

LIONSGATE®



Production Notes

For additional publicity materials and artwork, please visit:

<http://lionsgatepublicity.com/theatrical/ifrankenstein/>
www.lionsgatepublicity.com

Rating: PG-13 for sequences of intense fantasy action and violence throughout
Run time: 92 minutes

For more information, please contact:

Martin McNamara
DDA Consulting
192-198 Vauxhall Bridge Rd
London, SW1V 1DX
P: + 44 20 7932 9818
E: martin.mcnamara@ddaconsulting.co.uk

Joanna Sturrock
DDA Consulting
192-198 Vauxhall Bridge Rd
London, SW1V 1DX
P: + 44 20 7932 9818
E: joanna.sturrock@ddaconsulting.co.uk

Matt Halvorson
Lakeshore Entertainment
9268 West Third Street
Beverly Hills, CA 90210
P: +1 310-867-8029
E: mhalvorson@lakeshoreentertainment.com

SYNOPSIS

200 years after his shocking creation, Dr. Frankenstein's creature, Adam, still walks the earth. But when he finds himself in the middle of a war over the fate of humanity, Adam discovers he holds the key that could destroy humankind. From the co-writer of the hit supernatural saga, *Underworld*, comes the action thriller *I, Frankenstein*, written for the screen and directed by Stuart Beattie, screen story by Kevin Grevioux and Stuart Beattie, based on the Darkstorm Studios graphic novel *I, Frankenstein* created by Kevin Grevioux. The story is brought to life by a cast that includes Aaron Eckhart, Bill Nighy, Yvonne Strahovski, Miranda Otto, Socratis Otto, Jai Courtney, Kevin Grevioux and Aden Young as Victor Frankenstein.

Lionsgate / Lakeshore Entertainment / Sidney Kimmel Entertainment present a Hopscotch Features / Lakeshore Entertainment / Lionsgate / Sidney Kimmel Entertainment production.

ABOUT THE PRODUCTION

**This is a whole new world, it's a whole new mythology,
and a whole new take on this classic character.**

—Stuart Beattie, Director/Screenwriter

From the makers of the hit *Underworld* series, comes a gripping new tale of mortal enemies and supernatural rivals, with a modern-day Frankenstein's creature at its very center. The Gothic action-thriller *I, Frankenstein* takes audiences into an ongoing war between vigilant gargoyles and ferocious demons over the souls of humankind. Now, caught in the roiling conflict is Dr. Victor Frankenstein's still-surviving creation, Adam (Aaron Eckhart), as both sides race to discover the powerful secret to his immortality.

"This is the story of how Frankenstein's monster begins to earn his humanity," screenwriter and director Stuart Beattie says. "We call him Adam in our film and we take him on a modern adventure where he gets caught up in a hidden war between two supernatural races of good and evil. Both sides want him for their own reasons, and he has to struggle to find his own purpose and meaning. He has to figure out who he is, what he is and why he is. He makes hard choices to become the person that he knows he should be ... but perhaps doesn't want to be."

The producers are Tom Rosenberg (*Underworld*), Gary Lucchesi (*Primal Fear*), Richard Wright (*The Lincoln Lawyer*, *Underworld*), Andrew Mason (*The Matrix*, *Tomorrow*, *When the War Began*), and Sidney Kimmel (*The Place Beyond The Pines*, *Lars and the Real Girl*). Executive producers are Troy Lum, Eric Reid, David Kern, James McQuaide, Bruce Toll, Jim Tauber, Matt Berenson, and Kevin Greivoux. The director of photography is Ross Emery, Michelle McGahey is the production designer, Marcus D'arcy is the editor, Cappi Ireland is the costume designer, with music by Johnny Klimek and Reinhold Heil, casting by Nikki Barrett, and US casting by Deborah Aquila, CSA and Tricia Wood, CSA.



FRANKENSTEIN RE-CREATED

I, Frankenstein's fresh take on the world's most infamous man-made monster began when Lakeshore Entertainment's Tom Rosenberg optioned the rights to the graphic novel of the same name. Conceived in the fertile imagination of *Underworld* creator Kevin Grevioux – an imagination where classic monsters and mythological creatures take on a fierce, contemporary edge – Rosenberg saw the potential to revisit anew one of the most richly resonant characters of all time.

Says Grevioux of his inspiration: "I've been a fan of the universal monsters since I was a kid, and I've always been very interested in pulling them into the modern world. After I co-created *Underworld*, I thought I might take a crack at Frankenstein, but with a story that deals with the monster instead of Dr. Frankenstein and really gets into who and what the monster is. Lakeshore did such an incredible job producing *Underworld*, they were the natural people to go to after I finished the script. They really know their way around the genre and they instantly gravitated to this story."

Rosenberg approached Hopscotch Features, the noted Australian production company with whom Lakeshore had collaborated on *The Cave*, and they too were excited to run with the concept. "We were immediately enthusiastic about the opportunity to reimagine Mary Shelley's infamous character in participation with Lakeshore," says Hopscotch's Andrew Mason. "The idea of Frankenstein's monster, and the rarely seen but captivatingly human side of the character, is hauntingly seductive. The monster is one of the most compelling figures in all of literature and I became increasingly certain that this intensely eventful story was not only inherently cinematic, but also relevant to our times."

In search of someone who could fully capitalize on those cinematic qualities in a story for our times, the producers hit upon screenwriter and director Stuart Beattie, with whom Mason had made the innovative *Tomorrow, When The War Began*. Beattie is already known for meshing classic characters with modern action in films ranging from *The Pirates of the Caribbean* to *G.I Joe*, but this was a chance to completely re-envision a creature that has been a staple of movie history since 1910.

Like the producers, Beattie couldn't resist the concept. He was instantly drawn in by Grevioux's vision of Frankenstein's monster still at large and trying to find his humanity two centuries after he was brought to life. But then he took that appealing concept in his own inventive direction.

Using that idea as a foundation, Beattie forged an entirely original Gothic universe, one where humans are shadowed by fierce demons below and peace-seeking gargoyles above in a battle as eternal as the war between Light and Dark. Then, he put Frankenstein's creation, who calls himself Adam – and the electrifying secrets of his immortal life – at the heart of their quest for supremacy. The result is an up-to-date take on Frankenstein and a story filled with grit, action, humor, romance and the timeless temptations of endless life and power.

Beattie explains, "I went away and I came up with a whole world, story and characters. I was searching for creatures that hadn't really been seen before in films. We've seen vampires, we've seen werewolves, we've seen zombies, so I was looking for something different. Gargoyles and demons seemed to be two cool new things that most people have heard about but maybe don't know that much about. This was the perfect fertile ground for me to create a whole new mythology."

The producers were exhilarated by his epic approach. "We felt our best hope of doing justice to this immensely complicated character was to depict him in the midst of a most complex fight: between the universal forces of good and evil," says Mason. "Stuart uncovered the gripping – and unpredictably human – nature of this character in the greatest battle of his life."

Adds Rosenberg: "Stuart's script was amazing. There was something so fantastical and other-worldly about it, we were all excited to bring it to life."

Gary Lucchesi, president of Lakeshore Entertainment, was equally impressed. "We knew the idea of bringing Frankenstein into contemporary time was the right idea, as was bringing in Stuart Beattie to write and direct. Stuart had such a great take on the story," he says.

The story's creator was also pleased to see where Beattie took the concept. "Stuart has a great sense of the fantastic," says Kevin Grevioux. "He fashioned a very interesting tale, using all his skills, and helped us to create something really cool. He's also a great guy to work with."

As he wrote, Beattie became increasingly fascinated with Frankenstein's creature as someone who for two desolate centuries has grappled with the line between monster and man,

always forced to remain on the outskirts of society. Along with Grevioux's graphic novel, he was inspired by Mary Shelley's ground-breaking 1818 novel that introduced the character, but he went further, imagining who that creature would have become in a modern world.

"I think he's a wonderful character," Beattie says, "because he's so alone in the world and who doesn't know what it feels like to be alone? He literally is the only one of his kind and his quest is a search for companionship, it's a search for love, it's a search for purpose and for things I think that audiences all around the world can identify with."

Beattie was also inspired by the tragedy of Frankenstein's origin story in which he was denied a companion who might have made his existence less confounding. That led him to bring Adam into the orbit of a female scientist who is the first human being to ever empathize with him, even as she grapples with the shock that he is real.

"Adam has always wanted someone who he can share his existence with," Beattie says. "From day one he was treated like dirt by his own father, who basically abandoned him at birth. He was run out of town, just because of how he was made, through no fault of his own. When he did go back to his father and ask for the one thing that he needed, someone just like him, his father first agreed to make another, and then at the last second reneged on that promise and denied him that. And since then, I think for 200 years the only thing he has wanted is love."

Producer Richard Wright, who also produced *Underworld: Awakening* and *Underworld: Rise of the Lycans*, felt the character, as Beattie re-imagined him, resonated in our world. "When I first read the script, I said, 'Stuart has cracked it! He's really done it,'" recalls Wright. "All the things that we were after – to humanize the Frankenstein character, to craft a thrilling story, to come up with worthy opponents, and to forge a new world of compelling creatures – he absolutely nailed each one."



FRANKENSTEIN'S ADAM

Like his namesake, Adam, Frankenstein was the very first of his kind – but to this day, he remains alone, with no companionship, no communion with anyone else who shares his not-quite-human experiences of the world.

Beattie knew that his version of Frankenstein's creature would require an actor as skilled with complex emotions as with physical action and suspense. The filmmakers found that unique combination in Aaron Eckhart, known for a wide range of dramatic and action roles that share in common one thing: a palpable intensity. His many notable roles have ranged from 'Harvey Dent' aka 'Two-Face' in *The Dark Knight* and a soldier fighting aliens in *Battle Los Angeles* to a grieving father in *Rabbit Hole* and a silver-tongued tobacco spokesman in *Thank You for Smoking*.

Eckhart also had the strong physical presence to carry off a creature whose appearance had to be both haunting and intriguing. Says Wright: "Aaron coming on board crystallized what this character should be for us. Aaron has a fantastic face. If you're going to get an actor and put scars on his face and make him up grotesquely you still want him to be good-looking and somebody that the audience can identify with, both men and women alike. Aaron brought those qualities."

As soon as he took on the role, Eckhart began exploring Adam's inner world – and his everlasting yearning to know what it would be like to have a human soul. He saw the character as someone hunting for an identity and a reason for his confounding existence. "He's a man in search of himself. I think a lot of people can relate to that," says Eckhart.

Eckhart took a lot of his inspiration from Mary Shelley's original depiction of Frankenstein's creature. Born from a highly unorthodox scientific experiment, Shelley's creature is soon reviled and hunted, while longing for kindness and company. In Eckhart's depiction, even 200 years later he has not yet found any peace.

"Historically the monster of Frankenstein has been considered to be a vicious, feral character," notes Eckhart. "However in this film and in Mary Shelley's *Frankenstein*, yes, he's outwardly scarred but he's also inwardly scarred, and that was important. But you also see that he was not wanted by his father, that he has had to fend for himself alone in a dangerous world. You see that he has always been looking for some kind of love."

With the constant danger Adam is in, Eckhart had to enter into intensive training for the role for several months. "Among other things, I learned the art of Kali stick fighting," he explains. "It's a technique of fighting that my character uses that's very complex and intricate."

Beattie was impressed with Eckhart's ability to embody every aspect of Adam, including his physical prowess. "There's great joy in having a performer who can actually

perform the stunts as you photograph them,” he muses. “To me, that is part of the fun of this movie: you’re going to see Aaron Eckhart do his stunts and fights and, my goodness, he does them well; he’s amazing.”

Grevioux also felt that Eckhart fulfilled on his original vision of a modern Frankenstein’s creature. “Aaron’s ability to carry this character was nothing short of incredible. Here’s this very good-looking guy and he’s transformed himself into a monster with more gravitas of any of the previous Frankensteins that I’ve ever seen,” he summarizes.



DEMONS, GARGOYLES AND A HUMAN SCIENTIST

Adam’s unusual nature has brought him to the attention of two ancient races long in conflict with one another: the benevolent gargoyles and the hell-spawned demons who live at the margins of the seen world. Ever since Victor Frankenstein re-animated the dead 200 years ago, his creature has been an obsession of Prince Naberius, the demon leader who has been trying for centuries to find a way to forge soul-less human forms that can be easily possessed. If life can be made from human corpses – as Dr. Frankenstein insisted it could -- it would be the answer to Naberius’ quest for domination of earth.

Taking on the role is Bill Nighy, whose broad range has recently taken him from *The Best Exotic Marigold Hotel* to *Harry Potter and the Deathly Hallows* to *Pirates of the Caribbean: Dead Man’s Chest*, as well as playing the Vampire Elder Viktor in the *Underworld* series.

Nighy was drawn initially by the scope of the story. “It was a really good, tight script, with elements of an epic war and romance,” he says.

He was also thrilled to sink his teeth into such a lavishly evil character. Says Nighy of Naberius: “I’m on very, very good terms with Satan, and I’m also highborn in as much as I am a Prince and the leader of a legion of 666 other demons. I have for thousands of years been wandering the world trying to find a way of inhabiting human forms in order to conquer the gargoyles who are our bitter enemies.”

The filmmakers were gratified that Nighy joined the cast. “We had worked with Bill a number of times on the *Underworld* movies – and we’ve always been huge fans of his,” says Lucchesi.

Adds Beattie: “Bill is an absolute gift. He was just perfect for Naberius and fortunately he really liked the script. We talked a lot about how we could make Naberius come alive and feel real and that’s what he did.”

In the disguise of biotechnology mogul Dr. Wessex, Naberius hires the very human Terra Wade, a talented electrophysiologist, to conduct cutting edge research into the effects of electrical stimulation on the dead. Though she is also a beautiful young woman, Terra is in many ways a modern rendition of Dr. Frankenstein – brilliant but dabbling in the most dangerous areas of science – which made her intriguing to cast.

“For Terra, I needed to find someone who you believe is both intelligent and strong,” Beattie explains. “When Yvonne Strahovski came into the room, she had both those qualities. She is one of the most passionate actors I have encountered, and teamed with Aaron, the dynamic was incredible.”

Strahovski – a rising Australian-born star recently seen as ‘Hannah McKay’ in Showtime’s *Dexter* series – says that she read the script and was instantly drawn to playing Terra. “Stuart Beattie is such a talented writer,” she says, “I didn’t want to put the script down.”

Once he cast her, Beattie watched Strahovski immerse herself in the role. “She is the main human character in the whole film – and she carries the fate of humanity on her shoulders,” he observes. “Yvonne was just terrific at portraying that.”

Strahovski found herself caught up in some unusual research in preparation for the role. “I did a lot of Google-ing about electrophysiology and cardiology and what it all means. I also met with a cardiologist who explained to me the correlation between electrophysiology and electricity in the cells and how they function,” she explains. “That’s something that I felt I needed to have a good grasp on to understand Terra.”

But the real challenge came in portraying Terra’s increasingly close link to Adam, a creature she at first dismisses as mere fiction, then begins to see his potential to be something more than the lonely demon assassin he has allowed himself to become. “In many respects, Yvonne has one of the most difficult roles in the movie,” says Andrew Mason. “She could have

done something very predictable with the part of Terra, but instead, she found an illuminating complexity.”

Adam also introduces Terra, much to her disbelief, to the existence of gargoyles, an army of good trying to halt chaos from reigning on earth. To play the gargoyle’s long-reigning leader – Queen Leonore, who rescues Adam from destruction early in his life – the filmmakers chose Miranda Otto, the Australian actress whose films include *War of the Worlds*, *The Lord of the Rings: The Return of the King* and *What Lies Beneath*.

Beattie says it was Otto’s emotional authenticity that made her a match with such an ethereal being. “Every line that Miranda delivers you absolutely believe, and she’s got some of the most fantastical lines in the film to speak,” he muses. “When Miranda and Aaron go at each other, you’re seeing two great actors at the top of their game and it’s so much fun to watch.”

Otto was thrilled to take on a rare female action heroine. “I was intrigued by Leonore as leader and Queen of the Gargoyle Order,” the actress says. “I was fascinated by the moral dilemma that Frankenstein’s monster presents her. The gargoyles are meant to protect the human race and be a source of good in the world but Adam is neither Human nor Demon. How much compassion can she show him and still fight for the greater good? Leonore and Adam are not always on the same side.”

Queen Lenore’s right-hand man, Gideon, is played by another rapidly ascending Australian actor, Jai Courtney who was recently seen as Bruce Willis’ son in *A Good Day to Die Hard*. Courtney describes Gideon as “an incredibly loyal guy, who believes in Queen Lenore’s cause and protecting the human race.”

Another key gargoyle is Keziah, who recognizes Adam’s humanity. Beattie chose Australian actress Caitlin Stasey, with whom he had previously worked on *Tomorrow, When the War Began*. Though Keziah is a low-ranging gargoyle, it gave Stasey the opportunity to portray a headstrong character. “Keziah is fueled by a desire to rid the world of demons,” Stasey explains. “She’s very courageous and brave and morally upstanding, but she’s also tough and intimidating.”

Sums up Beattie: “We’ve got a wonderful cast, all up and down the ranks. There are a lot of great characters, with their own motivations, agendas and journeys, and they all get caught up on this ride together with Adam. It is an action film, certainly. But its story is driven solely by the choices each character makes.”



THE WORLD OF I, FRANKENSTEIN

The story of *I, Frankenstein* is set in an unnamed gothic metropolis that both resembles our contemporary world and takes it to a more fantastical extreme. Bringing it to life took Beattie into fresh visual territory – and he took with him a team including director of photography Ross Emery (*The Wolverine*, *Underworld: Rise of The Lycans*), production designer Michelle McGahey (*Tomorrow, When the War Began*) and costume designer Cappi Ireland (*The Tender Hook*).

Early on the decision was made to shoot in Melbourne, Australia. Melbourne might not come to mind as the world's most Gothic city, but it features such versatile geography that it was able to serve as a wide-open canvas for Beattie's vision of all nighttime shoots and intricate set-pieces.

Born in Melbourne, Beattie knew the city could be transformed both into Adam's past and current-day worlds. "Everything you need is there. There are great visual effects houses, great locations and great sound stages. We were basically able to create an absolutely believable European style city," he muses.

While the film begins in the lamp-lit 18th century, the creature known as Adam soon emerges into a modern city – though one split between soaring, ancient cathedrals and the cold, underground laboratories where scientific breakthroughs are underway.

To capture these diverse images, cinematographer Emery chose the RED Epic® HD camera system for its extreme versatility. "You can take more risks and you can capture your imagination better," Emery says of the digital cameras. "I was really pleased with the way the system worked on this film and with being able to use the cameras in such a way that the actors had more freedom to react to what was happening in the story and to each other."

Emery utilized contrasting color palettes to evoke the way Adam is caught between the demon, gargoyle and human worlds, feeling he belongs to none of them. "We use a lot colors that are in-between primary pure colors," he notes. "This gives the world its own look – and reminds the audiences that there is a high level of fantasy going on."

Amidst the fantasy, Emery also honed an intense atmosphere of action, one reflecting Adam's constant struggle to survive as a hunted being. He especially enjoyed collaborating with Beattie on Adam's battle sequences, as mortally wounded demons burst into the flames of hell-fire.

"Adam has become quite proficient at finding the demon hordes and 'descending' them, as they would say," says the cinematographer. "We tailored these action scenes to really highlight the way that Adam fights. He's a very physical creature, with his own primal, brutal manner."

Beattie, in turn, was exhilarated by working with Emery. "He is an absolute legend," says the screenwriter/director. "Lakeshore originally asked me to meet with him – and it turned out we had very similar ideas about what to do and how to do it. It was amazing working with him."

For production designer McGahey, who previously worked with Beattie on *Tomorrow*, *When the War Began*, *I, Frankenstein* brought a rare opportunity to design a fantasy city from the ground up. "We reflected on European and Eastern Bloc cities," she explains. "I saw the city as over-scaled, clean but messy in the corners, as well as empty and cold. Within the city, the cathedral is a place that is ascending and the Wessex Institute is a place that is descending, so the colors reflect that. The cathedral is warm, and Wessex is very, very cold."

These contrasts were also at work in the costume designs of Cappi Ireland, who has twice won the Australian Film Institute's Award for Best Costumes. She especially enjoyed designing the gargoyle garments. "Gargoyles are kind of an ethereal, monastic warrior group, so they had to look powerful and strong yet also vulnerable and soft," the designer explains. "And then of course there is Queen Leonore, who we wanted to be an ethereal shining beauty, which Miranda really is."

Ireland purposely avoided standard gladiator garb. "We looked more at images of warrior monks, and tried to stay away from the typical leather vibe," Ireland continues. "We wanted to do something that hadn't been done before. We also aged all of the gargoyle costumes so they looked like they'd been worn for centuries, and showed the battles they've been through."

For Naberius, she aimed for elegant evil. Ireland notes, “Sometimes you can create something sinister by making a character look really good. Bill Nighy wears beautiful, sleek, tailor-made Italian suits – so when he shows his evilness, it’s even more chilling.”

The *piece de resistance* for Ireland was Adam himself, especially as he appears after 200 years of roaming the earth. She set out to create the look of an outsider who has learned to blend in. “As time’s gone by, Adam’s scars have healed and he looks only a bit unusual walking down the street of modern society,” she observes. “We wanted a look that suggests that Adam is able to slip in and out of the human world, even if he doesn’t feel he’s a part of it.”

The intricate prosthetic work of makeup effects supervisors Nick Nicolaou and Paul Katte – co-founders of Sydney-based Make-up Effects Group, known for their work on *The Hobbit* – was equally key to creating the characters, especially the demons. Beattie was clear from the beginning that he didn’t want the demons to be caricatures, but rather to be dark, twisted riffs on human form.

Nicolaou and Katte scoured the internet for human inspiration. “We looked for images of people with wrinkles and solid jaws. They were the basis for our sculptures. We’d sculpt a human face and then we’d distort it to make it look as demonic as possible,” Nicolaou explains.

They crafted a different look for each demon, delineating their rank by their horns. “There’s the minion rank, who have pale faces, a lot of veins and breakdown in their skin. And then you get the typical demons, which have the smallest set of horns, followed by the mid-demons, such as Zuriel and Helek, who have slightly stronger horn structure, to suggest more dominance,” Nicolaou says. “And then we move to Prince Naberius who has the most elaborate horn design of all.”

Nicolaou and Katte say Adam’s makeup was one of the most demanding creative challenges of their careers – in large part because Beattie wanted to straddle a fine line between the grotesque, stitched-up appearance of a classic Frankenstein monster and a more subtly uncanny visage, befitting Adam’s long life and evolving humanity.

“For the current-day Adam, we used what we call prosthetic transfers, which are basically a three-dimensional transfer using an acetate-type film that we apply like a Band-Aid,” Katte explicates. “For the 1700’s Adam, we instead used a silicone makeup, with a more elaborate stitch design and a more contorted look.”

The duo especially enjoyed collaborating with the cast and crew. “It’s really enjoyable for us to do good work, but it’s even more enjoyable to work with people who are appreciative of what you do,” says Katte. “That made a huge difference for doing our best work.”



VFX AND STUNTS

To give the shape-shifting gargoyles and demons of *I, Frankenstein* their own realistic life on screen, Stuart Beattie brought on board visual effects supervisor James McQuaide, known for his visceral work on the *Underworld* series of films. Collaborating with several Australian effects house, McQuaide oversaw close to 1,000 visual effects shots for the production.

“My objective on *I, Frankenstein* was to take the great script that Stuart put together and find ways with visual effects to support and enhance the story,” says McQuaide.

That process began with a lot of talk about gargoyles – which we usually think of as leering, medieval stone sculptures meant to scare off evil spirits, but in Beattie’s vision are a fully animate race and powerful forces for good. Beattie wanted to pluck them from the pinnacles of grand cathedrals, and transform them into eight-foot tall flying creatures with thirty-foot wingspans.

“What I loved about the idea of gargoyles is that they are just so cinematic,” says Beattie. “They fly, they have massive wings, they have ferocious claws and teeth, they rip things apart. They’re really cool. They’re guardians of good, the sentinels on every rooftop, keeping an eye out for evil.”

Beattie knew early on that these High Gothic creatures could only come to fruition inside a computer. “I’m a fan of practical effects and prosthetics, but the gargoyle is a creature that would not have been possible to make appear real unless we did it in full CG,” he explains.

Much research went into the architectural history and traditional look of gargoyles, but Beattie and his effects team also had other considerations – including the physics of making such huge bodies fly. “Remember we’re dealing with a massive creature that is made of stone and quite heavy, but it needs to not only fly itself but also be able to carry humans around. It

had to be believable that they could glide like a bird yet have the heft of a mighty, demon-killing warrior,” says the director.

The rapid transition of the gargoyles into their human forms was another fun challenge for McQuaide and his team. “I’ve done lots of transformation work on other films,” McQuaide says, “and we’ve always taken sort of the *American Werewolf in London* approach where audiences see the geometry and the volume of the creatures changing. But in this picture we wanted to do something different.”

McQuaide continues, “These creatures transform by wrapping their wings around themselves, and from those wings, they emerge into human form, sort of like a butterfly coming out of the chrysalis. The wings give way to a human’s robes. But it was a heck of a challenge to give the wings the right texture, particularly because they had to feel like stone and then become the texture of a robe and vice versa. I can’t think of a picture where I’ve seen that before.”

Working in synchronicity with the effects is the film’s stunt work, which was supervised by Chris Anderson, whose feature film credits go back to the original *Mad Max*. Anderson, who previously worked with Beattie on *Tomorrow, When The War Began*, was especially enthusiastic about the fact that Aaron Eckhart was in top-notch shape to perform his own stunts. “We had an amazing stunt performer in Aaron,” Anderson says. “He trained for four months getting ready for the role. There were many battles to choreograph and we set out to bring something new to each one.”

For Beattie, every element of this highly technical shoot was equally essential, whether it was creatively choreographed fight sequences, imaginative design work or clever digital effects. But in the end, he says the most important thing was the strong human story driving everything.

He summarizes: “Getting the action to look real, and photographing it in a way that you can tell that it is our actors and not stunt people in every scene was challenging. And there are so many visual effects transformations, too. We aimed to make every part of the film feel different and fresh and new – but at the heart of it, the film is always driven by Adam’s story and his journey from a monster to a man.”

ABOUT THE CAST

With numerous credits to his name, **AARON ECKHART (Adam)** is positioned among the industry's finest. He has earned considerable acclaim for his roles, including the love interest of Julia Roberts in *Erin Brockovich* for director Stephen Soderbergh. However, it was his portrayal of a love-scorned and vengeful man in Neil LaBute's controversial film, *In the Company of Men*, which first drew him critical attention. Notably, this incendiary film became one of the highest grossing independent films of the year.

Eckhart earned both a Golden Globe® and an Independent Spirit Award® nomination for his starring role in Jason Reitman's directorial debut, *Thank You for Smoking*, for Fox Searchlight. He was most recently seen alongside Gerard Butler in *Olympus has Fallen*, starring in Radius-TWC's *Erased* and costarring opposite Johnny Depp in *The Rum Diary*.

Originally from Northern California, Eckhart studied theatre and film at Brigham Young University where he met and appeared in many of Neil LaBute's plays. In addition to *In the Company of Men*, he has starred in three other LaBute films including *Possession* with Gwyneth Paltrow; *Nurse Betty*, opposite Renee Zellweger and *Your Friends and Neighbors* with Ben Stiller and Katherine Keener.

Other film credits include Sean Penn's *The Pledge* opposite Jack Nicholson, the sci-fi action film *Battle: Los Angeles*, *Rabbit Hole* opposite Nicole Kidman, director Christopher Nolan's *The Dark Knight*, the romantic dramedy *Love Happens* opposite Jennifer Aniston, Oliver Stone's *Any Given Sunday*, and the indie film *Meet Bill and Molly* opposite Elisabeth Shue. He also starred in the Alan Ball drama *Towelhead* and starred opposite Catherine Zeta-Jones in *No Reservations*. In addition he has appeared in John Woo's adaptation of Phillip K. Dick's short story, *Paycheck*, opposite Ben Affleck and Uma Thurman; Ron Howard's *The Missing*, opposite Tommy Lee Jones and Cate Blanchett; *The Core*, opposite Hilary Swank; Brian De Palma's *The Black Dahlia* and *Conversations with Other Women*, opposite Helena Bonham Carter. His theater credits include Michael Cristofer's *Amazing Grace*, opposite Marsha Mason.

He will next be seen starring in *Incarnate*, produced by Jason Blum.

Eckhart resides in Los Angeles.

BILL NIGHY (Naberius) is an award-winning actor of the stage and screen. Nighy received a BAFTA Award, a London Film Critics Circle Award, and an Evening Standard British Film Award for his performance as an aging rock star in Richard Curtis's 2003 ensemble comedy hit *Love Actually*. He also won a Los Angeles Film Critics Award for his collective work in that film, as well as *AKA*, *I Capture the Castle* and *Lawless Heart*.

His long list of film credits also includes *Wild Target*, with Rupert Grint and Emily Blunt; *Pirate Radio*, which reunited him with Richard Curtis; Bryan Singer's *Valkyrie*, with Tom Cruise; Richard Eyre's *Notes on a Scandal*, for which he earned a London Film Critics Circle Award nomination; *Underworld* and *Underworld: Evolution*; Fernando Meirelles'

The Constant Gardener, garnering a British Independent Film Award (BIFA) nomination; *Lawless Heart*, which brought him a BIFA nomination; and *Still Crazy*, for which he won an Evening Standard British Film Award. He is also unrecognizable as the tentacled pirate captain Davy Jones in *Pirates of the Caribbean: Dead Man's Chest* and *Pirates of the Caribbean: At World's End*, and lent his voice to several animated features, including *Flushed Away*. Further roles include the role of Minister Rufus Scrimgeour in *Harry Potter and the Deathly Hallows-Part 1* and the role of Slartibartfast in *The Hitch Hiker's Guide to the Galaxy*.

Born in England, Nighy began his career on the British stage and has since earned acclaim for his work in numerous plays, including David Hare's *The Vertical Hour*, *Pravda*, *Skylight* and *A Map of the World*. He has also performed in plays by other leading dramatists, including Tom Stoppard, Harold Pinter, Brian Friel, Anton Chekhov and Peter Gill. He received an Olivier Award nomination for Best Actor for his performance in Joe Penhall's *Blue/Orange*. On Broadway, he starred in the 2006 premiere of David Hare's *The Vertical Hour*, directed by Sam Mendes.

Also well known for his work on the small screen, Nighy recently earned a Golden Globe® Award nomination for Best Actor for his performance in the BBC television movie *Page Eight*, directed by David Hare and produced by *Harry Potter* producer David Heyman. Nighy has worked several times with director David Yates, including the acclaimed BBC project *State of Play*, for which he won a BAFTA TV Award for Best Actor. Yates also directed him in the BBC telefilm *The Young Visitors*, and HBO's *The Girl in the Café*, which brought him a Golden Globe® Award nomination for Best Actor in a Television Movie or Miniseries. He later won a Golden Globe® in the same category for his performance in the 2005 telefilm *Gideon's Daughter*. His television work also includes dozens of series guest roles and long form projects, including the one for which he first gained attention, 1991's *The Men's Room*.

In March 2012 Nighy starred to much critical acclaim in *The Best Exotic Marigold Hotel* which smashed the UK box office. Boasting a stellar British cast including Judi Dench, Maggie Smith, Tom Wilkinson, Celia Imrie and Slumdog Millionaire actor Dev Patel, the film was released in the UK in Fall 2011 and in the USA in May 2012 and made a staggering \$46.4 million at the US box office alone. Later in 2012, Nighy was seen in *Wrath of the Titans* and *Total Recall* alongside Colin Farrell. Earlier this year Bill starred in *Jack the Giant Slayer* (1st March US and 22nd March UK); another box office hit making \$65.2M at the US Box Office. Most recently Bill teamed up with Richard Curtis again for his much anticipated time travelling romantic comedy *About Time*, also starring Domhnall Gleeson and Rachel McAdams. *About Time* was released in the UK on September 6th and in the US on November 8th, 2013.

Nighy is soon to reunite with David Hare for the second and third installments of *The Worricker Trilogy* featuring Nighy as Johnny Worricker, an MI5 agent. The cast includes Helena Bonham Carter, Christopher Walken and Ralph Fiennes among others. Currently he is filming *Pride* with Imelda Staunton and Dominic West; the true story about the gay and

lesbian activists who want to raise money to support the families of the striking miners in 1984.

YVONNE STRAHOVSKI (Terra) most recently earned critical praise playing 'Hannah McKay' on Showtime's award-winning serial killer drama, *Dexter*. Strahovski's electric performance and captivating storyline helped catapult the series to finish out their last two seasons on a high-note.

In December 2012, Strahovski made her Broadway debut in the Lincoln Center production of *Golden Boy*. The show was nominated for a 2013 Tony Award®. The Daily News praised her performance, saying "Strahovski makes it impossible to take your eyes off her. In an impressive Broadway debut, she's sexy, vulnerable and completely convincing ..."

That same year, she was honored in Los Angeles with the 'Breakthrough Award' by Australians in Film.

From 2007 to 2012 Strahovski co-starred on NBC action-comedy, *Chuck*, from executive producers Josh Schwartz and McG.

Her past film credits include *The Guilt Trip* (Paramount) opposite Barbara Streisand and Seth Rogen; Toronto Film Festival darling, *Killer Elite* (Open Road); *I Love You Too*; and *Love and Mortar*.

In 2010 Strahovski was the voice and face of 'Miranda' in the best-selling action/fantasy video game *Mass Effect 2*, published by Electronic Arts. She also voiced the female lead in *Lego: The Adventures of Clutch Powers*.

Born and raised in Sydney, Australia, Strahovski studied theater at the renowned Theatre Nepean, the prestigious actor training institution within the School of the Contemporary Arts at the University of Western Sydney. After graduating in 2003, Strahovski began a successful run on Australian television with roles on Channel 7's *Headland*, in the made-for-television film *Blackjack-Dead Memory* and on the Channel 9 series *Sea Patrol*.

Prior to her move to Los Angeles in early 2007, she co-founded a theatre company in Sydney called Sauna Productions where she acted in and co-produced Kieslowski's *Neck and Finn City*.

An animal lover, Strahovski dedicates her time on behalf of animal rescue. In 2011 she starred in PETA's Adopt, Don't Buy ad campaign with her two rescue dogs, Chazzie and Wilbur.

Strahovski currently resides in Los Angeles and is an avid surfer.

MIRANDA OTTO (Leonore) stars as 'Maddy Deane' opposite Greg Kinnear in Fox Television's drama series, *Rake*, premiering January 23, 2014. The actress recently wrapped production on the period piece *The Homesman*, for writer/director/actor Tommy

Lee Jones. She played Pulitzer Prize-winning poet, Elizabeth Bishop, in Brazilian director Bruno Barretto's tragic love story, *Reaching for the Moon*, which opened in the U.S. this past November.

Otto made her first major film appearance in 1986, starring in the title role in Clytie Jessop's *Emma's War*. After a decade of critically acclaimed roles in Australian films, including Gillian Armstrong's *The Last Days of Chez Nous*, *Doing Time with Patsy Cline*, *Love Serenade* and *The Well*, (the latter two having played in competition at the Cannes Film Festival), Otto caught Hollywood's attention. In early roles, she played opposite George Clooney and Sean Penn in *The Thin Red Line* and opposite Harrison Ford and Michelle Pfeiffer in *What Lies Beneath*.

In 1999, she was cast as 'Éowyn' in Peter Jackson's international blockbuster, *The Lord of the Rings* film trilogy, winning a Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture for *The Lord of the Rings: The Return of the King*. She co-starred with Tom Cruise in Steven Spielberg's *The War of the Worlds*, and was in director John Moore's *Flight of the Phoenix*.

Otto's first forays into American television were the roles of 'Juliet Draper' on *Cashmere Mafia*, and her starring role in the cable miniseries *The Starter Wife*, opposite Debra Messing and Judy Davis. In 2005, she won Australia's prestigious TV Week Silver Logie Award for Most Outstanding Actress in a Drama Series, for her performance as 'Lindy Chamberlain' in the television miniseries *Through My Eyes*.

She has worked extensively in theater, including a memorable role in the Sydney Theater Company's *Boy Gets Girl*. Her performance as 'Nora' in the Sydney Theater Company's *A Doll's House* won her the 2003 Mo Award for a Female Actor in Play of the Year.

Originally from Brisbane, Queensland, Australia, she is the daughter of Australian actor Barry Otto and former actress Lindsay Otto. Deferring an original plan to study medicine, she began a career in acting and never looked back. She graduated from Australia's National Institute of Dramatic Art, whose alumni include Judy Davis and Mel Gibson.

Otto currently resides in Los Angeles with her husband, actor Peter O'Brien, and their daughter.

JAI COURTNEY (Gideon) has quickly become one of Hollywood's highly sought after actors. After a sizzling start to 2013 starring opposite Tom Cruise in *Jack Reacher* and Bruce Willis in *A Good Day to Die Hard*, Courtney shows no signs of slowing down.

Most recently Courtney completed filming *Divergent*, opposite Shailene Woodley and Kate Winslet. Opening in March 2014, the eagerly anticipated movie, directed by Neil Burger, is an adaptation of the hit sci-fi novel of the same name.

Prior to that, Courtney shot *Felony* on location in Australia. Co-starring with Joel Edgerton and Tom Wilkinson, Courtney plays a young police detective who suspects Edgerton's

character is lying about a crime he's committed and gradually builds a criminal case against him. The World Premiere of the film took place on September 10, 2013 at the Toronto Film Festival.

Courtney was born and raised in the northwest region of Sydney where he developed an early interest in acting. He participated in a state sponsored drama program for young people, which led him to audition for the National Institute of Dramatic Art after high school. In 2004 he joined the Western Australian Academy of Performing Arts (WAAPA) a well-respected institution in Perth that counts Hugh Jackman and the late Heath Ledger among its alumni and from where he graduated in 2008.

Following graduation, Courtney quickly landed guest star roles on two hit Australian shows, *Packed to the Rafters* and *All Saints* and later that year he won a Theatre Critics Award for Best Newcomer for his performance in *The Turning* at the Perth Theatre Company.

In 2009 Courtney landed the sought after role of Varro in the international Starz hit television series *Spartacus: Blood and Sand*. The character of Varro became the closest confidante to Spartacus until his death in the tenth episode. Fans of the show created an uproar over Varro's death and to this day continue to lament about it on the many Spartacus fan sites and blogs.

Next Courtney was cast in the Paramount film *Jack Reacher* alongside Tom Cruise and Werner Herzog. The film, which is a thriller, directed by Chris McQuarrie, is the story of the investigation of the murder of five people whose deaths seem random, but upon further investigation are not as they appear.

After *Jack Reacher*, Courtney shot *A Good Day to Die Hard* on location in Europe. The fifth installment of the Die Hard franchise opened in February 2013. The film made over \$300 million worldwide.

In addition to these roles, Courtney has been working tirelessly to raise awareness and the funds needed to produce the feature-length documentary *Be Here Now* about his friend the late Andy Whitfield, who passed away 18 months after being diagnosed with non-Hodgkin lymphoma. It was Andy's desire to have this documentary produced in order to help and inspire others dealing with cancer or any of life's challenges. The documentary is helmed by Academy Award® nominated documentarian Lilibet Foster.

SOCRATIS OTTO (Zuriel) is one of the few actors today who has created a substantial career across film, television and theatre. His work spans across diverse roles in comedy and drama, including characters from many different centuries across time and space. Since graduating with a degree in Performing Arts (Acting) from Australia's National Institute of Dramatic Art in 2000, Otto has landed several significant part in award-winning projects.

His film credits include The Wachowski Brothers' *Matrix Reloaded*, Tony McNamara's *The Rage in Lake Placid*, Geoffrey Wright's *Macbeth*, Mark Forstmann's *Monkey Puzzle*,

Dean O'Flaherty's *Beautiful*, *X-Men Origins: Wolverine*, the independent feature *Anyone You Want* and Summit Entertainment's *Gone with Amanda Seyfried*.

Furthermore, Otto has appeared in some of Australia's most popular television series including: *Home and Away*, *All Saints*, *Young Lions* and *City Homicide*. His other television credits include but are not limited to: the UKTV telemovie *False Witness*, Steven Spielberg's mini-series *The Pacific*, *Darwin's Brave New World*, the BBC/ABC historical dramatization *The Last Confession of Alexander Peace*, *Dance Academy* and most recently, an Australian mini-series, *Paper Giants: Magazine Wars* with Rachel Griffiths.

On stage, he has starred in *The Wonderful World of Dissocia*, *Saturn's Return*, *Morph*, *Don Juan*, *Salt*, *Fireface* and the critically acclaimed *Stockholm* for the Sydney Theatre Company. He also starred in *Woyzeck* for Malthouse Theatre, *Macbeth*, *Peribanez*, *A Midsummer Night's Dream* for Company B, *Are You There?* For Ensemble Theater, *Rabbit* for Griffin Theatre Company, *House Among the Stars* for the State Theatre Company of South Australia as well as Jim Sharman's festival success, *Three Furies*.

Socratis Otto just wrapped a pair of indies: *My Mistress* opposite Emmanuel Béart and *Carlotta* with Jessica Marais.

ADEN YOUNG's (Victor Frankenstein) film credits include: Gary McKendry's *Killer Elite* (2011), Julie Bertuccelli's *The Tree* (2010), Jeremy Sims' *Beneath Hill 60*, *Mao's Last Dancer*, Bruce Beresford's *Paradise Road* and George Miller's *Over The Hill*.

It was Bruce Beresford's *Black Robe* in 1991, which commenced Young's career on film. Since his start however Young has maintained his stage career which most recently saw him in the role of Eljert Lovborg in director Robyn Nevin's *Hedda Gabler*, a production which following its successful Australian season, toured New York.

His first arts award came in the form of a Film Critics Circle of Australia Award for Best Actor for *Metal Skin*. He also received AFI nominations for his *Metal Skin* performance as well as *River Street*.

His television credits include *After the Deluge*, *Two Twisted*, *Starter Wife*, *East West 101* and *Rectify*.

CAITLIN STASEY (Keziah) is one of Australia's finest young actresses. She recently completed the thriller, *All I Need*, directed by Dylan K. Narang. Prior to which she starred in the independent film *Chu and Blossom*, opposite Alan Cumming, Richard Kind and Melanie Lingkey.

In 2012 Stasey completed the independent film, *Evidence*, opposite Radha Mitchell and Stephen Moyer. She also starred as the lead heroine, Ellie Linton in *Tomorrow When The War Began* directed by Stuart Beattie.

Caitlin Stasey started her career on the Australian hit TV series, *The Sleepover Club*.

MAHESH JADU (Ophir) was brought up in Perth, Western Australia, Jadu left for Melbourne in 2009 to lead Winston Furlong's independent feature, *TAJ*, and soon after appeared on the long running television drama, *Neighbours*, as Dr. Doug Harris. Since then, he has worked under Roland Joffe's direction as the Royal Assassin in the international co-production, *Singularity*, a troubled father in Probir Dutt's *The Three Ages of Sasha* and an accidental smuggler on death row in Khoa Do's miniseries *Better Man*.

DENIZ AKDENIZ (Barachel) was nominated for Best Actor in the 2010 Inside Film (IF) Awards for his lead role of Homer Yannos in the Australian box office hit *Tomorrow, When the War Began* which was the highest grossing Australian film of 2010, subsequently winning many IF and Australian Film Institute (AFI) Awards.

Akdeniz comes from a theatre background with credits including leads in *Romeo & Juliet*, *A Midsummer Night's Dream*, *The Birds* and *School for Scandal* with the Victoria Youth Theatre and *Angels with Dirty Faces* with 9minds Theatre Company.

Other previous lead credits include two seasons in the leading role of Raff in the ASTRA award winning Disney Channel television series, *As the Bell Rings*.

CHRISTOPHER PANG (Levi) was born in Australia of Taiwanese/Cantonese descent. After graduating with a bachelor of Multimedia Design at Monash University in 2006 and pursuing a career in entertainment he has appeared on Australian television in the award winning series *Rush*, and the critically acclaimed *Tangle* and *City Homicide*.

Aside from short films, Pang's feature film debut was in *Citizen Jia Li*, in which he played the lead love interest opposite the title character. He also appeared, again as a lead and love interest to the protagonist, as Lee in the Australian box office hit *Tomorrow, When the War Began* (2010).

ABOUT THE FILMMAKERS

STUART BEATTIE (Screenwriter/Director) is an Australian-born film maker best known for co-writing the screenplay for the Oscar® -nominated *Pirates of the Caribbean: Curse of the Black Pearl* which went on to become one of the most successful franchises in movie history. He began his career writing screenplays for Australian Independent films, including the hit family film, *Joey*, and the much-admired romantic comedy, *Kick*. He branched into Hollywood with both *Pirates* and the Michael Mann thriller, *Collateral*, which he wrote as a spec script. The movie starred Tom Cruise and Jamie Foxx and became the highest grossing film Michael Mann ever directed. It was also nominated for two Oscars® and won a host of other awards around the world.

Beattie followed that with a string of adaptations, including the adaptation of the bestselling book *Derailed*, starring Clive Owen, Jennifer Aniston, and Vincent Cassel for Miramax Films, the adaptation of the cult graphic novel and *30 Days of Night* for Sam Raimi's Ghosthouse Pictures.

Returning to his native country, Beattie wrote the screenplay for Baz Lurhmann's epic, *Australia*, starring Hugh Jackman and Nicole Kidman which won several awards and grossed over \$200 million worldwide. After that, Beattie wrote the screenplay for Stephen Sommers' mega-hit action film *G.I. Joe: The Rise of Cobra* which has since spawned another franchise.

For Beattie, writing has always been a means to directing. He finally got the chance to direct one of his screenplays with the hugely successful adaptation of the best-selling book, *Tomorrow, When the War Began*, which won multiple honors, including Best Screenplay at the Australian Academy Awards®.

Beattie most recently completed an adaptation of the hit YA book, *Daughter of Smoke and Bone*, for producer Joe Roth and Universal Studios. He is also guest-writing an episode of the epic mini-series, *Gallipoli*, starring and produced by Sam Worthington.

Beattie currently lives in Los Angeles.

KEVIN GREVIOUX (Screenwriter/Graphic Novel Creator/Executive Producer/“Dekar”) is a screenwriter and creator in Los Angeles who has several years of experience in the film industry as a writer, actor and producer. After graduating from Howard University with a degree in microbiology and studying genetic engineering in graduate school, Grevioux came to Hollywood where he acted in several films including *The Mask*, *Congo*, *Batman Forever*, Tim Burton's *Planet of the Apes*, *The Hulk*, *Men In Black II* and *Underworld*. Kevin co-wrote and co-created the successful *Underworld* franchise which was his first produced writing credit. He was also a co-producer on the series and played the character ‘Raze.’

As a comic book/graphic novel writer/creator, Grevioux has worked for both Marvel and DC Comics having written such characters as Spider-Man, Blade, Thor, Iron Man, Batman, Superman, the New Warriors and the critically acclaimed Adam: Legend of the Blue Marvel—which he created for Marvel.

Grevioux has established an independent creator-owned comic book/graphic novel company called Darkstorm Studios. Under this imprint he has created the titles *I, Frankenstein*, *ZMD: Zombies of Mass Destruction*, *The Spook*; *Shurik*, *Skull & Guns*, *The Pale Horsemen*, *The Gray Me*, *Alius Rex* and *Battlesphere*. In addition, Grevioux has created an all-ages imprint within Darkstorm called Astounding Comics. Under this banner are such titles as *Valkyries*, *Njuma*, *Cryptokids*, *Mark Metoer*, *Guardian Heroes*, *The Atoms Family*, *The Toy Box*, *Monstroids*, *Mighty Girls*, *The Vindicators* and *The Hammer Kid*.

Additionally, he has worked as an animation writer having penned episodes of *Ben 10: Ultimate Alien* for the Cartoon Network, *The Atoms Family* pilot for Starz Animation, and *Avengers: Earth's Mightiest Heroes* for Marvel/Film Roman.

Born in Chicago, Illinois, but raised all over in country in Minneapolis, Boston, New Jersey and Oakland, California, Greivoux came to Los Angeles after a stint as an assistant lab researcher at the National Cancer Institute at the National Institute of Health in Bethesda, Maryland. He has also written comics for companies such as Wildstorm, Moonstone, Arcana, Red 5 and Ape. Greivoux has done voiceovers on animated shows such as *The Batman*, *Young Justice: Invasion* and *Avengers: Earth's Mightiest Heroes*.

TOM ROSENBERG (Producer) is the chairman and CEO of Lakeshore Entertainment, which he founded in 1994. He produced *Million Dollar Baby*, which won the 2004 Academy Award® for Best Picture. Directed by and starring Clint Eastwood and co-starring Hilary Swank and Morgan Freeman, the film also won Oscars® for Eastwood (Best Director), Swank (Best Actress) and Freeman (Best Supporting Actor). Rosenberg recently produced *Stand Up Guys* starring Al Pacino, Christopher Walken and Alan Arkin, as well as *The Lincoln Lawyer*, starring Matthew McConaughey, Marisa Tomei and Ryan Phillippe. He also produced *One for the Money*, starring Katherine Heigl, *The Ugly Truth*, starring Katherine Heigl and Gerard Butler, directed by Robert Luketic, along with *Crank* and *Crank: High Voltage*, starring Jason Statham. Rosenberg produced the *Underworld* franchise, starring Kate Beckinsale and *Elegy*, the film adaptation of Philip Roth's novel, *The Dying Animal*, starring Penelope Cruz and Ben Kingsley. Rosenberg's upcoming releases include *Walk of Shame*, starring Elizabeth Banks and James Marsden, and *The Vatican Tapes*, starring Michael Pena and Djimon Hounsou. He is currently producing *Adaline* starring Blake Lively and Ellen Burstyn.

GARY LUCCHESI (Producer) serves as president of Lakeshore Entertainment, an independent film company based in Los Angeles. He produced *Stand Up Guys*, starring Al Pacino, Christopher Walken, and Alan Arkin, and was the executive producer on the critically acclaimed *Million Dollar Baby*, which won Oscars® for Clint Eastwood (Director), Hilary Swank (Actress) and Morgan Freeman (Supporting Actor). His other recent credits include *Underworld: Awakening* starring Kate Beckinsale; *One for the Money* with Katherine Heigl; *The Lincoln Lawyer* with Matthew McConaughey and Marisa Tomei; *The Ugly Truth*, directed by Robert Luketic and starring Katherine Heigl and Gerard Butler; *Crank* starring Jason Statham; and *Elegy*, the film adaptation of Philip Roth's novel, *The Dying Animal*, starring Penelope Cruz and Ben Kingsley.

Additional credits with Lakeshore Entertainment include *The Last Kiss*, starring Zach Braff and Jacinda Barrett, directed by Tony Goldwyn; the box office smash *The Exorcism of Emily Rose*; *The Mothman Prophecies*, starring Richard Gere and Laura Linney; *Autumn in New York*, starring Gere and Winona Ryder; and Sam Raimi's *The Gift*, starring Cate Blanchett, Katie Holmes, Greg Kinnear, Hilary Swank and Giovanni Ribisi. In addition, Lucchesi was the executive producer on the box office hit *Runaway Bride*, starring Julia Roberts and Richard Gere and directed by Garry Marshall. Prior to that, he produced *The Human Stain*, based on the Philip Roth novel, directed by Academy Award® winner Robert Benton and starring Anthony Hopkins and Nicole Kidman.

Lucchesi previously served as president of Gary Lucchesi Productions, an independent production company where he produced *Primal Fear*, for which Edward Norton was

nominated for an Oscar[®]. He also produced the Emmy[®] Award-nominated *Gotti* and *Breast Men* for HBO. In addition, Lucchesi produced the Emmy[®]-winning Showtime movie *Wild Iris*.

While president of Andrew Lloyd-Webber's The Really Useful Film Co., Lucchesi executive produced the film version of the musical *Cats*, as well as original feature films and direct-to-video releases of other theater hits.

Prior to becoming an independent producer, Lucchesi was president of production at Paramount and oversaw such films as *Ghost*, *Indiana Jones and the Last Crusade*, *Fatal Attraction*, *The Hunt For Red October*, *Coming to America*, *The Naked Gun*, *The Godfather: Part III*, *Star Trek*, *Black Rain* and *The Untouchables*. He also worked at TriStar 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.

RICHARD WRIGHT (Producer) is executive vice president and head of production at the major independent film production company Lakeshore Entertainment. Since joining Lakeshore in 1995, Wright has produced and supervised over 50 films, from development through production, post-production and marketing.

His producer credits include *The Lincoln Lawyer*, the four *Underworld* films, the two *Crank* films, *The Mothman Prophecies* and *Runaway Bride*.

As an executive, Wright additionally supervised the production of *One For The Money*, *The Ugly Truth*, *Million Dollar Baby* and *The Exorcism of Emily Rose*, among others.

Wright has degrees in Comparative Literature from Brown University and the Université des Langues et Lettres De Grenoble.

ANDREW MASON (Producer) is a producer with more than 30 years of industry experience with commercially oriented film and television production.

He began his career in the early 1970s as a film editor for documentaries and commercials and within a couple of years headed a highly successful commercial production company (Paddington Films). Mason managed Atlab Film Laboratory Service for two years in the late '70s before becoming a co-founder of Australia's first visual effects company in 1983, where he worked as visual effects supervisor on a number of Australian films. Mason returned to producing and in 1990 joined forces with Alex Proyas at Meaningful Eye Contact, producing numerous music videos and commercials directed by Proyas. In 1993 Mason served as visual effects supervisor and second unit director on *The Crow*, directed by Proyas.

Mason produced the Kafka-esque thriller *Dark City* in 1998, released in the U.S. by New Line. Written and directed by Alex Proyas, production was based at the then unfinished Fox Studios in Sydney in 1996. Between 1998 and 2003 Mason served as producer or executive producer for a string of US studio pictures including *The Matrix* and its sequels *Matrix Reloaded* and *Matrix Revolutions*, *Red Planet*, *Scooby-Doo*, *Queen of the Damned* and *Kangaroo Jack*. During this period he established City Productions to develop and produce Australian films, including *Swimming Upstream* (2003) and *Danny Deckchair* (2003).

Mason spent 2004 in Romania producing the thriller *The Cave* for Australian director Bruce Hunt, released by Sony in April 2005. He spent much of 2005 dividing his time between Los Angeles and Canada as executive producer of French director Christophe Gans' film *Silent Hill*, released by Sony in April 2006. Paris was his base for 2007 and 2008 as he prepped projects based in China, Japan and Australia.

Returning to Australia in early 2009, Mason produced the screen adaptation of well-loved Australian novel *Tomorrow, When the War Began* with writer turned director Stuart Beattie.

SIDNEY KIMMEL (Producer) is chairman and CEO of Sidney Kimmel Entertainment, the Los Angeles-based motion picture financing and production company.

Active in the motion picture industry for more than 30 years, Kimmel's passion as an independent producer throughout the 1980's and 1990's eventually led to the founding of Sidney Kimmel Entertainment in October 2004. The company develops, finances and produces three to five features per year, working with esteemed filmmaking talent to create quality, commercial films.

Prior to his success in filmed entertainment, Kimmel founded Jones Apparel Group in 1970, which has since grown into a \$4.5 billion diversified fashion industry empire. Kimmel also founded the Sidney Kimmel Foundation and its subsidiary, the Sidney Kimmel Foundation for Cancer Research, which is one of the nation's largest individual donors to cancer research. Kimmel is extremely involved in philanthropic endeavors benefiting his hometown of Philadelphia as well as Jewish education and continuity. He oversaw the opening of the Kimmel Center for the Performing Arts in Philadelphia, home of the world-renowned Philadelphia Orchestra. He is also a partner in Cipriani International, the acclaimed restaurant and catering establishment, and is a part owner of The Miami Heat.

Kimmel and Sidney Kimmel Entertainment co-financed and produced or co-produced more than 35 motion pictures since its inception. Kimmel most recently executive produced Sony's *Moneyball*, and produced the hit thriller *The Lincoln Lawyer*, starring Matthew McConaughey, Marisa Tomei, Ryan Phillippe and William H. Macy, in association with Lakeshore Entertainment released by Lionsgate Entertainment. His other credits include *Stand-Up Guys*, directed by Fisher Stevens, starring Al Pacino, Christopher Walken and Alan Arkin, produced in association with Lakeshore Entertainment for release by Roadside

Attractions; the Taylor Hackford directed *Parker*, starring Jennifer Lopez and Jason Statham, in association with Sierra/Affinity and Incentive Filmed Entertainment, released by Film District; and *The Place Beyond the Pines*, directed by Derek Cianfrance, starring Ryan Gosling, Bradley Cooper and Eva Mendes, to premiere at TIFF.

Kimmel financed and produced, both independently and with studio partners, *Adventureland*, the Greg Mottola-directed critical hit, starring Jesse Eisenberg and Kristen Stewart, co-financed and co-produced with Miramax; *Synecdoche, New York*, the directorial debut of Academy Award®-winning screenwriter Charlie Kaufman, starring Philip Seymour Hoffman for Sony Pictures Classics; and the remake of its own 2006 British comedy *Death at a Funeral*, with co-writer/co-producer Chris Rock leading an all-star ensemble cast; the Academy Award®-nominated *United 93* directed by Paul Greengrass, in association with Universal Pictures, who was nominated for an Academy Award® for his direction of the film; and the critical hit *Breach*, starring Chris Cooper, Ryan Phillippe and Laura Linney.

Prior Kimmel releases include Marc Forster's *The Kite Runner*, based on the acclaimed novel of the same name, produced with DreamWorks Pictures, Participant Productions, and Parkes/MacDonald Productions, released by Paramount Vantage; the Academy-Award nominated *Lars and the Real Girl*, starring Ryan Gosling, Patricia Clarkson, and Emily Mortimer, directed by Craig Gillespie and released by MGM.

TROY LUM (Executive Producer) was the head of distribution at Dendy Films from 1998-2002 where he acquired and released seminal titles such as *Amélie*, *Buena Vista Social Club* and *The Blair Witch Project*. In May 2002, alongside Frank Cox and Sandie Don, Lum launched Hopscotch Films, which went on to become Australia's leading independent distributor. In 2011, Hopscotch was acquired by global media group Entertainment One, one of the world's leading independent content and distribution businesses.

With Lum at the helm, Hopscotch releases have included the hits *Bowling For Columbine*, *Touching The Void*, *Fahrenheit 9/11*, *Somersault*, *Downfall*, *Mrs. Henderson Presents*, *The Lives Of Others*, *Pan's Labyrinth*, *Mongol*, *The Wrestler*, *Vicky Cristina Barcelona*, *Mao's Last Dancer*, *Bright Star*, *The Kids Are All Right*, *Incendies* and *Midnight in Paris*.

Lum has helped develop local releases such as the smash hit *The Sapphires*, *Somersault* and *Bra Boys*.

Lum is a director and active board member of Hopscotch Features, a joint venture with writer John Collee and producer Andrew Mason. A “one-stop shop” for film finance, development, production and distribution, Hopscotch Features has enabled Lum to deepen his involvement in the Australian film landscape and to work with emerging and established filmmaking talent from as early as concept stage. The first three films to emerge from this partnership are *I, Frankenstein*, Australian/French coproduction *The Mothers* starring Naomi Watts and Robin Wright and the eagerly anticipated “Mary

Poppins” bio-pic *Saving Mr. Banks* starring Tom Hanks and Emma Thompson. Lum serves as executive producer on these projects.

In 2004, Lum was listed as one of the Top 50 Young Film Executives in The World by “The Hollywood Reporter.”

DAVID KERN (Executive Producer) serves as the senior vice-president of production at Lakeshore Entertainment. Kern executive produced Lakeshore's recent films *Underworld: Awakening*, *The Lincoln Lawyer* and *Fame* and co-produced Lakeshore's *Underworld: Rise Of The Lycans* and *Henry Poole Is Here*.

MICHELLE MCGAHEY's (Production Designer) impressive talent was recently on display in action thriller *Killer Elite*. She also has vast experience art directing major productions such as *Dark City*, *The Matrix*, *Mission: Impossible II* and *Star Wars Episode II: Attack of the Clones*. McGahey was the supervising art director on such productions as Alex Proyas' *Knowing* and the highly acclaimed directorial debut of writer Stuart Beattie, *Tomorrow, When the War Began*.

McGahey has received an Art Directors Guild nomination for *The Matrix* and the US television series *Star Trek: Voyager*; an AFI nomination for production design for McGahey and her colleagues on *Tomorrow, When the War Began*; and more recently the APDG (Australian Production Designers Guild) nominated her for production design for *Killer Elite*. She has a Bachelor of Arts in Interior Design and is a member of the APDG.

MARCUS D'ARCY (Editor) has worn many filmmaking hats during his film and television career, including that of editor, post-production supervisor and associate producer. His work has garnered him prestigious awards and nominations, including a 1996 Academy Award® nomination for Best Editing on the feature *Babe*, winner of the Best Editing award at the 2001 New Zealand Film Awards for the feature *Snakeskin* and winner of the Best Editing award for the feature *Swimming Upstream* at the 2003 Film Critics Circle of Australia Awards.

D'arcy also edited *Tomorrow, When The War Began* (2010) for director Stuart Beattie, *Drift* (2011) and *Solo* (2005) for director Morgan O'Neill, *Anacondas: The Hunt for the Blood Orchid* (2004) for director Dwight H. Little, *Dark City* (1998) for director Alex Proyas, *Dating The Enemy* (1996) for director Megan Simpson Huberman, *Lorenzo's Oil* (1992) as well as *Flirting* from director John Duigan.

D'arcy took on the additional role of post-production supervisor on a number of these productions, including *Flirting*, *Dating the Enemy*, *Dark City* and *Lorenzo's Oil*; and separately post supervised *Bootmen* (2000) for director Dein Perry, *Babe: Pig In The City* (1998) for director George Miller, *Dead Calm* (1987) from director Phillip Noyce and *The Year My Voice Broke* from director John Duigan.

D'arcy's many TV credits include the Nine Network's *Sea Patrol* and *Two Twisted* and several acclaimed miniseries including *Bangkok Hilton*, *The Cowra Breakout*, *Body Line* and *The Dismissal*.

CAPPI IRELAND (Costume Designer) has worked with highly regarded directors on numerous award-winning projects. She most recently designed for *The Rover*, her second collaboration with David Michod, and his follow up to the multi-award winning *Animal Kingdom*.

In recent years Ireland has designed costumes for other acclaimed films such as Jim Loach's *Oranges and Sunshine* and Robert Connolly's *Balibo*, as well as the widely awarded TV drama *The Slap*.

Ireland has received four AFI/AACTA nominations and has won two, her first in 2007 for her stunningly detailed and evocative costumes in *The Home Song Stories*; and then in 2008 for her work on *The Tender Hook*, a film that saw Rose Byrne in glorious 1920's gowns and Hugo Weaving in hand tailored suits.

She has costume supervised various feature films including Rowan Wood's feature *Little Fish* and worked as Uma Thurman's costumer on *Kill Bill Vol: 1 & 2*.

Ireland has just completed establishing the costumes for the TV series, *Wentworth*, and her other television credits include; the SBS telemovie *Saved*, the ABC comedy series *Laid* (series 2), two SBS features; Stuart McDonald's *Stranded* and Jessica Hobbs' *So Close to Home*; the ABC movie *Stepfather of the Bride* and Foxtel's *Love My Way*.

Ireland is a graduate from La Trobe University (Bachelor of Arts), and The University of Melbourne (Bachelors of Visual and Performing Arts), and is a member of the Honorary Council for the Australian Academy of Cinema and Television Arts.

JOHNNY KLIMEK (Composer) was born and raised in Australia. He began his career in Berlin with German filmmaker Tom Tykwer on the director's feature *Winter Sleepers*. His other credits with Tykwer include *Run, Lola, Run*, *Perfume: The Story of a Murderer* and *Cloud Atlas*.

Among Klimek's many film scores, many of which were created in collaboration with Reinhold Heil, are *One Hour Photo*, *Deck Dogz*, *Sophie Scholl: The Final Days*, *Land of the Dead*, *The Cave*, *Closer Than Blood*, *Devil's Kicker*, *Tomorrow*, *When the War Began*, *Seeking Happiness* and *Killer Elite*.