out Adrian Tanis (Steven Mackintosh), official Historian of the Covens, for help unraveling the web of lies spun by Marcus and Viktor (Bill Nighy) in their battle for supremacy. Intrigue deepens when Tanis reveals the identity of the first true Immortal: not Marcus or Viktor as was believed, but Alexander Corvinus (Derek Jacobi), father to Marcus and his twin brother, William. Corvinus, like an omnipresent god on the fringes, has been tracking everyone's movements and cleaning up after their wars, intent on keeping his descendents confined to the shadows of human society.

Side by side, Selene and Michael battle the horrifically strong and determined Marcus, who is determined to release his imprisoned brother William from captivity and use his bloodlust to achieve world domination. Each

confrontation unearths new revelations, casting a harsh light on previous events and cutting through the darkness of painful memories buried deep within.

Kate Beckinsale (*The Aviator*, *Van Helsing*) and Scott Speedman (*The 24th Day*, *My Life Without Me*) reprise their roles in this exhilarating sequel, which sends the *Underworld* legend to the next terrifying stage, unleashing, new action, new secrets and an entirely new breed that is more powerful than any of them.

Screen Gems and Lakeshore Entertainment present *Underworld Evolution*, directed by Len Wiseman (*Underworld*) and produced by Tom Rosenberg, Gary Lucchesi, David Coatsworth and Richard Wright. The screenplay is by Danny McBride from a story by Len Wiseman & Danny McBride based on characters created by Kevin Grevioux, Len Wiseman & Danny McBride. The Director of Photography is Simon Duggan, A.C.S. (*I, Robot*). Production and creature design is by Patrick Tatopoulos (*Independence Day*; *I, Robot*), the acclaimed special effects artist who designed and supervised the films' cutting-edge werewolf creatures. Skip Williamson, Henry Winterstern, Terry A. McKay, Len Wiseman, Danny Mc Bride and James McQuaid serve as Executive Producers. The film is edited by Nicolas de Toth and the music is by Marco Beltrami.

UNDERWORLD EVOLUTION is rated R for PERVASIVE STRONG VIOLENCE AND GORE, SOME SEXUALITY/NUDITY AND LANGUAGE.

THE EVOLUTION OF A STORY

“You want to know what I know? I know about war.”

As *Underworld Evolution* begins, Selene is trying to come to terms with what's troubling her. The memory of her family's massacre has always haunted her, but now that she knows it was Viktor who murdered them, Selene's world is in tatters. How many Lycans have died at her hands because she believed they were responsible? How many more would she have slain if Kraven had not revealed this shameful secret? And how many more lives will be lost before the past can be righted?

“The beginning of the movie is a very shaky place for Selene,” says Kate Beckinsale, who reprises her character for the sequel. “Everything she thought for hundreds of years to be true, is not. She's killed a lot of werewolves in a revenge that was completely misplaced. And now, having killed Viktor and alienated herself completely from the vampires, her only ally is Michael, who himself is struggling with the fact that he's just become a hybrid.”

Selene's only hope is to enlighten final elder Marcus upon his awakening. Once he, too, knows of Viktor and Kraven's surreptitiousness, surely he will forgive her for slaying an elder, yes? But what Selene — or anyone else, for that matter — hasn't bargained for is that Marcus has also become a hybrid, thanks to the blood of the Lycan Singe spilled by Viktor. Now, with Amelia and Viktor both dead, there is no one strong enough to challenge this powerful, new breed. Or so Marcus thinks.

“Marcus has become extremely powerful and he's definitely got ideas above his station now,” explains Tony Curran, who brings the megalomaniac hybrid to life. “He sees himself as this godlike figure. There's a moment where he says, ‘A true god has no father.’ He's got this wild plan in his head to free his brother, William, the first and most dangerous werewolf, and take over the world with him. Marcus is a serious threat because the only other hybrid that exists on the planet is Michael. No other vampire, human, or Lycan can stand up to him. They wouldn't stand a chance.”

Kraven is the first to learn this, when he tries to kill Marcus before the full awakening, only to become a victim instead. As he takes his final breath, Kraven's memories course through Marcus, revealing the location of a pendant that once hung from the neck of Lucian. Now Michael has the pendant and Selene, unknowingly, is the key to its use.

Selene and Michael become aware of the new terror in their midst when Marcus descends on Michael, intent on killing him and claiming the pendant for himself. In doing so Marcus reveals its value, but its significance remains a mystery. What Marcus knows that Selene does not is that she “is the last piece of the puzzle,” explains Curran. “The strong house was built by her father; Viktor killed her family to keep the secret safe, so William would never be released.” With Viktor's death, Selene alone now holds the knowledge of William's whereabouts.

Selene and Michael survive the first battle with Marcus, but with dawn fast approaching, there's little time to ferret out the pendant's meaning. Michael takes control, finding cover for Selene and finally taking his rightful place alongside her. No longer a casualty in need of Selene's heroics, Michael is coming to terms with his own power, with the role fate has thrust upon him, and with his feelings for Selene. “They're falling in love and he's there for her. He's her support,” says Scott Speedman who returns to the role of Michael. “He's still

figuring out what he is, but he's no longer a victim. Instead of just watching and reacting, a pedestrian to all the action, his is now a much more dynamic character."

The escalation in Selene and Michael's relationship answers the question often asked after the success of *Underworld*. "I intended for the first film to end with the relationship beginning," admits director Len Wiseman. "There was this *Romeo and Juliet* aspect in the story of Lucian and his vampire love, Sonja, and then with Michael and Selene. Selene hates humans, so that relationship was not really given a chance until the film was closing. So at the end people speculated, 'Will there be a relationship? What will that relationship be like? Will it build?'"

Beckinsale had a close-up view in the development of her character for the new film, and a special chance at providing input. "In terms of story and the mapping of my character, I was very much consulted," recalls Beckinsale. Both she and Wiseman wanted more extensive character development of Selene, something they felt was missing in the first film. "Selene was more enigmatic than we had hoped," explains Beckinsale, "and whilst that was all very cool and action heroine-ish, we really relished the opportunity this time to show a few more sides of her. She's really fighting her fight this time. She's much more clear about why she's fighting, a lot more passionate. And she and Michael definitely share a vulnerability between them, too."

Adds Wiseman, "She's starting to get a little bit more in touch with her human side. She's gotten out of this cold robot killer mode, and that was very exciting, to see different sides to her."

Under the cover of night, Selene and Michael seek out Adrian Tanis, Historian of the Covens, who can explain the pendant's enigmatic past. Banished for allegedly spreading malicious rumors, Tanis passes his exile engaging in either orgiastic bloodletting or arms brokering with the Lycans. His double-dealing exposed, Tanis quickly discovers he has little bargaining power when Selene demands answers. "They're interested in information and I'm interested in surviving," shrugs Steven Mackintosh, who plays Tanis. "So it's a deal. Selene's quite formidable so I have to spill the beans: the pendant is the key to Marcus's twin brother's cell, the location of which is locked away in Selene's memories, and the first Immortal was not Viktor as always declared but the father of Marcus, Alexander Corvinus."

Bringing a classy regality to the role of Corvinus is a legitimately legendary acting patriarch, celebrated British actor Sir Derek Jacobi. "Yes, it's true," admits Jacobi, "I'm afraid I am the daddy of them all. I'm

responsible for the whole thing.” A twelfth-century nobleman, Corvinus had survived a devastating plague which mutated his genes, creating the first Immortal. He later had three sons: Marcus, bitten by bat; William, bitten by wolf; and one who walked the lonely path of mortality. (Michael, as a descendant of this last son, remained a pure-blood until a Lycan bite changed his destiny. His mortal-plus genetic makeup, however, prevented him from death, so when Selene later bit him after a violent battle with Viktor, Michael’s fate was sealed: the world’s first hybrid was born.)

Twisting the myth into something more scientific was a conscious decision of Wiseman’s. “I’m not a huge fan of the older films and legends,” the director explains. “I’m not into the religious vampires where you hold up a cross and they cower. I see that as ‘fantasy’ vampires, while in my world there’s ‘reality’ vampires; it’s more based in science. It’s about a rare blood disease, a plague, rather than anything too fantastic. I wanted to see something different, so I approached *Underworld* as a straightforward action film that happens to have these horror characters in it.”

It’s a view that allowed for more complex emotions. It meant someone like Corvinus, faced with a curse he unleashed upon the world, would be incapable of killing his two monster sons and destroying the lines before they had the chance to evolve. Instead, explains Jacobi, he elected “to contain the war, to clean up the mess, and to try and hide the history of his family.”

It also means that Viktor, who is played by Bill Nighy in a flashback sequence that begins the new film, was merely a usurper. “I was the first,” declares Tony Curran of Marcus, “but it doesn’t mean I was the most powerful. I was an arrogant young vampire; Viktor was a powerful man and when he became a vampire, being older and more experienced, he took over the leadership.” Viktor then used his power to wage war on the werewolves who at the time were far more destructive and uncontrollable than their later progeny.

But why wouldn’t Viktor just kill Marcus and William? Viktor believed the myth that if the two brothers were destroyed all their descendents would die as well. So he kept the war alive and, to ensure his own power, prevented a merging of the lines even at the cost of his own daughter’s life. And it didn’t hurt that Corvinus was prepared to clean up after the despot vampire.

Corvinus thus became as much a prisoner as his werewolf son, condemned to roam the globe in an enormous stealth ship from which he observes all earthly activity and, when necessary, sends out his army of

“Cleaners” to erase any evidence of a preternatural world. “The ship is ‘NASA’ control really,” says Derek Jacobi. “It’s the hub of everything from where Alexander can keep an eye on things and contain what is happening so things don’t ever get too far out of hand.” But Corvinus’ efforts are doomed to failure. “Things are going wrong and Alexander’s powers are in jeopardy.”

Intent on finding Selene and the keys to his brother’s cell, Marcus seeks out Tanis for information but is far less generous and forgiving than Selene. Marcus sucks Tanis dry of his memories before ending him for good, then heads out after Selene, the key, and his own father.

When Selene and Michael arrive at Corvinus’ ship, Marcus is hot on their heels. Marcus takes out Michael first, impaling him on the dock the ship is tethered to. Believing the wound fatal, Selene explodes in tears of loss and fury, but in the ensuing fight with Marcus her wounds feed him memories, including the location of William’s prison.

His confidence and arrogance on a dangerous rise, Marcus confronts his father. When the son’s monstrous presence is summarily rejected, Marcus tears his father to shreds and leaves him for dead. The calculation proves shortsighted, however: a seriously wounded Corvinus bequeaths his powers to Selene in the hope of stemming the tide of blood.

Then, in what appears to be his final act, Corvinus destroys his ship. But, as Derek Jacobi slyly points out, “Although you see me fade away with an ecstatic look on my face, where exactly I’ve gone is a bit of a mystery.”

Meanwhile, Marcus, key in hand, has found his brother’s cell. Marcus places the key in the intricate medieval lock, and hell on earth is released. But Corvinus’ Cleaners and Selene are close behind. An apocalyptic battle ensues and, true to its promise, a son arises from the ashes: Michael!

Our heroes have little time for a reunion, though: William and Marcus are still hell-bent on victory. A final confrontation leaves William dead from Michael’s fangs, and Marcus reduced to a tornado of flesh and blood.

Daylight nears. But to our vanquishers’ amazement, the rays of light that emerge are no longer harmful to Selene. “600 summers. 600 falls. 35 generations of humanity. And finally, again...the sun.”

ABOUT THE PRODUCTION

THE EVOLUTION OF A LOOK

When *Underworld* became a sleeper hit of 2004, with worldwide earnings five times its budget even before the heat generated by the DVD release, Lakeshore Entertainment immediately began pressing for a sequel. The success of the film surprised everyone, especially director Len Wiseman, who was suddenly confronted with an audience hungry for new developments. It was a “weird experience,” Wiseman admits, this “pressure to satisfy the fans,” yet the act of revisiting established characters and themes, and working with many of the same cast and crew from *Underworld*, was a comforting idea. “The process of going back and stepping back into it,” he says, “was a bit like going back to high school or summer camp: you’re back with friends.”

Producer David Coatsworth adds, “With a sequel there are such expectations that you’re obliged to make it bigger and better, so that was very much part of the mandate.” The budget this time around was larger, he says, but “not Hollywood blockbuster enormous. The biggest challenge was more on the creative side, getting the right look, getting the right action and figuring out the cleverest way to execute it within our means.”

The first decision was to go in a new visual and textural direction from the blue-ish subterranean monochrome of the previous film. “This film has a bit more color but in different environments,” says Wiseman. “*Underworld* was also very urban and kind of claustrophobic while this film opens up. It’s on the run. It’s outdoors. It’s in the mountains. I didn’t want to do the same film over again.”

The second decision was to shoot the film in Vancouver, Canada, instead of Budapest, where *Underworld* filmed. The new film’s setting was more distinctly rural than city-confined. Much of *Underworld Evolution* unfolds in high altitude mountain forests and coastal regions, which was fitting for Vancouver, a port city nestled by rainforest coastal mountains only a short flight from L.A., and known for its world-class crews.

It wasn’t a perfect situation, however: the lack of European architecture meant erecting sets from scratch. But, as production designer Patrick Tatopoulos points out, limitations can fuel creativity. When the script required an ancient monastery, something decidedly lacking in modern Vancouver, Tatopoulos built one into the mountainside: “For the exterior I designed a cross that’s stuck into the rock face, and the whole monastery is inside the rock,” says Tatopoulos. “Sometimes because you don’t have the cash you have to think of something different, and often it’s actually better. The monastery came out looking pretty cool.”

Tatopoulos, who had designed the creatures for *Underworld*, took on production design duties this time around, a job which grew organically out of his working relationship with Wiseman, whose background is in production design, props and visual effects. “Len and I are very much in sync together,” says Tatopoulos. “Besides, the true judge of a designer is not to come on with his own vision. You’re here to bring out the vision of the director. And Len is definitely one of those guys that is very influential in the look of the movie, probably because he comes from our department. So Len did some rough sketches and once we saw we were in sync he loosened up a bit. Everything came following that same language and it was more relaxed.”

Wiseman’s visual acuity is something producer Coatsworth recalls with satisfaction: “Early on we were reworking some of the scenes and the writer asked Len if he’d gone over the new pages and if he were happy with the changes. And Len replied, ‘I don’t know. I haven’t drawn them yet.’ It was a very telling insight into how his mind works, in that he can see words on the page but he really expresses himself through drawings. He illustrated many of the scenes himself and gave the rough boards to the illustrators. The words are just a starting point for him.”

“This guy is a world builder,” adds producer Gary Lucchesi. “He’s extremely talented. And he knows what he’s doing. There are very few directors that really understand how to combine live action with visual effects, who really understand both mediums perfectly. Len knows all of that stuff; it’s in his soul.”

Wiseman’s design origins led to the director often eschewing extensive CGI to answer creative challenges, and instead leaning toward in-camera techniques like stunt work or model building. “Len is a big fan of practical,” explains Tatopoulos. “Practical takes more time; it’s a lot more effort from the director. It’s more painful in some ways. CGI is often easier, but it’s very important that you stick to practical as much as possible. It’s more believable. Even if an aspect of a scene is turned into a CGI, we need to make sure we always have something real on camera. Let’s say the wings of the bat might be CGI but the character is in makeup; you have something palpable to believe in. So you pay less attention to the CGI. If there’s a real understanding of what helps the other and you have great teamwork, then you can achieve something that looks better than either technique alone.”

This theme of a singular vision but collaborative effort extended to Wiseman’s relationship with his cast as well. “He’s wonderful,” enthuses Sir Derek Jacobi. “He’s got a fantastic eye. He knows exactly what he

wants. He's very detailed, very meticulous. He's highly complex but his attitude to the actors is very straight. He's not one of those dictatorial directors who's hung up on his own neurosis. Len's one of the gang, the leader of the pack.”

Scott Speedman concurs wholeheartedly. “It's been pretty amazing to watch him come into his own on this movie,” he says. “I really think he's going to do special things. He's extremely talented. He's more than generous and just very easy. And he's not a sycophant. He doesn't just kiss your ass and tell you it's great.”

Behind the camera, Wiseman had expert help from lauded cinematographer Simon Duggan, fresh off *I, Robot*. What Duggan found most interesting, and liberating, about shooting *Underworld Evolution* was the near total absence of daylight shooting. “As it's a movie about vampires and werewolves, the whole lighting and location scenario is all set at night or pre-dawn, so there are no sunlight hours to think about. That gives you quite a huge scope to do what you want with the light, to make the locations look as beautiful as you like.”

The addition of rural locations to the story also added to “the visual feast,” though one key locale came with unexpected problems. The medieval village scene opening the film required abundant snow, something normally not a problem in Vancouver's high mountains, but the area was experiencing an unusually dry winter and, as the day drew near, snow was scarce. But fate smiled upon the production. “When you create a winter scene, fake snow is one of the most expensive elements,” says producer David Coatsworth. “All during the construction of the village there was virtually no snow, but about three days before we shot it began to snow and snowed for about 72 hours nonstop, so we had more snow than we could ever have hoped for. And then about 24 hours after we finished, the Pineapple Express rolled in from Hawaii and melted every bit of snow on the mountain. So we hit this perfect window of about ten days and got everything we needed. There's so much snow it looks like it was dressed on a back lot. It worked out brilliantly.”

Duggan was equally pleased with the results. “It was just fantastic, this medieval battle scene in the snow with horses and werewolves and black armor. It was incredible visually with the snow falling at night and lots of blood and fires burning. It's quite a beautiful scene.”

THE EVOLUTION OF STUNTWORK

That battle was also one of the more difficult scenes for the stunt department to pull off. With a multitude of horses, actors, and stunt people all battling it out in four-foot deep snow it was, in the words of stunt coordinator Brad Martin, “pandemonium.” But it might have been much worse had horse wrangler Danny Virtue not thought to introduce his horses to the werewolf players in advance. “Danny had to bring in the werewolves with their heads on to meet the horses ahead of time,” recalls Martin, “so the horses wouldn’t freak out on the day.”

Martin nevertheless admits the horses had it pretty good in comparison to some of the cast. “Kate was often in wires for quite a long time and was extremely uncomfortable,” says Martin. “I remember one night we were up in the rafters at midnight shooting the moment when Marcus has impaled Michael onto the dock. Kate was hanging by her wrist and hip trying to get comfortable in this really awkward position. It was just a miserable situation. But she’s tough and she stuck it out there and looked great doing it.”

“Another fantastic piece that we did,” continues Martin, “was with Scott in the same dock sequence where Marcus’ character picks Michael up, throws him over, and he does a front flip onto the dock and gets impaled by a broken pole. We had Scott’s chest squibbed and at the moment he was impaled the squib went off in his chest and Scott looked amazing. The flip looked great. He’s very talented.”

Martin attributes much of the credit to his main rigger, Jim Churchman, who introduced the team to a computerized winch system. Each stunt was fed into a computer, which calculated the total speed and motion of the stunt so it remained perfectly controlled. Once the stunt was programmed in and the performer’s particulars added to the calculation, the stunt could be repeated endlessly with precision. “So putting Kate or Scott in the wire was very safe, very easy to do,” explains Martin. “We just programmed in the start and end mark and the speed and we put them in there and they were able to do all those things.”

Another innovation from the grips, to quote David Coatsworth, “looked like a four-wheel wheelchair/hotrod combination. We used it for running a camera through a very narrow space, in our case a very low and confined corridor that we have a creature fight in. Our aerial guys came up with some brilliant rigs to move the creatures, Selene, and Michael around. In that respect I think we broke some new ground.”

Despite enjoying their part in the demanding stunt work, the cast was grateful for the stunt people who took the worst of the hits. “The special effects guys are so clever and so good, they protected us completely,”

marvels Derek Jacobi. “It was the stunt guys who had the sore ribs. And I’m glad to say they found a nice double who looked just like me so hopefully all of my friends are going to think it actually was me. ‘Cause I’m not going to disillusion them.”

It’s a sentiment echoed by Kate Beckinsale. “I had a fantastic stunt double who did some terrifying things that I wouldn’t have volunteered to do,” laughs Beckinsale. “And even if I had wanted to, I don’t think I would have been allowed. I mean she was jumping off cliffs and God knows what. If it were safe enough and insurable then I got to do it, but Len’s a little bit less gung-ho about that this time around, possibly because we’re married. Pushing your wife off a cliff maybe has a different ring to it.”

Beckinsale still marvels at her ability to pull off the physical demands of her role. “I was not a very athletic child,” she says. “I was much more of a dancer. I didn’t have confidence in my ability to hit somebody or jump off the side of a building. For the first movie I was literally a fish out of water and had these three very intense months of training. And then it was these gentle reminders of ‘You’re not in *Peter Pan* right now, you know. Look tough.’ That seems to have been absorbed now.

“It was really fun this time. Len and I both wanted a little less gun stuff and more hand-to-hand, dirty, ugly fighting. It was really good to train and discover I had the physical ballast for it. That I can actually throw a punch still surprises me, which is absolutely a credit to Len and the stunt team.”

Another surprising discovery for the actress was her natural affinity for firearms. “This time I had a lot more fully automatic big machine guns and I must say that was a thing that came rather naturally to me, to my amazement, having never even been within five feet of a gun in my life. I’m more nervous when I’m asked to run up a flight of stairs in high heels and not look like a girl. That scares me more,” she laughs.

Producer Gary Lucchesi agrees that the running, jumping, butt-kicking Kate Beckinsale of *Underworld Evolution* is a much more formidable action presence. “She’s much better on this movie because she’s more comfortable fighting,” says Lucchesi. “And Kate is simply a superior dramatic actress. She is the perfect combination.”

The producer believes Beckinsale is the foundation upon which the *Underworld* movies flourish. “You always want to make your sequel better than the first movie,” adds Lucchesi, “in terms of confidence and style

and visual effects and atmosphere. We really had the great benefit of having somebody play the character who is also a superior actor. That helped a tremendous amount.”

Beckinsale, however, believes her co-star deserves much of the credit, too. “Speedman is this rather soulful, incredibly tough character, and he’s just this great big goof in real life,” enthuses Beckinsale. “Then you’ve got Tony [Curran] who’s completely mad and has this great sense of humor. It was wonderful having Derek because we really needed somebody who is incredibly wise and has a lot going on beneath the surface — a sensitive, powerful, intriguing person. And he’s a sweetheart to work with. Steven Mackintosh, who plays Tanis, is just a brilliantly gifted actor.”

THE EVOLUTION OF CREATURES

Cast and crew alike agree, however, that a movie about vampires and werewolves is largely dependent on the talents of the special effects makeup artists who give the creatures life. Here again, designer Patrick Tatopoulos took center stage. Having thought up the creatures on the first movie, it was natural he continue on *Evolution* and try to improve upon the original. Says Tatopoulos, “There were some issues, design-wise, with the werewolf we did for the first movie. The neck was very stiff which didn’t allow the actor to move as well as he wanted to. But if we made the neck soft enough to have freedom of movement, it collapsed very strangely. So this time we fabricated, rather than sculpted, the neck. But when you fabricate you can’t actually show the skin, so we had to throw hair on it. So the wolves are back but with much more hair on their skin.”

Another big issue with the first werewolves, according to Tatopoulos’ right hand man, supervisor of special effects makeup Guy Himber, was that “we had a really small paw print that we designed around which looked really neat but as far as a practical piece it didn’t really give the guys a strong platform to walk on. On this one we were able to talk Patrick and Len into allowing us to do a much larger footprint which gave the werewolves a little more bounce, a little more stability. The leg extensions are also pretty tremendous this go around. The guys do great on them. They can stand on one foot and do all kinds of crazy things they couldn’t do on the first one.”

The leg extensions also tack on an extra foot to the performer’s height. “All the performers are about six and a half feet or more each,” says Himber, “so the extensions get all the werewolves to about seven foot plus.

Ofentimes they're crouching but even with the crouch you're pretty much looking up at a werewolf anytime he's coming after you."

The wolf heads themselves, too, were great to play with. "The wolf head," explains Humber, "is an animatronic piece with motors that drive the brows, the eyes, the jaw, the lips, make it blink or snarl. It took three guys on radios to do the animatronics, plus the performer inside. We had a communication system that led into him so the lead puppeteer could tell him 'Okay, ready and roar' and I'd cue it off together."

What Tatopoulos beamed most proudly over, though, were Marcus' hybrid wings, which became affectionately known as "chicken wings." "When you have a guy with wings on his back bouncing around through the entire movie, it has a tendency to feel a little fake," says Tatopoulos. "So I thought, 'Why don't we have those wings fold back into his chest?' This would allow us to have a guy that's much more elegant, interesting, and then when he turns into this bat thing you see those wings coming out of his back."

How to make seven or eight-foot-long wings fold into a chest realistically, though? Tatopoulos conjures up the image of a butterfly emerging from a cocoon. "It unfolds its wings by forcing blood into them, pumping them up," he notes. "So there is a realistic argument for this design -- it's not just a big fantasy. That to me was the coolest thing about it."

Cool for Tatopoulos, perhaps; not so much for the performers. The werewolf bodysuit, for example, weighed about thirty pounds, the head another ten to fifteen, each leg extension a good seven or eight pounds apiece. Producer David Coatsworth was keenly aware of the difficulties his performers faced and has nothing but praise for their endurance. "We were extremely fortunate to have some of the top people in the business working with us," he says. "As far as getting what we needed when we needed it we couldn't have done any better. What these guys did was very, very difficult. You have to be in superb shape. No matter how comfortable they tried to make the suits they still had to apply jelly to get into the things, and they were working in subzero or overheated studios, hot water tanks and all the various conditions that we put them under. There's nothing pleasant about that kind of work at all, and to put in a performance on top of it, to really elevate it and make it interesting for the audience, is truly an art."

And if you're playing a hybrid, it's even more intense. In addition to an already long shooting day, both Scott Speedman and Tony Curran had to endure four hours or more in the makeup chair beforehand and another

two hours in clean-up afterward. Curran's Marcus, for example, had separate cowl, head, nose, lip, neck, chest, back, and upper arm pieces, all of which had to be blended onto his body each day. Add to that his costume, contact lenses, and 32 prosthetic teeth and it's a wonder he had any wherewithal to perform. "They would put my jacket on, my teeth in, my eyes in, then cover me in blood and say, 'Right, go on. Act!'," laughs Curran. "It was difficult to keep one's focus. You have to concentrate when you're wearing your prosthetic outfit because though it looks fantastic it's very constricting."

Scott Speedman agrees, though he adds he welcomed the opportunity to "disappear into the whole makeup thing. I loved jumping around in it and being kind of crazy. You can't even tell it's me really." And while such work is exhausting, he says, he tips his hat to the makeup crew. "They're artists. They took it really seriously and they worked really hard. So it was not as bad as everybody thinks it was. But don't tell them I said that because I liked to whine."

Guy Humber returns the compliment. "We were really fortunate on both films with the actors we were given. It's a very long, involved and extremely uncomfortable process and we were spending a lot of time with these actors in the chairs. But Scott Speedman was really great. Bill Nighy was fabulous in the first one. Tony was just a blast — if anything, we needed to knock his energy levels down when he was in there. And it was very much a bonding experience. It was very much a hands-on thing 'cause we were seeing everything on the guys. We were cleaning them from top to bottom every day, so it didn't leave a lot of room for attitude."

With *Underworld Evolution* sure to stoke the fires of fans everywhere, the question remains: where to now with the creatures and the characters? Is there another film waiting in the wings? Director Len Wiseman is playing his cards close to his chest. "There are sequel as well as prequel ideas; there's no set plan for either," he says enigmatically. "Even with characters that died in the first film there is a lot of stuff that's still being discovered about them that we always knew we were going to do. So yes, there are aspects of this one that absolutely could carry over."

"He's got his head full of stuff all the time," says Kate Beckinsale about her talented husband. "It really is down to the director's vision. Len does his thing and this magical world appears that has been in his head the whole time. I'm really excited by that, just to see what's going to happen. Here is an interesting story and an interesting relationship and really cool characters and it's shot beautifully. It's a real opportunity to go into a

different world, and if anybody's good at creating a completely authentic world, it's Len. It's been an exciting ride."

MEET THE CHARACTERS

SINGE - Lycan Scientist

In a makeshift laboratory in an abandoned subway car, the Lycan scientist Singe carried out his experiments to combine the Vampire and Lycan bloodlines. He believed the descendants of the first immortal, Alexander Corvinus, carried in their blood a copy of the Mother Virus from which both races were born. Only a pure source could be used to create a hybrid – a creature possessing the qualities of both, but more powerful than either. For years they searched in vain for a candidate, until they found Michael Corvin.

Captured and tortured by Selene, Singe revealed the plan to Viktor. In a fury, Viktor struck Singe dead with a single blow. As Singe's Lycan blood flowed, it dripped into the tomb of Marcus – the last remaining Vampire Elder and a direct descendant of Alexander Corvinus – awakening him from his long slumber.

LYCAN HENCHMEN

For hundreds of years Lycans were slaves of the Vampires, watch dogs protecting them as they slept during the day. Sparked by a Lycan rebellion led by Lucian, the bloody war began. As the war raged, Lucian was killed and the Lycans were hunted to the brink of extinction by the Death Dealers. Or so it was believed.

Lucian survived, secretly raising an underground army of Lycans. Unlike the luxurious mansions of the Vampire Covens, the Lycans inhabit the abandoned subway tunnels beneath the city. Like guerilla fighters, they raid in small groups, hitting hard before vanishing into the night. They wait, biding their time until they can hit the Covens with their full force.

RAZE - Lycan Enforcer

250 pounds of Lycan horror, Raze thrives on murderous intent and vengeful passion for the justice owed to his kind. He is the enforcer of the Lycan regime, a gladiator type warrior with a refined knowledge of guerilla warfare that only comes from decades of Underworld battle experience. He is part of an elite task force hunting the descendants of Corvinus, one of whom may hold the key to Lycan evolution.

WILLIAM - Lycan Elder

William is the twin brother of Marcus and son of Alexander Corvinus. Like Marcus, an animal bite caused the virus within him to mutate. Within William, the Lycanthropy disease was born, turning him into a vicious Lycan – larger and more powerful than any to follow.

William's bite was highly infectious, populating the region with Lycans within a matter of days. Unlike modern Lycans, these creatures were mindless beasts, unable to regain their human form. Marcus found it necessary to raise an army of Death Dealers to keep the creatures at bay.

Though William was extremely dangerous, Marcus could not bring himself to murder his own brother. Instead, he agreed to have his brother locked away for eternity. If he were to be freed, it could mean the end of humanity.

LUCIAN - Lycan Master

The legend of Lucian speaks of a dark master of the Lycan horde whose memory strikes fear into the hearts and souls of Vampires. His Lycan powers surpass those of his kin not only in ferocity but also in cunning and sophistication. Lucian's legacy left an immense amount of carnage, death and hardship for the Vampires.

It had been 600 years since his rule ended, six centuries without real terror in the Underworld. But Lucian had only been lying low, biding his time until he could find the means to become even more powerful than either Vampire or Lycan. Conspiring with Kraven, Lucian faked his death in order to go underground to amass an army and plot the demise of the Vampires. Lucian's death at Kraven's hands made Kraven a powerful figure in the Coven, setting him up to become leader once Lucian and his army returned.

While Lucian continued to scheme with Kraven, he searched for the Corvinus blood that will give him the power of both Lycan and Vampire.

ALEXANDER CORVINUS - Immortal Elder

Alexander Corvinus is the first immortal – the genetic father of both Lycan and Vampire. A Hungarian warlord in the 6th century, Corvinus came to power as the first waves of the plague swept Europe. The Pestilence mutated within him and became The Mother Virus. He passed this virus on to his two sons, Marcus and William. One was bitten by a bat, the other a wolf. The virus again mutated within the sons of Corvinus, creating two separate diseases: Vampire and Lycan.

For nearly a thousand years he has kept in the shadows, watching the havoc his sons have wrought upon each other and humanity. Unable to bring himself to destroy his sons, he works in secret to keep the war contained.

As Marcus' new-found power threatens to escalate the conflict, Corvinus will need Selene and Michael's help to end the war once and for all.

MICHAEL - Vampire/Lycan Hybrid

Until recently, Michael Corvin was a 28-year old emergency room doctor, completely unaware of his link to the Underworld and the war between Lycan and Vampire clans. Unbeknownst to him, he carried in his blood the genetic key that could turn the tide of the centuries-old conflict.

In a single night, his life changed forever. No longer a human, Michael was infected with both Vampire and Lycan viral strains. He has become a hybrid, more powerful than either race. Now on the run with Selene, Michael struggles to make sense of his power and the life he must now accept, but never chose.

MARCUS CORVINUS - Elder; Medieval Warlord

Marcus is the last surviving Elder and the first true vampire. The son of Alexander Corvinus, a bite from a bat caused the virus within him to mutate into the virulent Vampire strain. His twin brother, William, met a similar fate as a result of a bite from a wolf. But William's bite was highly infectious, and populated the region with violent, Lycan beasts. Marcus was compelled to raise Vampire warriors like Viktor to control the Lycan horde.

Marcus was due to be awakened for his reign by the Elder, Amelia, when she was betrayed by Kraven and slaughtered by Lycans. Instead, Marcus awoke with the blood of the Lycan scientist, Singe, coursing through his veins. Marcus has become a terrifying new breed with unfathomable strength and power.

AMELIA - Elder Princess

Amelia's serene, exquisite beauty belies her history as a ferocious Vampire warrior. For centuries she ruled the Covens alongside Marcus and Viktor – one Elder to reign while the other two slumbered. Despite her power and station, Amelia fell victim to Kraven's treachery. Before she could awaken Marcus to assume command, she and the Council members were ambushed and slaughtered by a team of Lycans.

TANIS - Vampire

Over a century ago, Arnaud Tannis was a trusted advisor to the Elders, the historian of the Covens. He fell from favor after documenting what were, in Viktor's opinion, "malicious lies". As punishment, Tannis was exiled – banished from the Covens for eternity.

Since that time, Tannis has lived in an isolated, ancient monastery – though he's hardly a monk. Cut off from the Vampire world, Tannis is free to live his life as he chooses, indulging his decadent tastes and dealing in black market goods with the Lycans in exchange for security.

As the Coven archivist, Tannis is privy to vital information that may help Selene to stop Marcus and end the war. But Tannis doesn't give anything away for free.

VIKTOR - Immortal Elder

One of three ruling Vampire Elders, Viktor was a haughty, ostentatious Vampire overlord over 1,400 years old. One of the few Vampires Selene respected and trusted, she awakened him prematurely from his 200-year slumber to convey her suspicions that the Coven would soon be attacked by a massive Lycan offensive.

Like most Vampires, he has a severe loathing for Lycans. Viktor's imposing presence and stoic demeanor made him an intimidating presence not only to his minions, but also to the many who wish him dead. Viktor however, possessed an even darker side that no Vampire had ever known.

To her horror, Selene discovered his actions initiated the savage battle between Lycans and Vampires a millennium ago. Rather than see his own daughter wed to a Lycan, he made her lover, Lucian, watch as she burned to death. Viktor's murderous lies and betrayal came to an end when Selene struck him down with his own sword.

KAHN - Weapons Master

Kahn is the weapons master and commander of the Death Dealers – the elite vampire fighting force. Like Selene, he is committed to winning the war against the Lycans, and is one of the few people worthy of her trust.

In his Spartan dojo, Kahn maintains the team's arsenal of silver-tipped weapons. When Selene discovers the Lycans are using bullets filled with UV irradiated fluid, Kahn engineers their own version to even the playing field: a silver nitrate bullet, capable of delivering a toxic dose of silver directly into the bloodstream.

SELENE - Death Dealer

Selene has devoted the latter part of her life to exterminating Lycans with the other members of her Vampire Coven, the Death Dealers. She believed that Lycans slaughtered her family when she was a child and devoted herself completely to avenging their death.

She was told, and had always believed, that Viktor saved her life. He took Selene under his wing, and by converting her into a vampire personally not only made her immortal, but also made her infinitely stronger than her vampire kin. Viktor considered her his daughter, and Selene trusted him completely.

When Selene stumbles upon what she thinks is a Lycan plot to destroy the Coven, she sets in motion chain of events that has her protecting a human-turned-Lycan named Michael, turning against her Vampire clan and learning the horrible truth about her Vampire "father".

Facing the retribution of the Covens after Viktor's death, Selene must escape with Michael. She must appeal to the last remaining Elder, Marcus, to plead for her life. She will soon find that Marcus is no longer the Vampire she knew, and has plans of his own.

KRAVEN - Coven Leader

Kraven is an aristocratic Vampire monarch who is infatuated with power. He has secured reign over the Vampires during Viktor's hibernation. He is the epitome of the evolved Vampire species, a highly refined prince of darkness lavishing in the pleasures of sex, parties and manipulative power.

On the surface, he maintains a calm distance from the archaic bloodbaths and violence of the relic vampire covens. Yet, underneath he is mischievous and conniving, using his lieutenant, Soren, to do his dirty work.

Kraven's debonair charm disenchant the only thing his power cannot grant him: the unattainable love of Selene. Selene has no respect for him and frequently questions his orders, damaging Kraven's rather massive but fragile ego. However, Kraven's pursuit of Selene becomes all too close to his real pursuit of power when he realizes that Selene's intuitions jeopardize the very plan that he has spun into action.

ERIKA - Seductress

A social-climbing courtier in Viktor's mansion, Erika is obsessed with climbing the ranks of the Vampire aristocracy. She sets her sights on Kraven as the object of her desire, only to be thwarted by his obsession with Selene. Jealous of his infatuation with her, she schemes to rid the Coven of Selene, betraying her plans to Kraven and aiding her escape.

###

UNDERWORLD EVOLUTION

ABOUT THE CAST

KATE BECKINSALE (Selene) is revealing herself to be one of films' most versatile and charismatic young actresses. The British actress first gained notice in the U.S. as the heroine of John Schlesinger's *Cold Comfort Farm* and subsequently appeared in Kenneth Branagh's *Much Ado About Nothing*, Whit Stillman's *The Last Days of Disco* opposite Chloe Sevigny, Jonathan Kaplan's *Brokedown Palace* opposite Claire Danes, and in the British comedy *Shooting Fish*. Additional film credits include *Haunted* opposite Aidan Quinn, Manuel Fleche's *Mary Louise*, and Gabriel Axel's *The Prince of Jutland*.

In 2001, Beckinsale starred opposite Ben Affleck and Josh Hartnett in the Disney epic *Pearl Harbor*. She has also starred opposite John Cusack in *Serendipity*, opposite Matthew McConaughey and Gary Oldham in *Tiptoes*, and opposite Christian Bale and Frances McDormand in the ensemble drama *Laurel Canyon*. Recent film appearances include starring opposite Hugh Jackman in *Van Helsing*, as well as creating the role of Selene in the first *Underworld*.

Her television appearances include playing the title role in A&E's *Emma* and *One Against the Wind* for Hallmark Films. On the stage, she has appeared in *Clocks & Whistles*, *Sweetheart*, and the British National Touring production of *The Seagull*.

Beckinsale was most recently seen as film legend Ava Gardner opposite Leonardo DiCaprio in Martin Scorsese's *The Aviator*.

SCOTT SPEEDMAN (Michael) reprises his role as Michael Corvin from *Underworld*. He first came to the attention of American audiences in the critically acclaimed television series *Felicity*, opposite Keri Russell. Speedman was most recently seen opposite Ice Cube and Samuel L. Jackson in *XXX2: State of the Union*. Other film credits include the Sony Classics film *My Life Without Me*, opposite Sarah Polley and Mark Ruffalo, directed by Isabel Coixet and produced by Pedro Almodovar; *Dark Blue* opposite Kurt Russell; the Touchstone feature *Duets*, directed by Bruce Paltrow and co-starring Gwyneth Paltrow and Maria Bello; and the Canadian independent *Kitchen Party*, directed by Gary Burns.

Born in London, England, and raised in Toronto, Canada, Speedman spent most of his youth immersed in athletics, following in the footsteps of his mother who held a world record in running. At ages 12 and 14 he was a member of the relay swim team that captured the national record for the 400-meter medley. In 1992, as a member of the Canadian Junior National Swim Team, Speedman performed well at the Olympic trials but suffered a neck injury soon after and was forced to leave the sport.

Speedman's first film was the short feature *Can I Get A Witness?* It was developed at the Norman Jewison Film Center in Toronto and was screened at the 1996 Toronto International Film Festival. While studying at the Neighborhood Playhouse in New York, Speedman landed the main love interest role on *Felicity*. During his summer hiatus in 2000, he made his stage debut at the Equity Theater in Toronto, performing the lead in the Edward Albee play *The Zoo Story*.

TONY CURRAN (Marcus) was born and raised in Scotland and is a graduate of the Royal Scottish Academy of Music and Drama. For his performance as the Devil in the Riverside Studio (and National Tour) of *The Soldier's Tale*, Curran received the Evening News National Award. His most recently completed production is *Beowulf and Grendel* for director Sturla Gunnarsson. Curran's other film credits include *Flight of the Phoenix*, *The League of Extraordinary Gentleman*, *Blade II*, *Menace*, *The Mists of Avalon*, *Pearl Harbor*, *Gladiator*, *The Magical Legend of the Leprechauns*, *The 13th Warrior*, *Touching Evil 2*, and *Great Expectations*.

Born and raised in Belfast, Ireland, **SHANE BROLLY** (Kraven) first began acting in a small theatre group while attending college in Los Angeles. He soon was chosen to play the lead in the HBO film *Flypaper* opposite Craig Sheffer and Lucy Liu. Since then, he has consistently landed roles in a bevy of independent and studio productions.

Brolly was seen in Dimension's sci-fi thriller *Imposter*, starring Gary Sinise, Madeleine Stowe and Vincent D'Onofrio and directed by Gary Fleder. His other credits include the independent films *Connecting Dots*, *Black Fire*, *Rennie's Landing* and *Sin's Kitchen*. Brolly also had the lead role in the Showtime series and upcoming movie *ChromiumBlue.com*, directed by Zalman King.

Brolly currently resides in Los Angeles.

Since his film debut in *Prick up Your Ears*, **STEVEN MACKINTOSH** (Tanis) has appeared in a string of hit films and television dramas. He played a demure transsexual in *Different for Girls*, a wimp in *Lock, Stock and Two Smoking Barrels*, and sex-mad Joe in *The Land Girls*. More recently he starred in the controversial movie *The Mother* and in the powerful two-part television drama *England Expects*. Other film appearances include *The Jacket*, *The Aryan Couple*, *Tulse Luper Suitcase*, *Far From China*, *The Criminal*, *It's Good To Talk*, *House of America*, *Twelfth Night*, *The Grotesque*, *Blue Juice*, *Return of the Native*, *Princess Caraboo*, *London Kills*, and *Memphis Belle*.

Mackintosh's television appearances include *The Other Boleyn Girl*, *Swallow*, and *Sweet Revenge*; *Care*, for which he won Best Actor at the Royal Television Society Awards, 2001; and in *Undercover Heart*, *Our Mutual Friend*, *Prime Suspect*, *Karaoke*, *A Dark Adapted Eye*, *Safe*, *Midnight Movie*, *The Buddha Of Suburbia*, *Six Characters in Search of an Author*, *Inspector Morse*, *Newshounds*, *The Luck Child*, and *The Browning Version*.

Mackintosh also has had a notable career in theatre including *My Zinc Bed* for the Royal Court, *The Woman In Black* for Fortune Theatre, *Cops* at the Greenwich Theatre, *Look Look* for Aldwych Theatre, *Entertaining Strangers* and *Brighton Beach Memoirs* for the National Theatre, *A Midsummer Night's Dream* at Bush Theatre, and *The Tempest*, *The Winter's Tale*, and *Cymbeline* for a National Theatre Tour.

DEREK JACOBI (Corvinus) is one of Britain's best known actors. He made his name with commanding performances on TV, stage and the big screen in such works as the acclaimed 1970s BBC drama *I, Claudius*, in which he played the infamous emperor; and in the 1990's as Ellis Peters' crime-solving monk, Cadfael, in a series of mysteries for ITV.

Jacobi was part of an all-star cast that appeared in *The Gathering Storm*, the story of Winston Churchill's pre-war years, as Prime Minister Stanley Baldwin. His other recent TV work includes *The Jury*, as well as guest appearances in the revived version of *Randall and Hopkirk (Deceased)* and the popular American comedy

Frasier. In 2004 he played Lord Teddy Thursby in a BBC adaptation of Jake Arnott's crime novel *The Long Firm*.

Jacobi appeared in the Oscar®-winning films *Gladiator* and *Gosford Park*. Other film credits include *Love is the Devil Dead Again*. He has also appeared in many Shakespeare adaptations on stage and in film including *Othello* with Laurence Olivier, and *Henry V* and *Hamlet* with Kenneth Branagh.

BILL NIGHY's (Viktor) scene stealing performance as Bill Mack in Richard Curtis' *Love Actually* won him a BAFTA Award for Best Supporting Actor. His critically acclaimed film performances include *Still Crazy*, for which he won the London Evening Standard Peter Seller's Comedy Award; *Lawless Heart*, for which he was nominated for Best Actor at the 2002 British Independent Film Awards; and *Lucky Break*, securing a Best Supporting Actor nomination at the London Film Critics Circle Awards in 2002.

Nighy most recently starred as Slartibartfast in Garth Jennings' feature version of *The Hitchhiker's Guide to the Galaxy*; the thriller *Enduring Love*, based on a novel by Ian McEwan; the voice of Dillion in Pathe's animated feature *Sprung! The Magic Roundabout Movie*; the horror comedy *Shaun of The Dead*; as well as the first *Underworld*. He appeared in the British television features *The Lost Prince* and *I Capture The Castle*. Nighy is currently in production on *The Pirates of the Caribbean: Dead Man's Chest*.

Nighy has a distinguished career in theatre, with a Best Actor award at the Barclay's Theatre Awards for David Hare's *Skylight*, and a Best Actor nomination at the Olivier Awards for *Blue/Orange* by Joe Penhall. Other notable appearances include *Betrayal*, *A Kind of Alaska*, and *Landscape & Silence* by Harold Pinter.

ABOUT THE FILMMAKERS

LEN WISEMAN's (Director, Story By, Executive Producer) experience in the film industry was initially gained through his work in the art department on the blockbuster hits *Godzilla*, *Men In Black* and *Independence Day*. With his natural visual flair and eye for design, he was soon behind the lens directing commercials for PlayStation, Time Warner, Oracle, Intel and Activision, which quickly lead to a career in music videos. A host of award nominations followed including Best Art Direction at the 2002 MTV Awards for Quarashi's "Stick 'Em Up" and Best Director at the 2002 MVPA Awards for the Rufus Wainwright video "Across the Universe." In addition, Wiseman has directed groundbreaking music videos for Megadeath, En Vogue, Static X, Paul Oakenfold and Brooke Allison.

With his distinctive style and growing reputation, Wiseman came to the attention of Skip Williamson, President of Lakeshore Records. Seeing Wiseman at work on the set of the Rufus Wainwright video, Williamson made the push for Lakeshore to take a look at *Underworld*.

Wiseman and writer Danny McBride met through their agent, Nick Reed at ICM. The two hit it off upon discovering they had a common love and knowledge of genre films. The screenplay for *Underworld* was so well received that Wiseman and McBride were able to set up another project, tentatively called *Black Chapter*, with Antoine Fuqua attached to produce for Disney.

As the quintessential Navy brat, **DANNY McBRIDE** (Screenwriter, Story By, Executive Producer) spent his formative years living a nomadic lifestyle, moving from one tropical locale to another. He spent the majority of his childhood doing two things, scuba diving and watching movies. He couldn't make up his mind whether he wanted to be a George Lucas or a Jacques Cousteau.

In his teens, McBride caught the music bug and began to play extensively around Southern California in a myriad of bands including Sabotage, American Steel, Copper Head and Dirty Blonde. After relocating to Hollywood, he met Scott McElroy, a talented stuntman, who quickly introduced him to the world of action. Together they formed The Scuba Dudes Action Team and began to coordinate a string of low budget features.

In 2000, McBride met director Len Wiseman and, under the guidance of their agent, Nick Reed, at ICM, forged a strong partnership. McBride and Wiseman have collaborated on numerous projects since, including *Underworld*.

Next in line for McBride and Wiseman will be the supernatural thriller *Black Chapter* for Disney, with Antoine Fuqua (*Training Day*) attached to produce.

TOM ROSENBERG (Producer) is the founder and Chairman of Lakeshore Entertainment. Rosenberg produced *Million Dollar Baby*, and won the Academy Award® for Best Picture at the 2005 Academy Awards. Directed by and starring Clint Eastwood, along with Hilary Swank and Morgan Freeman, the film also won Oscars® for Eastwood (Director), Swank (Lead Actress) and Freeman (Supporting Actor). Rosenberg is currently producing *The Last Kiss*, starring Zach Braff and Jacinda Barrett, directed by Tony Goldwyn, and *Crank*, starring Jason Statham and Amy Smart. He recently produced *The Exorcism of Emily Rose*, starring Laura Linney, which opened to number one at the box office in September of 2005.

Among the other feature film projects produced by Lakeshore are *Wicker Park*; starring Josh Hartnett; *Underworld*; *The Human Stain*; starring Anthony Hopkins and Nicole Kidman, directed by Robert Benton; *The Gift*, starring Cate Blanchett and Keanu Reeves, directed by Sam Raimi; *Autumn in New York*, starring Richard Gere and Winona Ryder, directed by Joan Chen; *Passion of Mind*, starring Demi Moore, Stellan Skarsgard and William Fichtner; *The Mothman Prophecies*, starring Richard Gere; *Runaway Bride*, starring Julia Roberts and Richard Gere, directed by Garry Marshall; *Arlington Road*, with Jeff Bridges, Tim Robbins and Joan Cusack; and *200 Cigarettes*, starring Ben Affleck, Courtney Love and Christina Ricci.

Rosenberg's other feature films for Lakeshore include *Kids in the Hall: Brain Candy*, *Til There Was You*, *Box of Moonlight*, *The Real Blonde* and *Going All the Way*.

Rosenberg began his film career as co-founder of Beacon Communications under whose banner he was the executive producer such films as *The Commitments*, *Sugar Hill*, *A Midnight Clear*, *Princess Caraboo*, *The Road to Wellville*, and *The Hurricane*.

GARY LUCCHESI (Producer) is Producer/President of Lakeshore Entertainment, an independent film company in Los Angeles. Lucchesi most recently produced the critically acclaimed *Million Dollar Baby*, directed by Clint Eastwood and starring Eastwood, Hilary Swank and Morgan Freeman. In addition, Lucchesi has produced *Wicker Park*, directed by Paul McGuigan and starring Josh Hartnett; *Underworld*, directed by Len Wiseman and starring Kate Beckinsale and Scott Speedman; and *The Human Stain*, based on the Philip Roth novel, directed by Academy Award[®]-winner Robert Benton and starring Anthony Hopkins and Nicole Kidman.

Lucchesi is currently producing *Aeon Flux*, starring Charlize Theron; *The Exorcism of Emily Rose*, starring Laura Linney, Tom Wilkenson, and Wannabe; and is in post-production on *Cave*, a sci-fi action thriller.

Lucchesi's released credits with Lakeshore Entertainment include *The Mothman Prophecies*, starring Richard Gere and Laura Linney and directed by Mark Pellington; *Autumn in New York*, starring Richard Gere and Winona Ryder and directed by Joan Chen; and Sam Raimi's *The Gift*, which starred Cate Blanchett, Katie Holmes, Greg Kinnear, Hilary Swank, and Giovanni Ribisi. Lucchesi was the Executive Producer on the box-office hit *Runaway Bride*, starring Julia Roberts and Richard Gere and directed by Garry Marshall; *The Next Best Thing*, a Madonna/Rupert Everett film directed by John Schlesinger; and *Passion of Mind*, a Demi Moore feature directed by Alain Berliner.

Previously, Lucchesi served as president of Gary Lucchesi Productions, an independent production company, where he produced the Oscar[®] nominated film *Primal Fear*, as well as *Virtuosity*, *Jennifer Eight*, *Three Wishes*, and *Just the Ticket*. He also produced the Emmy nominated *Gotti*, *Breast Men*, and *Vendetta* for HBO. Additionally, Lucchesi produced the Emmy-winning Showtime movie, *Wild Iris*.

While serving as President to Andrew Lloyd Webber's The Really Useful Film Company, Mr. Lucchesi executive produced the film version of the musical *Cats*, as well as original feature films and direct-to-video releases of theatrical hits.

Prior to becoming an independent producer, Lucchesi was President of Production at Paramount and oversaw production of a large number of highly successful films including *Ghost*, *Indiana Jones and the Last Crusade*, *Fatal Attraction*, *The Hunt for Red October*, *Coming to America*, *The Naked Gun*, and *The Untouchables*, with a cumulative box office gross exceeding 2 billion dollars. Other films Lucchesi oversaw include *Days of Thunder*, *Another 48 Hours*, *Naked Gun: The Smell of Fear*, *Pet Sematary*, *Scrooged*, *Major*

League, *Star Trek V* and *VI*, and *Black Rain*. *Fatal Attraction* (1988), *Godfather III* (1990) and *Ghost* (1990) were nominated for Academy Awards® for Best Picture, and *Ghost* was awarded an Academy Award® for Best Screenplay.

Prior to his tenure at Paramount, Lucchesi worked at Tri-Star Pictures for four years as both Vice-President and Senior Vice President of Production. Lucchesi began his career in Los Angeles as an agent for the William Morris Agency where he represented such stars as Kevin Costner, Michelle Pfeiffer, Susan Sarandon and John Malkovich.

DAVID COATSWORTH (Producer/Unit Production Manager) has executive produced such films as *Welcome to Mooseport*; *The In-Laws* and *The 6th Day*. He was the associate producer on Jackie Chan's *The Tuxedo*; and co-produced the surprise hit film *My Big Fat Greek Wedding*.

In addition, Coatsworth has been the unit production manager on such films as *Mighty Morphin Power Rangers: The Movie*; *Searching for Bobby Fischer*; *Used People*; *Cocktail*; and *The Fly*; and produced *Gotti* and *Sugartime* for television.

RICHARD WRIGHT (Producer) joined Lakeshore Entertainment in 1995 to run the feature film production department for the independent production company.

During his tenure at Lakeshore, in addition to *Underworld Evolution*, Wright has supervised and produced the films *Crank*, *Blood & Chocolate* (all due in 2006), as well as the original *Underworld*, *The Mothman Prophecies*, *The Gift*, *The Next Best Thing*, *Arlington Road* and *Runaway Bride*.

Wright has also overseen all of Lakeshore's other productions, including *The Exorcism of Emily Rose*, *The Covenant* (2006), *The Last Kiss* (2006), *Wicker Park*, *Autumn in New York*, and *Passion of Mind*.

SKIP WILLIAMSON (Executive Producer) In addition to *Underworld Evolution*, Williamson's films include *Underworld* and the upcoming Jason Statham action film *Crank*. He is also president and cofounder of Lakeshore Records, where he has signed indie stalwarts Granddaddy and produced the soundtrack to *Napoleon Dynamite*, for which he is nominated for a 2005 Grammy.

JAMES McQUAIDE (Executive Producer/Visual Effects Supervisor) was the Visual Effects Supervisor and Executive Producer on *Underworld*; Paul McGuigan's *Wicker Park*; and Robert Benton's *The Human Stain*. Additionally, he was the Co-Producer of Mark Pellington's *The Mothman Prophecies* and, most recently, Co-Producer and Visual Effects Supervisor of Bruce Hunt's *The Cave*.

TERRY A. McKAY (Executive Producer) As one of the partners of Lakeshore Entertainment, McKay executive produced the hit film, *The Exorcism of Emily Rose*, starring Laura Linney. He also executive produced *The Mothman Prophecies*, starring Richard Gere and Laura Linney; *Underworld*, starring Kate Beckinsale and Scott Speedman; and *The Real Blonde*, starring Darryl Hannah and Kathleen Turner.

SIMON DUGGAN, A.C.S (Director of Photography) won the Film Critics Circle of Australia Award in 1998 for his work on the feature film *The Interview*. He was also nominated for an Australian Film Institute Award and an Australian Cinematographers Society Award.

Duggan's most recent film credit, *I, Robot*, was his second feature with Alex Proyas, having previously lensed *Garage Days* for the director. Duggan's other feature film credits include Allan White's second feature, *Risk*, starring Bryan Brown and most recently "Guests" with Director David Denneen.

Duggan has filmed over 2000 national and international television and cinema commercials. He recently picked up a first place cinematography statuette for 2 Australian Tourism Spots at at this year's 34th International Mobius Advertising Awards. He won the same first place award in 2002 for Volkswagen Passat and in 2001 for the Ford Global Hello/Goodbye Millennium Campaign, which was filmed across nine nations. Other awards include first place at the 28th International Mobius Advertising Awards for the Philip Morris Adventure Tours Campaign, and an Outstanding Creativity Award at the 26th International Mobius Advertising Awards for National Australia Bank.

PATRICK TATOPOULOS (Production and Creature Designer) is undoubtedly one of the top creature and special effects designers currently working in movies. His impressive resume includes Creature Designer and Supervisor on *I, Robot*, *Underworld*, *Godzilla*, *Independence Day*, *Stargate*, *Pitch Black*, *They*, *Saint Sinner*, *Cursed*, *Supernova*, *Super Mario Bros* and the upcoming *Silent Hill*. He also created the animatronic mice used

in *Stuart Little*. Tatopoulos worked as a conceptual creature artist on *Van Helsing* and *The Chronicles Of Riddick*, and the upcoming *Eragon*. He was a visual consultant on *AVP: Alien vs. Predator*, and a set conceptual artist on *Dracula*, *The Doors*, *Se7en*, and *The Librarian: Quest for the Spear*. To round out his impressive design talents, Tatopoulos created new worlds as the Production Designer of *I, Robot*, *Independence Day*, *Dark City*, and the TV series, “*Special Unit 2*.” A man of many talents, he even designed some of the costumes on *Stargate*.

NICOLAS de TOTH (Editor) has edited a wide variety of films including *Into the Blue*, starring Paul Walker and Jessica Alba; *T3*, starring Arnold Schwarzenegger; *The Sum of all Fears*, starring Ben Affleck; *Along Came a Spider*, starring Morgan Freeman; and *Bicentennial Man*, starring Robin Williams.

In addition, de Toth has worked on such films as *Universal Soldier*, starring Jean-Claude Van Damme; the action-packed *Hellbound*, starring Chuck Norris; the science-fiction adventure *Stargate*; *Street Fighter*; *Showgirls*, starring Gina Gershon and Elizabeth Berkeley; the dramatic *Moll Flanders*, with Robin Wright Penn and Morgan Freeman; *The Edge* with Anthony Hopkins and Alec Baldwin; and *Stepmom*, starring Julia Roberts and Susan Sarandon.

WENDY PARTRIDGE’S (Costume Designer) career as a costume designer began with creating clothes for her dolls at age seven. By the time she was twelve years old she was making gilt embroidery for London fashion houses and owned her own dressmaking business at age fourteen.

When she was seventeen years old Partridge’s family immigrated to Canada where she soon opened her own couturier shop, creating custom-made fashion and wedding dresses.

Partridge’s flair for designing landed her jobs in amateur theatre and on a children’s television show for the Canadian Broadcasting Corporation. Her reputation in costuming earned Partridge her first feature film job for David Cronenberg’s *Fast Company* in 1978.

Partridge went on to become Assistant Costume Designer for *The Mad Trapper* with Oliver Reed, and *Klondike*, starring Rod Steiger and Oliver Reed. Her opportunity to serve as sole Costume Designer came with the film *High Country*. Since then, she has designed for such television movies as *Anatomy of a Hate Crime*,

High Noon, *Black Fox* with Christopher Reeve, and *Children of the Dust*; and the television series *Lonesome Dove: The Outlaw Years*.

Partridge's film credits include *Blade II*, *Texas Rangers*, and *Snow Day*, as well as the Canadian section of *Heaven and Earth*, designing more than 6,000 Samurai warrior costumes. She has been nominated three times for Canada's Genie Awards and won the award in 1986 for *Loyalties*. Partridge was most recently the Costume Designer for the film *Hellboy*.

MARCO BELTRAMI (Music) has composed the scores for numerous films including, most recently, Tommy Lee Jones' directorial debut, *The Three Burials of Melquiades Estrada*; *Red Eye*, starring Rachel McAdams and *XXX: State of the Union*. In addition, Beltrami has composed the scores for such films as *I, Robot*; *Hellboy*; *Flight of the Phoenix*; *Terminator 3: Rise of the Machines*; *Blade II*; *Resident Evil*; and the *Scream* Trilogy.

###

CAST

Selene	Kate Beckinsale
Michael	Scott Speedman
Marcus	Tony Curran
Corvinus	Sir Derek Jacobi
Viktor	Bill Nighy
Tanis	Steven Mackintosh
Kraven	Shane Brolly
William	Brian Steele
Amelia	Zita Gorog
Soren	Scott McElroy
Samuel	John Mann
Lucian	Michael Sheen
Erika	Sophia Miles
Pierce	Rich Cetrone
Taylor	Mike Mukatis
Tanis Vamp #1	Christine Danielle
Tanis Vamp #2	Kaja Gjesdal
Tavern Cop #1	Attila Lovaghy
Tavern Cop #2	Alexander Grant
Newscaster	Monica Hamburg
Young Selene	Lily Mo Sheen
Selene's Father	Andrew Kavadas
Selene's Sister	Kayla Levins
Farmer	Michael O'Shea
Truck Driver	Raoul Ganeev
Death Dealer #1	Dany Papineau
Death Dealer #2	Sean Rogerson
Pilot	Adrian Hough
Gunner	Michasha Armstrong
French Cleaner Aide	Julius Chapple
Hero Black Wolf #1	Kurt Carley
Hero Black Wolf #2	Christopher Sumpton
Cleaners	Trevor Beeby
	Colin Decker
	Sean Millington
	Travis Webster

CREW

Directed by
Screenplay by
Story by
Based On Characters Created By

Produced by
Produced by
Producers

Executive Producers

Executive Producers

Director of Photography
Production and Creatures Designed
and Supervised by
Edited by
Costume Designer
Music by
Casting by

Casting Associate
Unit Production Manager
Unit Production Manager
First Assistant Director
Second Assistant Director
Co-Producer
2nd Unit Director/Action Designer
Stunt Riggers

Canadian Stunt Coordinator
Scott Speedman's Stunt Double

Stunt Players

Charles Andre
Nickolas Baric
Shawn Beaton
Curt Carelton
Yves Cameron
Mike Desabrais
Carolyn Field
Corry Glass
Chris Gordon
Greg Hanson
David Hospes
Gary Lauder
Mike Mitchell
Gerald Paetz
Jeff Robinson
Chad Sayn
Greg Schlosser
Dan Shea
Sylvesta Stuart

Len Wiseman
Danny McBride
Len Wiseman & Danny McBride
Kevin Grevioux and
Len Wiseman & Danny McBride
Tom Rosenberg
Gary Lucchesi
David Coatsworth
Richard Wright
Skip Williamson
Henry Winterstern
Terry A. McKay
Len Wiseman
Danny McBride
James McQuade
Simon Duggan, A.C.S

Patrick Tatopoulos
Nicolas De Toth
Wendy Partridge
Marco Beltrami
Tricia Wood, C.S.A. and
Deborah Aquila, C.S.A.
Jennifer Smith
David Coatsworth
Jim Rowe
Sam Harris
Andrew Robinson
Kevin Grevioux
Brad Martin
Jim Churchman
Nick Brandon
Todd Schneider

Ernest Jackson
Mike Gunther

Loyd Bateman
Rob Boyce
Jason Calder
Rich Cetrone
Tom Erickson
Monique Ganderton
Jason Glass
Michael Gunther
Adrian Hein
Trevor Jones
John MacDonald
Scott Nicholson
Nicole Randall
Justin Sain
Darryl Scheelar
Todd Scott
Lori Stewart
Mike Vezina
Chris Webb

Clay Virtue	Paul Wu
Supervising Sound Mixers	Chris Jenkins Frank Montano
Art Director Art Department Coordinator Assistant Art Director Illustrators	Chris August Franziska Keller Paolo Venturi Milena Zdravkovic Michael Toby Allan Galajda John G. Burke Andy Chung Edward Lee Ray Lai Mike Toby Mark Moretti Adrian Van Viersen Jaydene Maryk Heather Douglas
Set Designers	
Conceptual Artists	
Graphic Artist Model Maker Storyboard Artists	
Art Department Assistant Art Department Runner	
Script Supervisor	Portia Belmont
Camera Operators	David Crone Brian Pearson Glen Dickson Simon Jori Doug Lavender Sean Harding Rich Sinclair Carrie Wilson Scott Cozens Douglas Curran
First Assistant Photographers	
Second Assistant Photographers	
Film Loader Still Photographer	
Chief Lighting Technician Assistant Chief Lighting Technicians	Stephen Jackson Terry Calhoun John Dekker Bruno Huber Saubrie Mohammed Chuck Reid Rick Dean John Dekker Dennis Jones Warren Bruce Patrick Moore
Genny Operator Lighting Technicians	
Rigging Chief Lighting Technician Rigging Lighting Technicians	
First Company Grip Second Company Grips	John Westerlaken Anthony Thorpe Gareth Farfan Chris Hunter Bryce Shaw Jay Rupert Leon Serginson Gene Keigher Andrew Spencer-Philips Wilf Guttman Ralph Guttman
Dolly Grips	
Grips	
Rigging First Company Grip Rigging Grips	
Sound Mixer	David Husby

Boom Operator	Charles O'Shea
Cable Person	Andy Bishop
Property Master	Dan Sissons
Assistant Property Masters	Tony Germinario
	Max Matsuoka
Property Buyer	Dinesh Gill
Property Assistant	Martin Wing
Armourer	Rob Fournier
Swords and Weapons provided by	CAS Iberia
Special Effects Coordinator	Joel Whist
Special Effects Assistants	Dan Cervin
	Don B. Leask
	Alan Waldron
	Eric LeMay
	Garnet Harry
	Dar Hicks
	Mike L'Arrivee
	Adrian Fisher
	Corie Tornack
Special Effects Fabricators	Robert Falck
	Andy Verhooven
	Randy Shymkiw
Special Effects Riggers	David Lane
	Claude Bouchard
	Allistair King
	Mike Dobbin
	Mike Vincent
Set Decorator	Lin MacDonald
Assistant Set Decorator	Michael Billings
Lead Person	Keith Burk
On-Set Dressers	James Kilcher
	Ross Wahl
Set Dressers	Guy Roland
	Denyse Nelson
	Jason Hawkins
	Ken Sawatzky
	Jason Edwards
	James R. McGill
	Reno Pellegrin
	John T. Boe
	Vance Irvine
Construction Coordinator	Brian Shell
Construction Forepersons	Sam McMaster
	Doug Jang
Construction Buyer	Maureen Carey
Set Carpenter	Chris Wills
Carpenters	Dale Allen
	Charlie Campbell
	John Fedorek
	Philip Jean
	Peter Prince
	Neall C. Hallington
Tool Maintenance	Jonathan Bell
	Ken Watson
Labourers	Denis DeChamplain

Scenic Metal Fabricator
Sculptors

Charge Scenic Painter
Scenic Paint Foreperson
Camera Scenic
Scenic Painters

Paint Labourers

Key Make-Up Artist
Ms. Beckinsale's Make-Up Artist
Make-Up Artist
Key Hair Stylist
Ms. Beckinsale's Hair Stylist
Hair Stylist
Assistant Costume Designer
Wardrobe Supervisors

Ms. Beckinsale's Dresser

Unit Publicist

Production Coordinator
Assistant Production Coordinators

2nd Assistant Production Coordinators

Location Manager
Assistant Location Manager

Production Accountant
First Assistant Accountants

Accounting Clerks

Canadian Casting by

Canadian Casting Assistant

Casting Associate
Casting Assistant
Extras Casting

Bob Miloglav
Trevor Curley
Wayne Berarducci
Robert White
Sergei Traschenko
Valery Sokolovski

Barry Kootchin
Paul Duffy
Tom Robertson
Lubor Cencak
Valeri Shmakin
Janis Lee
Franklin Leibel
Larry Osland
Dragan Zaric
Brenda Borrowman
Peter Sysoev
Matt O'Donnell
Wyatt Soutzo

Rosalina DaSilva
Vasillios Tanis
Theresa Meyer
Thom McIntyre
Merrielle Anderson
Gina Sherritt
Jana MacDonald
Elizabeth Needham
Debbie Humphrey
Kia Porter

LeeAnne Muldoon

Eva Morgan
Adrienne Sol
Jody Chow
Jamie Tait
Breanne Larrett
Steven Flegel

Kendrie Upton
Ken Brooker

Sandra Matossi
Debbie Van Dusen
April Matthews
Lisa Warren
Michele Lee Schellenberg
Leslie Knoll
Marie Amenta

Lynne Carrow, C.S.A.
Sue Brouse, C.S.A.
Larkin MacKenzie-Ast

Jen Smith
Jennifer Ricchiazzi
Stephanie Boeke

First Aid/Craft Service

Nancy Kress
Ildiko Barrett

Transportation Coordinator
Transportation Captains

Mark Angus
Don Dykens
Nick Diomis
Harley Ware
Tim Fortin
Dixie Halldorson
David Hetherington
Michael Morpurgo
Ray Fairchild
Al Morgan
Dwayne Deverill
Jack Wright
Peter Grant
Rick Marcoux
Bob Townsend
Chad Urquhart
Rick Harasyn
Jim Kish
Peter Seppanen
Mike Porohowski
Cam Thomson
James Woolmer
Keith Waltho
Rick Rasmussen

Drivers

Picture Car Coordinator

Third Assistant Directors

Misha Bukowski
Michael Collins
Shannon Pratt

DGC Trainee

Assistants to Mr. Rosenberg

Kate Schriver
Elizabeth Lawrence

Assistants to Mr. Lucchesi

Ilsa Berg
Scott Herbst
Paula Kucharski
Grant Grabowski
Natalie Lapointe
Missy Coggiola
Sue Norman

Assistant to Mr. Wiseman

Assistant to Mr. Wright

Assistant to Mr. Coatsworth

Assistant to Ms. Beckinsale

Assistant to Mr. Speedman

Production Assistants

Kyle Weldon
Shawn Flynn
Robert Millar
Paul Russell
Kohl Jones
Kirk Renard
Melanie Callaghan
Lorraine Stomperud
Michelle Harris

Catering/Craft Services Provided by
Chefs

Tivoli Moving Picture Caterers
Matt Towstyka
Lee McNish
Hamish Miller
Dana Philips

Security

Mike Marshall
Mark Hoppner

Creatures Fabricated by
PATRICK TATOPOULOS DESIGNS, INC.

Shop Supervisor/Puppeteer

Guy Himber

Make-Up Effects/Sculptor/Painters

Thom Floutz
Bruce Spaulding Fuller
Robert Capwell

Puppeteer/Mechanic

Art Director

Steve Wang

Sculptors/Painters

David Grasso
Russell Lukich
David Smith
Don Lanning

Model Makers/Lab Techs

David Beneke
Brian Rae
Anthony J. Venuto
Mark Viniello
Cleve Gunderman
Tim Phoenix
William Fesh

Foam Department

Mechanics/Animatronics
Costume/Fabrication

Jon Dawe
Mariless Canaga
Carol Jones
Laurel Taylor
Sylvia Nava
Ursula Hawks
Audrey Klein
Diana Yun Soo Yoo
Darnell Isom
Junko Komori

Hair Department

Seaming/Patching

Production Accountant
Executive Assistant
Purchasing Agent
Office Assistant

Julia Bogdan-Rollo
Allison Klein
Anshuman Prasad
Amber Meno

SECOND UNIT

First Assistant Directors

Libby Hodgson
Greg Zenon
David Baron
Earendil McNay

Second Assistant Director
Script Supervisor

Director of Photography

Brian Pearson

Camera Operators

Marty McNally
Mike Wrinch
Steve Adelson
Dean Friss
Sandes Ashe
Jos Oman
Mark Gordon

First Assistant Photographers

Second Assistant Photographers

Property Masters

On Set Dressers

Chief Lighting Technician
First Company Grips

Costume Set Supervisor
Assistant Location Manager
Transportation Captain

Jason Landells
Kenneth Gibbs
James Kilcher
Jason Hawkins
John Dekker
Leon Serginson
Kim Olsen

Patty Hunter
Andrzej Dec
Tim Fortin

POST PRODUCTION

First Assistant Editor
Assistant Editor - Vancouver
VFX Editor

Post Production Coordinator
Post Production Assistant

VP of Production Finance (Lakeshore)
Post Production Accounting

Sound Supervisor & Sound Designer
ADR Supervisor
Dialog Editor
Sound Effects Editors

Foley Editor
Assistant Sound Editor

Recordists

Re-recording Services provided by

ADR Mixer
ADR Recordist
Foley Mixer
Foley Artists

Audio Support

Additional Audio

Dolby Consultant

Music composed by
Score Co-Producer
Orchestrations

James Andrykowski
Franco Pante
David Heinz

Gary Oldroyd
Casey Dexter

Tal Meirson
Teresa Alvis

Scott Martin Gershin
Larry Kemp
Daniel S. Irwin, MPSE
Peter Zinda
Michael Kamper
Dino R. Dimuro, MPSE
Bryan Bowen
Michael Hertlein
Patrick Cusack

Tim Webb
Frank Fleming
Universal Studios Sound

Ron Bedrossian
Julio Carmona
Nerses Gezalyan
Jeffrey Wilhoit
James Moriana
Dan O'Connell
David Young
John Bires
Jeff Glueck
Mark Ormandy
Mark Campbell
Clint Richardson
Brad Beaumont

Marco Beltrami
Buck Sanders
Tiffany Biscayne

Music Editor
Recording Engineer
Music Preparation
Music Supervisor

Max Windhalm
Phil A. Pinot
Dennis Smith
Rici J. Sentoures
Denise Okimoto
John Kurlander
Tiger Cummings
Brian McNelis

VISUAL EFFECTS

Visual Effects Supervisors

James McQuaide
Gary Beach

Visual Effects by
LUMA PICTURES

Visual Effects Supervisor

Payam Shohadai

CG Supervisor
VFX Supervising Producer

Vincent Cirelli
Steven Swanson

VFX Producer
VFX Bid Producer
VFX Coordinator

Lindsay Burnett
Ian Noe
Niles Harrison

Senior Technical Supervisor
Lead Lighting & Pipeline TD
Lead Lighting TD
Lead Lighter/Digital Compositor
Lighter/Digital Compositor
Lighting Artist

Artaya Boonsoong
Chad Dombrova
Pavel Pranevsky
David Kitner
Jason Yanofsky
Hiroyuki Okubo

Compositing Supervisor
Digital Compositors

Justin Johnson
Alexandre Cancado
Daniel Sunwoo
Joseph Zaki
James Hattin
Andy Chang
Lawrence Littleton
Kevin Quatman
Susan Weeks
Dan Akers
Amy W. Wong

Texture/Matte Painting Supervisor
Lead Model/Texture Artist
Lead Texture/Model Artist
Texture/Matte Painters

Christopher Sage
Cajun Hylton
Ben Neal
Wendy Klein
Tim Matney
Miguel Ortega
Peter Zoppi

Model/Texture Artists

Animation Supervisor
Lead Character Animator/Compositor
Lead Character Animators

Cameron Gray
H "Bomb" Hammond
Raphael Pimentel

Character Animators	Burke Roane John Velazquez Trey Roane John Hazzard Jason Thielen David Schoneveld
Lead Effects Animator	
Character TD	Ahmed Shehata
Pipeline Supervisor Lead Matchmover/Lighting Artist	Thanapoom Siripopungul Daniel E. Zobrist
Roto/Paint Supervisor Roto/Paint Artists	Glenn Morris Austin Hiser Daniel Luong Joey Sila Stephen Mitchell Bryan Taylor
Senior Systems Administrator Systems Administrator Finance Manager Production Assistant	Brent Hensarling Artin Matousian Kamolrat Boonsoong Kevin Curtain

Visual Effects by
NTROPIC Visual Effects

Executive Producer Producer Visual Effects Supervisors	Dana Townsend Alexandra Brownell Nathan Robinson Andrew Sinagra Kara Holmstrom Evan Andrews Aaron Robinson Don Campbell IV Francisco "drspam" DeLaTorre Oliver Moore Deb Santosa Cole Schreiber Cookie St.Jon Matthew Tremaglio Nathan Walker Andrew Sinagra Nathan Robinson
Production Manager Production Assistants	
Visual Effects Artists	

Visual Effects by
FURIOUS FX

Visual Effects Supervisor Executive Producer General Manager Visual Effects Producer Creative Supervisor Compositors	David Lingenfelser Scott Dougherty Ralph Denson Tiffany A. Smith Kevin Lingenfelser Ted Andre Ken Dackermann Sean O'Connor Kim Pepe Stephanie Rogers Mark Shoaf
CG Supervisor	

CG Artist
Digital Artist
Computer Services Manager
Production Accountant
Production Assistant

Terry Shigemitsu
Adam Fanon
Steven J. Madonna
Erika Abrams
Pam Hammond

Additional Visual Effects by
CAFEFX INC.

Visual Effects Supervisor
Visual Effects Producer
Digital Artists

David Ebner
Steve Dellerson
David Lombardi
Trevor Harder
Shannon Wegner
Joshua Zacharias
Matt Westrup
Lap Van Luu
Jeff Barnes
Vicki Galloway Weimer

IT/Data Management
Production Executive
Executive Producer

Additional Visual Effects by
KRYPTON

VFX Supervisor
Compositors

Lloyd Lee Barnett
Mike Ocoboc
Christopher Grandel
Tony Noel
Dan Clark
George L. Carlston
Laura Vaccaro
Merlin Carroll
Kyle Muscarella
Glen Suhy

Roto/Paint

3D

Additional Visual Effects by
FRAMESTONE CFC

Visual Effects Supervisor
CG Supervisor
Visual Effects Producer
Compositors

Rob Duncan
Andrew Rawling
Tim Keene
Chris Zeh
Anthony Smith
Jeremy Sawyer
Neil Weatherly
Frederic Heymans

Digital Paint Artist
TD
Camera Tracker

Additional Visual Effects by
SUB/PAR PIX

Lead Compositor:
Digital Artists

Gary E. Beach
Justin Daneman
Gary Oldroyd
Joseph M. Chiechi
James McQuaide

Executive Producer

Miniature Effects by
FANTASY II FILM EFFECTS INC

Effects Supervisor

Gene Warren Jr.

Effects Producer	Leslie Huntley
Director of Photography Model/Set Supervisor	Christopher L. Warren Gene Warren III
First Assistant Photographers	Edward Avila Tony Magaletta Steve Cohen Scott Mayhugh Brett Lood Josh Bleckner Adam Sudtell Damyon Tashjian David Sexton Tom Stanger David Musselman
Key Grip Best Boy Grips	
Chief Lighting Technician Best Boy Electricians	
Pyrotechnics Assistant Pyrotechnics	Robert Hutchins Karl Nettmann
Helicopter Pilot Safety Diver Model Foreman Models	Josef Joebstel Greg Tash Rick Won Hacene Houas Marcello Petrocelli Richard Slifka Jameson T. Levin Scott Williston
Painter	
Production Manager Stage Manager Production Assistants	Richard Murken Andrew Shuford Bridget Allen Lourdes Gonzalez

Pre-Visualization Services provided by
PROOF

Lead Pre-Visualization Designers	Alex Vegh Rob Frankel
Pre-Visualization Designer	Monty Granito

INSERT UNIT

Production Supervisors	Bridget Allen Ramjasha Rhodes
Director of Photography First Assistant Photographers	Christopher I. Warren Anthony Magaletta Paul Ferazzi Rainey Rau Kenny Ratliff Richard Hopper Vincent Wrenn Renee Kayon Wayne "Woody" Cone Jimmy James Bruckner
Second Assistant Photographer Chief Lighting Technician Best Boy Electric Electricians	
Key Grip Best Boy Grip	

Company Grip

Todd Nicademus

Property Master
Stage Manager

Gene Warren III
Andrew Shuford

Special Effects Supervisor
Special Effects Coordinator
Special Make-Up Effects

Phil Natarro
Bonnie Chesney
Evolution Effects Studio
Brian Hillard
Amy Peckham

Assistant Make-Up Artist

Production Manager for Fantasy II film effects
Production Coordinators

Richard Murken
Joel Henry
Craig Dumont
Aaron Meziere
Neil Fellar
Yoojin Chung
Forrest Sandefer
Ryan Garcia
Roberto Reyes

Key Set Production Assistant
Production Assistants

Scanning Services provide by
Pacific Title Imaging

Scanning/Recording Producer
Production Manager
Production Coordinators

Michael Moncreiff
Marc Ross
Ana Ricabal
Scott Purdy
Brian Nogle
Greg Rodin
Gilbert De La Garza
Brent Rodin
Jonathan Mecnas
Jared Ross

Imaging Supervisor
Lead Camera
Film Technicians

Digital Intermediate provided by
COMPANY 3

Company 3 Executive Producer
Colorist
Senior On-Line Editor
Digital Intermediate Producer
DI Producer
DI Technologist
DI Engineer
Assistant On-Line Editor
DI Scanner
Data Management

Stefan Sonnenfeld
Siggy Ferstl
Rob Doolittle
Des Carey
Jackie Lee
Mike Chiado
Michael Barnhill
Salvatore Catanzaro
Ian Turpen
Liam Ford

Dailies by
Film Data Management

Technicolor Creative Services
Sommerware Systems Inc
Marilyn Sommer
US Computamatch Inc
Allen Glass II
Stephanie Kessler
L.A. Mad Dogs

Film Prep for Scanning

Voice Casting

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Script Clearance by Joan Pearce Research Associates

Soundtrack Available on Lakeshore Records

SONGS

“The Undertaker” (Renholder Mix)
Written by Puscifer and Danny Lohner
Performed by Puscifer
Courtesy of Tool Dissectional LLC/Volcano Entertainment II

“Morning After”
Written by Chester Bennington, Amir Derakh, Ryan Shuck,
Anthony Valcic
Performed by Chester Bennington Vs. Julien-K
Courtesy of Warner Bros. Records Inc.
By arrangement with Warner Music Group Film & TV Licensing

“Eternity And A Day”
Composed and Performed by Paul Haslinger

Insurance Provided by
DeWitt Stern of California Insurance Services

Completion Guaranty Provided by
INTERNATIONAL FILM GUARANTORS

Production Financing Provided by
JP MORGAN CHASE BANK

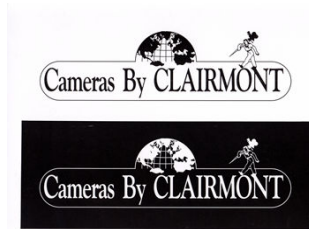
Filmed on location in VANCOUVER, CANADA

THE PRODUCERS WISH TO THANK
THE FOLLOWING FOR THEIR ASSISTANCE:

Robert Benun
Jennifer Brooks
Christine Buckley
Lynn Hobensack
Mike Lechner
Virginia Longmuir
Renee Mancuso
Robert McMinn
Marc Reid

Sony Electronics
Suunto Watches

Telescopic Camera Cranes
GeoFilm Canada



Production Equipment Provided by Paramount Production Support, Inc., a Paramount Pictures Company



CRANES AND HEADS SUPPLIED BY



TELESCOPIC CAMERA CRANES GEO FILM CANADA INC.



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**UNDERWORLD EVOLUTION has been rated R for PERVASIVE STRONG VIOLENCE AND
GORE, SOME SEXUALITY/NUDITY AND LANGUAGE.**