



Presents

PANDORUM

Production Notes

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PRODUCTION NOTES

In **PANDORUM**, Dennis Quaid (*G.I. Joe, Vantage Point*) and Ben Foster (*3:10 to Yuma, Alpha Dog*) join Cam Gigandet (*Never Back Down, Twilight*), Cung Le (*Tekken, Fighting*), newcomer Antje Traue, and director Christian Alvart (*Antibodies*) to tell the terrifying story of two crew members stranded on a spacecraft who quickly – and horrifically – realize they are not alone.

Two astronauts awaken in a hyper-sleep chamber aboard a seemingly abandoned spacecraft. It's pitch black, they are disoriented, and the only sound is a low rumble and creak from the belly of the ship. They can't remember anything: Who are they? What is their mission?

With Lt. Payton (Quaid) staying behind to guide him via radio transmitter, Bower ventures deep into the ship and begins to uncover a terrifying reality: something on the ship is hunting them. Something is hell-bent on making sure they don't survive. He also discovers two other astronauts onboard, locked in the same nightmare – Manh (Le) and Nadia (Traue) – and together they struggle to stay alive and escape the forces trying to destroy them. Slowly the spacecraft's shocking, deadly secrets are revealed...and the astronauts find their own survival is more important than they could ever have imagined.

A Constantin Film/Impact Pictures production, **PANDORUM**'s screenplay is by Travis Milloy, based on a story by Milloy and Christian Alvart. The thriller is the latest collaborative effort by Jeremy Bolt, Robert Kulzer and Paul W. S. Anderson, the producers behind the hugely successful *Resident Evil* movie franchise. Martin Moszkowicz, Dave Morrison and Travis Milloy are executive producers. The talented crew is led by German director of photography Wedigo von Schultzendorff (*Igby Goes Down, Hollywood Ending*), production designer Richard Bridgland, costume designer Ivana Milos and editor Philip Stahl.

Oscar®-winning Stan Winston Studios created the creature design. The visual effects supervisor is Viktor Müller, with visual effects by UPP – Studio Zitomirska.

Overture Films is distributing the picture in North America. Summit Entertainment is handling foreign distribution on behalf of Constantin Films.

LAUNCHING THE MISSION

Two years after working on the hugely successful *Resident Evil* franchise, the producing trio of Impact Pictures' Paul W.S. Anderson and Jeremy Bolt and Constantin Film's Robert Kulzer were ready to tackle their latest cinematic effort: the terrifying thriller *Pandorum*.

"I first read *Pandorum* right after finishing work on AVP," says producer Anderson. "The script blew me away. I felt it visited places and touched on subjects I'd always been interested in, primarily the idea of horror on the edge of the universe - where terror is amplified by the claustrophobia of the ship and the isolation of deep space – the same reasons I made *Event Horizon* almost a decade earlier."

"I immediately passed the script on to Jeremy and Robert with the suggestion we should option it and mount the movie," Anderson continues. "Just speaking as a fanboy, this was a film I was desperate to see."

"I was always searching for a story that would make me say, 'This could be IT,'" says producer Kulzer. "With *Pandorum*, I got really excited. To have an original movie is a fantastic thing." Kulzer and his partners knew *Pandorum* was special.

The original screenplay for *Pandorum* was written by Travis Milloy. At around the same time he finished writing it, young German director Christian Alvart came to Hollywood after releasing his critically acclaimed cinematic debut, *Antibodies*.

Alvart began directing at the age of 16, shooting on super-8 with friends while first working for (and later owning) the special interest film magazine *X-TRO*. With his company, Syrreal Entertainment, he wrote, produced and directed

Curiosity & the Cat in 1998, which was followed by the lauded psychological serial killer thriller *Antibodies* in 2005.

Upon arrival in Hollywood, Alvarth himself was working on his own story called *No Where*, about four astronauts on a long distance space journey who awaken from hyper-sleep without any recollection of their mission's purpose. "I didn't think I'd be able to make that film within the next 15 years or so," says Alvarth, "as it was a project on a huge scale and hard to finance."

After watching *Antibodies* – a dark and mysterious thriller full of twists and turns – and meeting Christian, producer Bolt thought of Alvarth after reading the *Pandorum* script and sent it to him. "When I started reading," says Alvarth of Milloy's script, "I was shocked because it shared many elements with my pet project. How could I make my movie if these guys already were making one just like it?"

"I pitched them my version of the story," Alvarth continues, "*No Where* merged with *Pandorum*. I expected to be laughed out of the room." Instead, the producers got Milloy and Alvarth together, and through a rigorous development process, *Pandorum* emerged. The filmmakers set out to transport the audience into the dark, mysterious depths of space with a scary, thrill-packed film full of smart and bizarre twists.

Although Alvarth is a young director, the producers trusted his skills completely. "Christian has all the tools and knows the tricks of this genre – he's a fan boy and a film scholar," says producer Kulzer. "He also has a very dark and twisted imagination and he has great ideas."

Anderson says, "Ever since seeing Christian's first film I've thought him a very talented director. I like his dark, twisted sensibility – definitely something we share in common. He's brought a completely unique vision to *Pandorum*."

Bolt adds, "Christian promised us something wonderfully twisted and fresh and surprising and he delivered. He has a great work ethic and singularity of vision that sets him apart."

MANNING THE FLIGHT CREW

Dennis Quaid was the first to join the crew of the spaceship Elysium, taking the part of Lieutenant Payton. Suffering from severe claustrophobia, Quaid's experienced Payton leads the younger Corporal Bower through the airshaft labyrinth of the spaceship...until the moment he reveals his true character.

In early discussions, says Kulzer, "We said, 'It would be great to have someone like Dennis Quaid playing Payton. The fact we actually were able to get him is certainly a high point of my career.'"

"There are only few actors like him, with such charisma, experience and professionalism," adds director Alvar, who, anecdotally, knows Quaid's earlier film *Inner Space* by heart.

Because of *Pandorum's* difficult psychology, it was important to have an actor who would give the audience an instant emotional connection. Quaid fit the bill perfectly – and had a great time doing so. "I'm actually having more fun acting and being a movie star now than I did when I started. I really do – I have the fire in my belly for it," he laughs.

Quaid's own interest in space took root when he was a child. "I grew up in Texas, and that's where the space program started when I was a kid," he says. "That immediately replaced my wanting to be a cowboy. And I read a lot of authors like Ray Bradbury in the '60s."

Quaid says, "When I read a script, it's the only time I get to be an audience member and have a first-time experience of it. When I read this script, it took me on a great ride. Then I met with Christian, who told me how he was going to shoot it, and I wanted to be part of it.

"It's a thriller," he continues, "but it's also a universal story. That's when these movies really work – when you're telling a fantastic story. Yes, we're doing things people can't relate to, but we're having human experiences that everyone can relate to – that's what makes it great."

Quaid has worked with many great directors throughout his incredible career, but he was very impressed by working with Alvar. “He’s 34, but he performs like a director who’s been doing this for 40 years,” he says. “There’s not a wasted shot in this film, and every shot relates to the spine of the story, to the psychology of the characters. He’s created an entire mythology for this movie, which is fascinating.”

As Corporal Bower, Ben Foster plays a mechanical engineer on board the Elysium. Although he lacks complete memory of who he is and why he’s on board, it’s not long before Bower notices the ship is going to break down. Guided by Lieutenant Payton on radio, he makes his way through the shaft system and is confronted with the various horrors the Elysium has in store.

Foster hadn’t previously given much thought to space. “I wanted to go to astronaut camp when I was a kid, but that’s about as far as I’ve considered space,” he says. “I looked at the registration forms and it involved a lot of science and math, and I’m not good at either one of those. I don’t think I’d make a very good astronaut in real life.”

Fortunately, *Pandorum* had him hooked. “In general, it’s hard for me getting through a script,” says Foster, “but with this one I was turning pages, like ‘What’s going to happen next?’ There are so many great twists, it really kept my attention from beginning to end.” He found the very concept of “pandorum” fascinating; he defines it as “a psychological disorder brought on by the claustrophobic experience of being on a spaceship that has the effect of neuroses and delusions of grandeur.”

Producer Anderson describes it a bit more succinctly: “Deep space psychosis of the most terrifying kind – basically cabin fever on acid.”

The way in which the film was shot, takes were short and fast – scenes were covered from all angles in quick filming bursts. Foster found that to be one of the biggest challenges. “There were sometimes 72 or 75 shots for a scene,” he says. “Working within those small pieces and trying to find truth in those is something I haven’t experienced before. But I had a lot of faith in Christian to compose this mosaic of flash images.

“The difficulty is keeping your energy and focus,” he continues. “It’s very abstract. You want to root it in something real, so we were all walking a tightrope trying to find a quality that feels right.”

Of Foster, Alvar says, “Ben is one of my favorite actors in the world. There isn’t any actor out there who could have done a better job.” Adds producer Bolt, “Ben is an amazing actor – very concentrated, very intense.”

For his part, Foster was happy to have an experienced actor like Quaid at his side. “He’s a pro,” Foster says. “He’s good for a laugh, but very focused. He was a great asset to guide me and to make me feel comfortable on set.”

Overall, Foster feels the film will really deliver to anyone who’s ready to have a good time. “There’s definitely a high level of play,” he says. “It’s very dark, it’s psychological, but there’s also a tip of the hat to those classic, fun movies you bring your girl to, have a really good scare and eat a lot of popcorn.”

As the film unfolds and begins to spill its secrets, Bower gains another companion on his nerve-racking journey: Nadia, played by Antje Traue, a young, mostly unknown German actress who won the part over many others who auditioned. After four years of worldwide touring with the hip-hop musical “West End Opera” and smaller parts on German TV and cinema, *Pandorum* marks Traue’s breakthrough role.

Traue prepared to play Nadia through rigorous training and exercise. “You know when you’re doing something and your body is saying, ‘No, I don’t want to do that any more - I don’t want to run any more?’ Working out was great preparation for this film because you’re able to go through those moments and have things open up – I worked through a lot of those moments on set, too.”

In shooting the film, another thing Traue had to work through was an apprehension of heights. “I remember Christian came to me and said, ‘Would you have a problem acting while dealing with heights?’ I said, ‘No – I think it’s going to be fine.’ But there was ground underneath my feet when I said it. A couple of days later we shot in this old factory and I had to jump over a bridge incredibly high off the ground, and it suddenly hit me: all that’s between me and

death are these tiny wires. I had to realize I'm not good with heights at all," she laughs.

Traue's Nadia is a scientist onboard the Elysium and, much as on Noah's Ark, she is responsible for a huge pool of gene material stored in the ship's biology lab intended to fill a new planet with life. As the film opens, Nadia has been awake for several months, seeking answers and fighting for survival on her own – until she finds Corporal Bower. "Nadia is extremely mistrustful after being alone for so long," Traue says. "It takes some time for her to gain faith again, but Bower manages to open her up. Then their relationship becomes crucial to their survival."

Producer Bolt says, "Antje was a discovery. She is intelligent, handles herself physically very well and is believable in a fight – she's a strong actress with a very distinct style."

Her co-star Foster agrees. "Antje is one of the treasures of this picture," he says. "She brings such a humanity and power to her performance."

Traue enjoyed working so closely with Foster, and was grateful to have him with her on her first big-screen project. "He was at my side, in the movie as well as during the shoot," she says. "Everything's been extremely exciting for me. Being a part of it is incredible, and I couldn't have wished for a better partner than Ben. He's amazingly creative, very concentrated, and that was very calming for me."

The onboard crew is also joined by Manh, a Vietnamese agricultural specialist. Manh is played by defending Mixed Martial Arts World Champion Cung Le. "We wanted someone believable as a fighter and warrior," says Bolt. "Cung is a world champion martial artist who's embarking on an acting career, so we screen-tested him – and we loved him."

In March 2008, Le defeated MMA veteran Frank Shamrock in a spectacular fight in San Jose that earned him the title "Strikeforce Middleweight Champion." Already a master of the ring, acting was a new kind of challenge. After reading the script, Le was ready to do whatever it took to get cast. "I told

my manager, 'I need a shot. I want to be part of this movie,'" he says. "I was ready to jump through hoops.

"I'm at the highest level in martial arts fighting," Le continues, "but here I'm just starting to climb the mountain. This is a new kind of energy for me. I'm very honored to be part of *Pandorum*.

"Actually," he continues with a laugh, "it's also a lot safer working with actors than being in a cage, fighting with a real fighter. This is actually fun!"

As with everyone else in the story, Le's Manh has been awake for an indefinite amount of time, exploring the ship and trying to survive. When he first meets Bower and Nadia, their encounter is full of mistrust. "In their first scene, Manh is fighting Nadia," says Le. "I thought, 'I never fought a girl before.' But hey – whatever it takes to survive."

"We both knew he could kill me in just two seconds," Traue laughs.

"You're definitely going to see some of my finest skills in this movie," Le adds.

"Cung is one of the most vicious and powerful fighters on this planet," says Foster, "but he's also one of the most gentle and funny people I ever met."

Reflecting that gentle side, Le says the biggest challenge for him during filming was being in Germany away from his loved ones. "This was the longest period of time I'd been away from my family, so I was homesick," he says. "But it's a job – I'll do what it takes to get the job done."

Le loved the experience of filming as well as the cast and crew's camaraderie on set. "We work with each other very well," he says. "When the camera started rolling we were in character, but when the camera's off – we had a blast. We've got great chemistry." He also found comfort in the trust he had in everyone involved in the film. "In anything you do, there is some kind of danger. But here it was safe – you just go out there and take care of business, do what you're there to do."

Rounding out the cast is rising star Cam Gigandet, who plays Corporal Gallo, a young officer found by Quaid's Payton in a very agitated condition.

Gigandet has actually always been frightened by the idea of being in space. “Growing up, I think it was a big fear for me,” he says. “Just the idea of leaving everyone I knew and being so far away, isolated and alone. It’s always scared me.”

Gigandet felt *Pandorum* was different than anything he’d ever done. “This role was really challenging for me,” he says. “The relationship with Dennis’ character, the type of movie – I knew it was going to be hard, so I had to do it.”

In preparing for his role, Gigandet says it wasn’t the physicality that was most difficult – he’s already very athletic. “They’re obviously officers, so they’re in shape, but the psychological part took the most preparation,” he says. “It’s all about the commitment to what’s actually happening. You have to dig deep and believe the circumstances you’re put into, which is hard. Being in space, having humanity rest on your shoulders, the paranoia, the fear – it took a lot.”

In the film, it quickly becomes apparent there’s an important connection between Gigandet’s Gallo and Quaid’s Payton. “There is something mysterious about me,” Gigandet says of his character, “and something is going on between Payton and me, a weird energy.” Working so closely with Quaid, he says, “I’ve never worked with anyone that experienced, so the stakes were just raised. It’s a scary thing working with someone who knows what they’re doing,” he laughs. “He’s amazing and funny, but he knows exactly what he’s doing. With so much technical stuff, it was so nice to have someone there who understood what was happening – it was a huge help.”

It doesn’t take long before the Corporal gains his strength and reveals the dark side of his personality...and the horrible truth about the ship’s mission. “The rest you have to see for yourself,” says Gigandet.

Ultimately, the filmmakers were thrilled to assemble such a diverse, talented cast. “It was a lot of effort,” says Anderson,” but it was worth it.

UNCHARTED TERRORITY

Filming began on August 11, 2008, in Studio Babelsberg, Potsdam, just outside Berlin. A number of international projects have shot at Babelsberg recently, and the film's German production connections made it a perfect place for *Pandorum* to call home.

"We had such a good experience making the first *Resident Evil* film here," says Bolt. "There are tremendously good crews here, and Berlin is a fantastic city. Who wouldn't want to spend 5 months here?"

Director Alvar adds, "I shot *Antibodies* here, and I loved the crew and people. On a demanding project like *Pandorum*, I wanted to rely on people I knew."

In addition, Berlin provided the physical conditions required for the shoot. "We wanted huge sets showing the Elysium's and the mission's dimension," Kulzer says; they wanted a deepness to the locations that would create a vertigo effect. The location was important to the story as well, as the filmmakers wanted the audience to feel the vastness of the ship which in the film can hold up to 60,000 passengers. They found suitable places in the sound stages of Babelsberg and within an abandoned power plant in Berlin, Steglitz, where the last two weeks of shooting took place. "It looks like a spaceship already," says Alvar. "We just had to add our sets."

Overall, the production required 54 sets and locations. Production designer Richard Bridgland previously worked with the producers on *Resident Evil*, and was glad to come onboard for a whole new challenge. Together with Alvar, he created the film's unique look – a sort of post-industrial futurism.

"This is a well-defined genre, and there's a typical look to these movies," says Bridgland. "But this script had a whole different feeling to it, a gothic element I really enjoyed."

A film like *Pandorum* can offer huge creative freedom to a production team, but that freedom can make things even more difficult. Alvar says, "You have to solve a paradox every day: You want to believably portray a future nobody knows, yet you want to connect to the audience and make them relate to the characters and story."

“It had to be very functional,” adds Bridgland. “Things had to work.” The intention – and ultimate result – was to create a look that differs from everything seen before, one that suited the dark and twisted *Pandorum*. “The sets themselves have to tell the story, so they gradually get more and more gothic and horrifying.”

Of working on set, Foster says, “We’re all affected by environment – emotionally and physically. The sets were designed to provoke a certain experience...and they were very effective in that department.”

Cam Gigandet says, “I expected a lot of green screen, which always makes me skeptical – you can usually see that it’s not real. With *Pandorum*, it was, ‘Oh my God, this could all happen.’”

“Digital effects always create a distance – even with today’s technique,” says Kulzer. “We felt the more sets we could actually build and the more realistic they looked, the better the actors could convey real emotions. And the more they get scared, the more the audience will get scared as well.”

The set, which became the actors’ home for three months, together with the fact that some of them had not been to Germany before and could not speak the language, evoked what they ultimately named the “*Pandorum* effect.” Actor Gigandet says, “The whole situation was quite surreal, and honestly, it brought out insecurity in me.” Foster, who shot each of the 52 production days, says, “The working pace we had, the sets, and the whole atmosphere of the movie certainly supported a feeling of confusion and anxiety.”

Traue adds, “Darkness was a big theme. It was dark when I’d get up, dark when I’d come home, and in between we’re shooting in all dark sets. After some weeks, it definitely had influence on me.”

Producer Bolt laughs, “That was all deliberate – disorienting our actors is part of the method.”

The movie’s set design was supported by exceptional camera work and a strong lighting concept created by director of photography Wedigo von Schultendorff. The film’s look is characterized by an intense interplay of blackness and bright colors like green, blue, yellow and red to emphasize

particular situations. “It was definitely a challenge,” von Schultendorff says. “The movie is set in deep darkness most of the time; I tried to design a more expressionistic distribution of light and create the illusion of darkness.”

Gerd Feuchter, SFX supervisor on *Pandorum*, says, “Our job was to make the light visible using steam, fog or dust, like a discotheque’s laser show.”

The film’s more exciting scenes are punctuated by spectacular effects work. As with the sets, efforts were made to keep things based in reality, and practical effects were used instead of digital effects whenever possible. Stunt coordinator Francois Doge says, “All the actors were very keen on practicing the stunts, and wanted to do as many as possible by themselves. This is quite rare, especially when the shoot is such a tough one. Honestly, they put heart and soul into this movie.”

Ben Foster says, “I suppose it’s the daredevil thing. It’s just fun to jump off something or into something – that’s a boy’s dream.”

With such a complicated shoot, the producers and actors ultimately credit director Alvar and his crew with keeping everyone focused and on task. “The crew is really inspiring,” says Foster. “The rigor and care put into the film is amazing. And Christian is incredible. He had 1500 storyboards – 1500 pictures that he knows inside out! He’s certainly the most visually prepared and focussed director I’ve met.” Altogether about 500 people were engaged to bring the mass of storyboards to life.

THE EVIL

There’s a negative force that looms over the story and provides *Pandorum* with its terror, and that evil manifests itself in a variety of ways throughout the film, physically as well as psychologically. The force is evident even in the film’s apocalyptic pre-story, as mankind has destroyed Earth and needs a new place to live. Ben Foster relates to that premise: “The way we’re heading and the way we’re treating our environment is certainly frightening. *Pandorum* is just one potential fantasy of what could happen if we go on behaving the way we are.”

In the film, the word “pandorum” actually means Orbital Dysfunctional Syndrome, a sort of disease caused by the vastness, deep loneliness and isolation of space. “The dysfunction manifests itself in a kind of God-complex,” producer Bolt explains, “a disability to discern right from wrong, hallucinations, bleeding noses and trembling.”

The SFX costume and makeup departments created a very clear vision of how these psychological effects ultimately take their toll, becoming the story’s true evil: the Hunters. Originally humans meant to be resettled and establish a new civilization, they’ve mutated and proliferated into terrifying monsters during the 125 years the failed space journey has lasted.

Unlike zombies or aliens, the filmmakers wanted a more mysterious embodiment of evil for *Pandorum*’s creatures so audiences at first wouldn’t understand what they were. “The plan was to have kind of a shape-shifting creature,” says Kulzer. “The audience is trying to figure out what they are. Are they aliens? Are they supernatural? When they finally identify them, it’s ‘WOW.’”

To bolster the “wow effect” and increase the threat emanating from the Hunters, the filmmakers wanted them to be as real as possible and to again reduce CGI to a minimum. In a lengthy casting process, four actors were chosen to embody the four main Hunters: Heflin, Weasel, Hunter Shape and Hunter Brute. In total, 17 permanent Hunter actors were cast, and for four days of shooting in the Hunters’ hatchery approximately 70 extras were turned into mutants.

For creature makeup, the filmmakers turned to the famous Stan Winston Studio. With 30 years of experience on movies like *Terminator*, *Aliens*, *Jurassic Park*, and *Iron Man*, Stan Winston Studio ranks among the best special effects companies and creature designers in the world.

“The biggest challenge is to find something that hasn’t been done yet,” says Lindsay McGowan, SFX Chief Makeup. “But that’s the fun of it. You have to work the story and find the type of creature that fits.”

On the basis of storyboard scribbles by Alvar and first concept art by Stan Winston Studio, Ivana Milos designed the look of the Hunter garb, and Niels

Müller transferred her drawings into actual costumes. The Hunters' clothing/armor mainly consists of scrap metal taken from the ship, wrapped with leather straps and lined with skins to protect sensitive body parts and form mountings for their huge weapons...or trophies.

The looks were elaborate, and McGowan says, "We needed about three hours for the makeup process. Costume needed approximately two more." The everyday makeup process included body painting; masks for the head, the hands and the feet; and fake teeth and lenses for the eyes. "It was a little torture for the guys, but they were all very patient and cooperative," adds McGowan.

Particular attention with the makeup procedure was required to transform the child-age Hunter, played by a young girl named Luna – actually Alvar's 8-year-old daughter. "Actually, I was looking at her brother to play the child Hunter," Alvar says, "but she went along with him to the casting...and she won the role." As the working hours of child actors are legally limited, makeup and costume had to find compromises to complete their work most efficiently within the time given. SFX makeup artist Arjen Tuiten, who's worked on movies like *Pan's Labyrinth* and *Hellboy 2: The Golden Army*, brought it down to just two hours. "Luna was lovely," McGowan says. "She brought her computer and watched *High School Musical*. That kept her attention."

Overall, the production is thrilled with the Hunters' manifestation. "They're not like creatures in a haunted house – monsters or mutants," says Müller. "There's an incredible concept about their movement, fighting, articulation and behavior, which is closely linked to the story; a whole philosophy that will engage the audience."

The well-founded combination of physical and psychological elements created by the sets, costumes, props, stunts, and makeup runs like a red thread through *Pandorum*, working together to knit a dense net of tension, thrills, and horror for the audience. And if the filmmakers get their way, this won't be the only time they'll explore the world of the film. Director Alvar says, "Truth be told, this is only the first chapter in a trilogy of films I wish to make exploring the *Pandorum* universe."

ABOUT THE CAST

DENNIS QUAID (Payton), with every role, maintains his reputation as one of the most charismatic actors of our time. He received honors from the New York Film Critics Circle and the Independent Spirit Awards as Best Supporting Actor and also garnered nominations for a Golden Globe and Screen Actor's Guild Award for the critically acclaimed *Far From Heaven*. Quaid was honored at the 2009 ShoWest Convention as Male Star of the Year.

Currently, Quaid is filming the HBO TV movie *The Special Relationship*, directed by Peter Morgan, and this summer he is one of the stars of the action adventure *G.I. Joe: Rise of Cobra* from director Stephen Sommers. Quaid also stars in the upcoming dramatic thriller *Legion* directed by Scott Charles.

In October 2008, Quaid starred in *The Express*, the true-life story of Ernie Davis. Also in 2008, Quaid starred in *Smart People*, which premiered at the 2008 Sundance Film Festival, as well as the action thriller *Vantage Point*.

In 2007, Quaid appeared in the satirical comedy *American Dreamz*, written and directed by Paul Weitz. In 2005 Quaid received a star on the Hollywood Walk of Fame. He also starred in the family comedy *Yours, Mine and Ours* opposite Rene Russo. Quaid also received rave reviews for his role in *In Good Company*, a film also written and directed by Paul Weitz.

In 2004, Quaid starred in the action blockbuster *The Day After Tomorrow*, directed by Roland Emmerich, and just prior as "General Sam Houston" in *The Alamo*. Quaid also starred in another film that year: the remake of *The Flight of the Phoenix*.

In 2002, Quaid starred in the title role of a high school baseball coach in the box-office hit *The Rookie*, based on the true story of pitcher Jim Morris. The film was awarded an ESPY by ESPN for Best Sports Film of the Year.

In 2001, Quaid starred in HBO's *Dinner with Friends* for director Norman Jewison, based on Donald Margulies' Pulitzer-Prize winning play the film received an Emmy nomination for Best TV Movie. In 2000, Quaid starred in the hit *Frequency* as well as the critically acclaimed Steven Soderbergh suspense

drama *Traffic*.

Quaid made his directorial debut with the television film *Everything that Rises*. He also starred in the box-office hit *The Parent Trap*, a remake of the 1961 classic. In the fall of 1998, Quaid was seen in the critically acclaimed *Savior*. He also received considerable critical praise for his role as “Doc Holliday” in *Wyatt Earp* in 1994 and for the Oscar®-nominated space epic *The Right Stuff* in 1983.

Quaid's body of work also includes *Any Given Sunday*, directed by Oliver Stone; *Switchback*; *Gang Related*; Lasse Hallstrom's *Something to Talk About*; *Dragonheart*; *Flesh and Bone*; *Come See the Paradise*; *Everybody's All-American*; *Suspect*; *D.O.A.*; *The Big Easy*; and *Innerspace*. He showcased his musical talents in the films *The Night the Lights Went Out in Georgia*, *Tough Enough* and *Great Balls of Fire*.

Quaid began acting in high school and studied theater at the University of Houston. Soon after his arrival in Hollywood he landed the plum role of a working-class tough in *Breaking Away*. Other early film credits include *The Long Riders* with his brother Randy, *9/30/55*, *Crazy Mama*, *Dreamscape*, *All Night Long*, *Our Winning Season*, *Cavemen*, *I Never Promised You a Rose Garden* and *Enemy Mine*.

In 1983 Quaid starred with Mickey Rooney in the Emmy Award-winning television movie *Bill* and its sequel, *Bill: On His Own*. A year later he co-starred with Randy Quaid in the off-Broadway production of Sam Shepard's “True West,” which he later reprised in Los Angeles. Quaid splits his time between homes in Los Angeles, Montana and Texas.

BEN FOSTER (Bower), recipient of rave reviews for his electrifying and shape-shifting performances, has established himself as one of the most exciting and versatile actors of his generation, with characters ranging from “Jake Murzersky,” the crystal meth addict/skinhead in Nick Cassavetes’ *Alpha Dog* and outlaw “Charlie Prince” in James Mangold’s critically acclaimed *3:10 to Yuma* to the international blockbuster *X-Men 3* as “Angel” and the vampire worshipping

“Stranger” in *30 Days Of Night*. In the independent world, he played the mute spirit “Cod” in the Polish Brother’s film *North Fork* and the lead in Barry Levinson’s *Liberty Heights*, which marked his film debut.

On television Foster portrayed the sexually ambiguous Russell Corwin on HBO’s drama *Six Feet Under*, garnering two SAG nominations and sharing the 2003 SAG Award win for Best Ensemble. His other television work includes the cult hit *Freaks and Geeks* as mentally handicapped student “Eli” and the Emmy-nominated HBO film *The Laramie Project*. Notably, his performance in Showtime’s *Bang Bang You’re Dead*, a meditation on school shootings, garnered him a Daytime Emmy.

Foster stars in Oren Moverman’s directorial debut *The Messenger*, an astonishing portrait of a wounded soldier confronting his own grief when assigned to the brutal realities of a casualty notification officer, alongside Woody Harrelson, Samantha Morton, and Jena Malone. The film premiered at both the 2009 Sundance and Berlin Film Festivals.

Ben has been a practitioner of Transcendental Meditation since the age of four. He lives in New York, and is the older brother of actor Jon Foster.

CAM GIGANDET (Gallo), a talented up-and-comer, is earning recognition and accolades for his strong performances. He recently received the “One to Watch” award from Movieline’s Young Hollywood Awards and the MTV Movie Award’s “Best Fight Scene” for his performance in the action film *Never Back Down*.

Cam finished 2008 as a villainous vampire in the international hit film *Twilight*, directed by Catherine Hardwick and based on the best-selling series of books by Stephenie Meyer. He was also recently seen in the horror story *The Unborn* about the possession of a young woman by an evil spirit, starring alongside Gary Oldman and Odette Yustman. Other film credits include *Who’s Your Caddy?* and *Mistaken*.

Prior to *Twilight*, Cam was most famous for his role as bad boy “Volchok” on Fox’s huge teen drama *The O.C.* He was also a recurring character on the

WB's *Jack and Bobby*.

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

CUNG LE (Manh) is one of the most famous names in the Martial Arts Fight World, "...pound for pound one of the most exciting fighters of all time." (Dave Carter, *Inside Kung Fu*) Cung Le is not only a four-time world champion in his prime – he is also a dedicated father and role model to millions. Cung's magnetic personality and charisma have now translated to the next logical step: a thriving career in film. First off, Cung appears opposite Channing Tatum and Terrence Howard in *Fighting* for director Dito Montiel, released in April '09. Cung also portrays "Marshall Law" in the independent feature film *Tekken*, based on the widely popular video game. Le ended 2008 with a role in Master Yuen Woo-Ping's epic Chinese film *True Legend* opposite Michelle Yoeh.

Le has captivated his television audience with outstanding victories on ESPN2 StrikeForce, Pay-Per-View's K-1 Superfights, DRAKA Championships and Shidokan, The Triathlon of Martial Arts. Most recently on SHOWTIME SPORTS EliteXC/Strikeforce, Cung defeated Frank Shamrock for the Middleweight Championship Title.

In 1975, three days before the fall of Saigon, Cung Le and his mother Anne escaped Vietnam with most of his family by helicopter under heavy gunfire. They spent several weeks in a refugee camp in the Philippines. They had a sponsor in America and were able to start their new lives in San Jose, California. Le's beginning, his challenges, his victories, and the road ahead are featured in three unforgettable episodes of the television series *Journey of a Champion*. Cung is also featured as the subject of a documentary that chronicles his life in *Cung Le, The Making of a Champion*, beginning with Le as a child in Vietnam, following him as a wrestler in college, and taking the audience ringside for his many hard fought victories. The film also takes you behind the scenes to see the type of grueling training that makes a champion. Le was also the featured guest for The Discovery Channel documentary *On the Inside: Martial Art*. At the

prestigious 2004 Asia Entertainments Awards, Le was honoured as the most famous Vietnamese Martial Artist in the world. He received this award in Los Angeles amidst a first class, Oscars®-like ceremony. With this honor, Le is now in possession of over 35 major awards.

Le is currently in Shanghai starring in the film *Bodyguards and Assassins* with Donnie Yen.

ANTJE TRAUÉ (Nadia) was born in the eastern part of Germany. She discovered her love for acting an early age when she was on stage in a school production of “Joan of Arc.” At 16, Antje was in Munich at the music theatre of the International Munich Art Lab, where she was cast in the lead role in “West End Opera,” a hip-hop musical. Her four-year tour with the ensemble cast took her through Germany and Europe and all the way to New York. In 2002, Antje moved to Berlin and landed her first roles in both feature films and television projects. In addition to acting, Antje recently completed her first screenplay, which will go into production in early 2009. Antje is also attached to play the female lead.

ABOUT THE FILMMAKERS

CHRISTIAN ALVART (Director) was born in 1974 near Frankfurt, Germany. His strict Christian background frowned upon films and television and in his childhood he was rarely allowed to see a movie. He developed a fascination and love for the forbidden subject matter and quickly became an “expert” in his circle of friends, successfully hiding that he hadn’t seen most of the films they were talking about. Instead, he read about films, their making, the novels or the source material they were based on.

When he finally was able to get his hands on films he couldn’t stop watching, often going to the cinema six times a week. In 1990 he started making small video and Super-8 films with his friends. The group became part of a network of hobby-filmmakers and geeks. Most of his peers were professionally

working in lower positions on movies, creating their own projects in their free time. At the age of 19 Alvar became an editor and layout designer with the X-TRO Filmmagazin, soon working his way up to editor-in-chief and even owning the special interest publication. In 1997, he decided to make his own films again and moved with his company Syrréal Entertainment to Berlin. To get a glance at the world of “professional filmmaking” he started as a runner, soon working his way up again to 1st AD on two features within the same year.

In 1998, he wrote, produced and directed *Curiosity & The Cat*, his first 35mm feature film – a low budget thriller which cost only \$30K. Many of his friends from the Frankfurt days were part of the project. The film was nominated for the Max-Ophüls-Award and the Prize of the Minister President of the State Saarland. Alvar then worked as a writer for several German features and TV shows.

In 2005, he debuted *Antibodies*, his second work as a director. When it premiered at The AFI Film Festival he was named as one of “Five Directors To Watch” as well as the “German New Face of Cinema.” *Antibodies* was also invited to the Edinburgh Film Festival as well as Tribeca and many others.

Christian recently completed *Case 39*, which stars Renée Zellweger, Ian McShane and Bradley Cooper, and was produced by Kevin Misher and Steve Golin. Projects in development include *The Zero* and *Killer Queen*.

TRAVIS MILLOY (Screenplay / Executive Producer), born in Chicago, grew up in northern Minnesota. He attended college in Minneapolis and worked in film as well as in music for several years, most notably for Prince at Paisley Park Studios. Milloy wrote and directed *Street Gun*, a no-budget action movie in 1996. Shot on a shoestring, Milloy came to Hollywood and sold it to Avi Lerner at Nu Image. This led to his signing with his first agent, Jeff Robinov, then with ICM. Robinov went on to Warner Brothers, where Milloy spent a few years under contract working as a writer on spy thrillers and action scripts. In 1998, he joined Anonymous Content. Milloy is represented by Anonymous Content’s Lenny

Beckerman. He is currently writing *Outsourced* for Constantin Film and Impact Pictures; the feature film is based on Dave Zeltersman's novel *28 Minutes*.

PAUL W. S. ANDERSON (Producer) British-born director, producer and writer, has become internationally known for his visual and visceral films. With his finger on the pulse of the darker side of popular culture, his body of work is trademarked by the hidden and oftentimes primal aspects of humanity.

Most recently, Anderson's *Death Race* rolled into theaters. The film starred Jason Statham as Jensen Ames, an ex-con who is forced by a notorious prison warden, played by Joan Allen, to compete in the world's most popular reality TV program: a lethal car race in which inmates must brutalize and kill one another on the road in order to win their freedom. Also starring Tyrese Gibson and Ian McShane, Anderson's film is a remake of the 1975 cult classic *Death Race 2000* starring David Carradine and Sylvester Stallone.

Recently, Anderson began work on a remake of the gangster classic *The Long Good Friday*, which he will write, produce and direct. He also has begun developing the adaptation of the action/horror videogame *Castlevania*, which he will write and produce. Anderson and Bolt will produce all these through Impact Pictures. The first film of the pair's collaboration was 1994's low-budget success *Shopping*, which Anderson wrote and directed. Starring Sadie Frost and Jude Law (with an appearance by legendary singer Marianne Faithful), this dark film about joyriding and ram-raiding British youth was banned in some UK theatres, but firmly established Anderson's love of cars, dystopian futures and high-impact action. *Shopping* paved the way to Hollywood for Anderson, and 1995's *Mortal Kombat* became Anderson's first American No.1 box-office smash. It was also the first successful movie adaptation of a videogame. The triumph of *Mortal Kombat* quickly established Anderson as the man who could take the game off the television and make it explode on the big screen, and potentially into a successful franchise.

Sidestepping offers to direct a sequel, Anderson chose instead to turn his attention to science fiction. His next directorial projects included *Soldier* and

Event Horizon. *Blade Runner* screenwriter David Peoples wrote *Soldier* as a “sidequel” to the bleakly powerful *Blade Runner*. The film starred Kurt Russell, Connie Nielsen and Jason Isaacs. Now considered a cult classic, *Event Horizon* starred Laurence Fishburne, Sam Neill, Jason Isaacs and Joely Richardson.

Anderson returned to adapting videogames for the big screen with the survival horror *Resident Evil*, starring Milla Jovovich and Michelle Rodriguez. Anderson wrote, directed and produced the feature. A resounding commercial success, the movie spawned Anderson’s second successful franchise, which includes No.1 hits *Resident Evil: Apocalypse* and *Resident Evil: Extinction*.

Anderson confirmed his box-office power when he wrote and directed the highly anticipated *AVP: Alien vs. Predator* starring Lance Henriksen. This kicked off Anderson’s third successful franchise, as the movie opened at No.1 and went on to be the highest-grossing film in both the *Alien* and *Predator* series

Born and raised in Newcastle-upon-Tyne, England, Anderson graduated from the University of Warwick with a BA in Film & Literature. He continued at Warwick to become the youngest student to achieve an MBA.

JEREMY BOLT (Producer) since creating Impact Pictures with Paul W.S. Anderson in 1992, has produced the majority of Anderson’s movies. Their first collaboration, 1994’s *Shopping*, starring Jude Law (Channel Four Films), was an action-packed film about joyriding and ram-raiding British youth that revved up Bolt’s career and established his love of cars and death defying races. Having gotten Hollywood’s attention, Bolt segued to producing big budget films such as *Event Horizon* and *Soldier*. 2002’s *Resident Evil* was the first movie under the pair’s joint venture deal with Germany’s leading independent producer/distributor, Constantin Film, and made \$100M worldwide.

Under the joint venture with Constantin, Bolt has also produced 2004’s *Resident Evil: Apocalypse* (written by Anderson and directed by Alexander Witt); the psychological horror *The Dark* (2005, directed by John Fawcett); the teen actioner *DOA – Dead or Alive* (2006, directed by Cory Yuen), an adaptation of Tecmo’s best-selling videogame franchise; and 2007’s *Resident Evil: Extinction*.

The third movie of the blockbuster *Resident Evil* film franchise debuted at #1 at the US box office and went on to gross \$150M worldwide, making it the most successful independent film of the year. Bolt and Cruise/Wagner Productions also produced *Death Race*, a re-imagining of the Roger Corman classic, with Jason Statham, Joan Allen and Ian McShane, released last fall.

As well as producing big budget genre movies, Bolt has proven his talents as a versatile and eclectic filmmaker, producing the art house film *Vigo* (1998, directed by Julian Temple) and the comedy *Stiff Upper Lips* (1998, starring Peter Ustinov). He has also produced *There's Only One Jimmy Grimble* (2000, starring Ray Winstone and Robert Carlyle) and teen horror *The Hole* (2001, starring Thora Birch and Keira Knightley).

ROBERT KULZER (Producer) was named co-president of Constantin Film Development Los Angeles in May 2005, where he had worked as head of production from October 2000 to April 2005 and as head of development and acquisition from 1991 to 2000. Among his acquisitions for Constantin Film were *American Pie* (1999), *The Sixth Sense* (1999) and *Sleepy Hollow* (1999). He also contributed to the production of *The House of the Spirits*, *Smilla's Sense of Snow*, *Wrongfully Accused* and *The Fantastic Four*. Kulzer executive produced *Resident Evil* and *Resident Evil: Apocalypse* and the UK thriller *The Dark*, starring Maria Bello and Sean Bean. He wrote and produced the German action comedy *Autobahn Racer*. Kulzer also produced the survival horror film *Wrong Turn*, the action-adventure *DOA – Dead or Alive* and the werewolf action-thriller *Skinwalkers*, as well as the third installment of the *Resident Evil* movie franchise and the highest grossing independent film of 2007, *Resident Evil: Extinction*.

MARTIN MOSZKOWICZ (Executive Producer), a graduate of the Ludwig Maximilian University in Munich, has worked as production manager, line producer and producer of numerous productions worldwide. In 1985, he became managing director and producer for M P Film GmbH in Munich. In 1991, he

joined Constantin Film Produktion GmbH as producer and also served as the company's managing director from 1996 until its IPO in 1999.

Since then, Martin Moszkowicz has been in charge of the production division as member of the board of Constantin Film AG. As producer, executive producer, coproducer or managing director of the production company, Martin Moszkowicz has over 100 feature film credits to his name, including *The Baader Meinhof Complex*, directed by Uli Edel, Caroline Link's *A Year Ago in Winter*, *The Wave*, *Why Men Don't Listen and Women Can't Read Maps*, *Herr Bello*, *Schwere Jungs*, *Perfume – the Story of a Murderer*, *Hui Buh-Das*, *Schlossgespenst*, *Harte Jungs*, *Nowhere in Africa*, *Der Gross Bagarozzy*, *Wrongfully Accused*, *Opernball*, *Smilla's Sense of Snow*, *The House of the Spirits*, and *Salt on Our Skin*.

DAVE MORRISON (Executive Producer), a founding partner of Anonymous Content and head of the Commercial division, executive produced the Anonymous-produced film *44-Inch Chest*, directed by Malcolm Venville and scribed by *Sexy Beast* writers Louis Mellis and David Scinto. On the emerging media front, Morrison, in conjunction with director David Fincher, was instrumental in creating the now infamous branded content web series for BMW Films. These films quickly became a model for non-traditional media in marketing that has yet to be surpassed.

Morrison and the Anonymous team continue to develop longstanding direct relationships with talent, talent agencies, advertising agencies, domestic and international distributors, and broadcasters, reinforcing their ability to assemble the right team for any project. While at Propaganda Films, Morrison and the future partners at Anonymous Content were essential in pioneering the path and structure for transitioning commercial directors to feature films – a model now commonplace in Hollywood. During Morrison's tenure at Propaganda/Satellite Films, the production company was twice graced with Cannes' prestigious Palme d'Or Award for Best Production Company as well as virtually every other top award in the industry.

Morrison has executive produced for some of the industry's most celebrated directors, including David Fincher, Jonathan Glazer, Michael Bay, Gore Verbinski, Brad Silberling, Antoine Fuqua, Michel Gondry, Gus Van Sant, Simon West, Domonic Sena, and Alex Proyas. In addition to managing talent, Morrison had been simultaneously responsible for bringing Tony Kaye's work from the UK to the United States, as well as helping start Palomar Pictures. He hit the ground running, quickly establishing a strong reputation through his work with reputable clients such as Pixar and Colossal Pictures. With a degree in Middle Eastern Politics from NYU, Morrison initially joined the ranks of the commercial production business as an independent rep. Since then, his contributions to commercial production and feature film development clearly influenced a diverse history and strong roots within the industry.

WEDIGO VON SCHULTZENDORFF (Cinematographer), born in Germany, began his career as a cinematographer in the commercial world where he became one of the top DPs to get. In 1982 he shot the television movie *Flucht aus Pommern* and quickly segued into features with *Die Leichten Zeiten sind vorbei* and *Jacob hinter der blauen Tür*. Von Schultzendorff's visual talent soon led him to Hollywood, where he worked on such hits as *The Thirteenth Floor* (1999), Woody Allen's *Hollywood Ending* (2002) and the acclaimed film *Igby Goes Down* (2002). Most recently, his work on Oskar Roehler's film *Lulu and Jimi* was nominated for the German Academy Award for Best Cinematography.

PHILIPP STAHL (Editor), while studying editing at the prestigious Konrad Wolf University in Potsdam-Babelsberg, was given his first break into features by writer/director Christian Alvart in 1998 with *Curiosity & the Cat*. Years later, in 2005, the two teamed up again with the critically acclaimed film *Antibodies*. Additional feature film credits include *Devot* (2003), *Sugar Orange* (2004) and *Maria am Wasser* (2006).

Stahl has also made a name for himself in television. In 2008, he earned a German Television Award nomination for Best Editing for his work on *KDD - Kriminaldauerdienst*, a popular German crime series. In addition to his work in features and television, Stahl has edited numerous documentaries, commercials and music videos.

RICHARD BRIDGLAND (Production Design) has been an established production designer and art director for over 15 years. One of his early achievements includes the feature film adaptation of William Shakespeare's *Richard III* with Ian McKellen and Annette Bening. As the film's art director he belonged to the team that earned the BAFTA Award for Best Production Design and earned an Oscar® nomination for Best Art Direction.

Bridgland has been one of the busiest production designers ever since, working on many high profile films, including Guy Ritchie's thriller *Rocknrolla*; the sci-fi horror films *AVP: Alien vs. Predator* and *Resident Evil*, both directed by Paul W. S. Anderson; *Wicker Park* with Josh Hartnett; the stylish thriller *Gangster No. 1*, starring Paul Bettany; the trippy episodic feature *The Acid House*; as well as HBO's elaborate television event film *Tsunami: The Aftermath*.

IVANA MILOS (Costume Design) earned a fashion degree from the prestigious Hochschule der Kuenste Berlin and is quickly establishing herself as a leading costume designer in German film. It's no mystery why – she received her education, specializing in historical costume, from the legendary Vivienne Westwood.

After graduating in the early '90s, Milos worked as a freelance designer for athletic apparel giants Puma and Arena before breaking into film in 1996. She began her film career as an assistant costume designer on a number of made-for-television movies and short films. Just two years later, Milos landed her first gig as lead costume designer on the German TV movie *T.E.A.M. Berlin II*. In 1999, Milos worked as costume designer on her first feature film, *Finnlandia*. Other film and TV credits include *Was tun, wenn's brennt* (2000),

Soloalbum (2002), *Die Wolke* (2005) and last year's international box office hit *The Wave*. Milos has also worked as a stylist for fashion shoots, advertising and music videos; her client list includes Mercedes-Benz, Audi, Sony, Universal Music, Telekom, and BMG Music.