



Production Notes

<http://www.daybreakersmovie.com/>

THE CAST

Ethan Hawke
Willem Dafoe
Claudia Karvan
Michael Dorman
Vince Colosimo
Isabel Lucas

Sam Neill

Edward Dalton
Lionel 'Elvis' Cormac
Audrey Bennett
Frankie Dalton
Christopher Caruso
Alison Bromley

And

Charles Bromley

THE FILMMAKERS

Written and Directed by
Produced by

Produced by
Executive Producers

Co-Produced by
Director of Photography
Edited by
Production and Costumes Designed by
Music by
Visual Effects by

Special Make-up Effects Created by
Casting by

The Spierig Brothers
Sean Furst
Bryan Furst
Chris Brown
Jason Constantine
Peter Block
Todd Fellman
Ben Nott ACS
Matt Villa
George Liddle
Christopher Gordon
Postmodern Sydney
Kanuka Studio and
The Spierig Brothers
Steve Boyle
Nikki Barrett

SYNOPSIS

This January, Lionsgate takes vampires in a new direction with the futuristic sci-fi thriller, *DAYBREAKERS*. The year is 2019. A mysterious plague has swept over the earth, transforming the majority of the world's population into vampires. Humans are now an endangered, second-class species – forced into hiding as they are hunted and farmed for vampire consumption to the brink of extinction.

It's all up to Edward Dalton, a vampire researcher who refuses to feed on human blood, to perfect a blood substitute that might sustain vampires and spare the few remaining humans. But time and hope are running out – until Ed meets Audrey, a human survivor who leads him to a startling medical breakthrough. Armed with knowledge that both humans and vampires will kill for, Ed must battle his own kind in a deadly struggle that will decide the fate of the human race.

Stylish, provocative and action-packed, *DAYBREAKERS* stars two-time Academy Award® nominee Ethan Hawke (Supporting Actor, *TRAINING DAY*, 2001; Adapted Screenplay, *BEFORE SUNSET*, 2004), Willem Dafoe and Sam Neill. Make-up Effects were created by WETA Workshop. *DAYBREAKERS* is written and directed by the Spierig Brothers.

Lionsgate and Screen Australia Present a Lionsgate and Paradise Production in association with The Pacific Film and Television Commission and Furst Films. *DAYBREAKERS* is a Film by the Spierig Brothers.

ABOUT THE PRODUCTION

Following the success of their debut zombie horror film, UNDEAD, writer/directors Peter and Michael Spierig decided to take on the vampire genre with their sci-fi thriller, DAYBREAKERS. But instead of referencing the familiar gothic strains of Bram Stoker or Anne Rice, the brothers ushered vampires into the future, imagining a sleek, not-too-distant world in which everyone, from school-children to CEOs, is a bloodsucker. “DAYBREAKERS questions how we would adapt if we all became vampires tomorrow,” explains Michael Spierig. “It twists the rules of typical vampire movies without discarding or disrespecting what we love about the genre.”

The Spierigs’ ingenuity and sly sense of humor is on full display during the film’s opening sequence, which depicts vampires commuting to work in the dark and lining up for shots of blood at Starbucks. “Instead of hiding out in caves, castles, or traditional underground dwellings, vampires have chosen to accept their place in life (or death) and returned to the suburbs,” says Peter Spierig. “They have continued on with their day-to-day, or now, night-to-night existence only with slight vampire modifications.”

But being at the top of the food chain has its perils. Human beings – the vampires’ only food supply – comprise only about 5% of earth’s total population, and their numbers are rapidly dwindling. The mass panic of a population on the brink of exhausting its once-plentiful resources has obvious relevance to our current global state. “DAYBREAKERS is a lot like the great science fiction films that were made during the 1950s,” posits producer Chris Brown. “They commented on what happened politically in their time, in terms of communism or the bomb. And so it’s exciting that DAYBREAKERS does the same thing. There’s plenty of blood and violence to please genre fans, but the movie has something to say.”

“There’s something almost punk rock about the old genre movies and I felt that immediately with DAYBREAKERS,” adds Ethan Hawke, who plays Ed Dalton, a hematologist who is also a vampire. “There’s this kind of deep counterculture vein running through it.”

“We love this genre; it’s what we grew up on,” avows Michael Spierig. “Ever since we can remember, sci-fi/horror movies have fascinated and excited us. Not just

because of the visceral thrills a good horror picture can evoke, but because, quite simply, the creative possibilities are endless.”

After selling a 16-page treatment of DAYBREAKERS to Lionsgate, Michael and Peter Spierig developed the script with the company for over two years. Producer Chris Brown was stunned by the first draft he read. “It was such an original idea. Genre is great fun, but the thing that made this script so exciting is that it was a new take on a very established form.” From the moment of their first meeting, Peter and Michael Spierig knew they had found the ideal producer in Brown. “All our references were the same and we’d all seen the same movies,” says Brown. “In fact, I think I may have seen even more horror movies than they had! The three of us are huge sci-fi/horror fans so that first meeting was like a genre convention!”

When it came to casting the part of Ed Dalton, the brothers dreamed of having Ethan Hawke commit to the role, having written the part with the star in mind. “We’ve always really liked the choices Ethan has made as an actor,” explains Michael Spierig. “He picks very interesting films. He’s intelligent, vulnerable and interesting. We didn’t know if he’d be interested or not, but he was the one we always wanted.”

Hawke admits he was initially wary of committing to a genre project, but the script’s thematic complexity appealed to him immediately. “I had absolutely no intention of liking it,” he recalls. “I decided that I’d give it ten pages, and by page five I knew that I was going to do it. I could tell right away that the story was completely unique and a lot of fun. It’s my hope that the movie will work with people who are determined not to like sci-fi/horror movies, as I was, and that those who do like them will really love this one.”

The unlikely hero of DAYBREAKERS, Ed Dalton is a vampire hematologist who’s charged with inventing a human blood substitute before the human food supply runs out and vampires starve to death. Unlike most others of his kind, Dalton is morally conflicted about his condition. Though he craves human blood, he refuses to drink it, gradually weakening himself on a second-rate diet of animal blood. “I think Peter and Michael will tell you Ed’s journey is the Phoenix story,” Hawke says. “He’s dead and he rises from the ashes. It’s about how you go from being the walking dead to an awake and alive human being, which is a pertinent allegory for all of us.”

On set, Peter and Michael Spierig were thrilled with everything Hawke was able to contribute to the process. “Ethan doesn’t just walk in and deliver the lines,”

says Peter. “He brings with him some very smart ideas. He’s a director and writer as well as an actor, so he understands story and character very well.”

Hawke reports that *DAYBREAKERS* was his first experience working with two directors simultaneously, a process he found unexpectedly enjoyable. “I’ve always thought that if there were two directors, one must really be the director and the other more the writer, but Peter and Michael are both very much the director,” he says. “The first day one of them came up to me and said, ‘You know, I loved that, when you touched your ear.’ But then the other one came up and said, ‘Don’t touch your ear!’ I welcomed that, though, because it made me realize that there’s no right or wrong way; there’s just a preference. There’s a certain kind of freedom in that.”

Once Hawke was cast, the brothers approached Willem Dafoe for the role of Elvis, having long admired the actor for the diversity of his film roles. “I always look at the character and what he does, and then I ask myself if that’s the kind of adventure I’d like to take as an actor,” says Dafoe. “Sometimes in a genre movie like this, the filmmakers are far more interested in the special effects than in the actors. But the Spierig brothers are very personal filmmakers. Their first feature was made by maxing out credit cards and shooting in their backyard and making it however they could. These guys aren’t careerists. They just feel very deeply about making movies and this is the language they know best.”

Sam Neill had never played a vampire before, yet he jumped at the chance to play Bromley, the corrupt president of a corporation that farms humans for their blood. Says Neill, “The thing that really made me laugh and made me want to read the rest of the script was the thought of all these vampires lining up at Starbucks to have their shot of blood. It seemed to be a ridiculously cool universe. I had a great deal of fun with the role.”

Bromley’s human daughter, Alison, is played by newcomer Isabel Lucas, known to Australian audiences for her work on the local television series, “Home and Away.” “Michael and I had never seen Isabel’s show,” admits Peter Spierig, “but after the audition it was clear that she was the standout. She brought an honesty and a vulnerability to her role.” Lucas’ character, who has been in hiding with the human rebels for over ten years, eventually comes face to face with her vampire father in a chilling familial showdown. “It was a joy to watch Isabel work with Sam,” says Michael Spierig. “She really held her own, and given where her character goes and the kind of choices she has to make, Isabel committed to the part completely.”

Australian actors Claudia Karvan and Michael Dorman complete the lead cast. “Claudia is a big television star in Australia but not that well known outside the country,” explains Brown. “I think she’s going to be a big revelation. She brought an enormous amount of experience to the film and was a great balance between Ethan and Willem. And Michael is a very exciting new talent. When we were looking for someone to play Ethan’s brother he came in and tested and just blew us away. He was fantastic.”

The directors admit they were initially intimidated by the thought of working with such experienced actors as Ethan Hawke, Willem Dafoe and Sam Neill. But their fears quickly dissipated. “It was terrifying for about five minutes,” laughs Michael Spierig. “And then you realize that you’re behind schedule and over budget, and you’ve just got to get on with it. All the cast were very down to earth, so they made it easy for us. They all came ready to work.”

The brother’s meticulous preparation also helped the production, which commenced in 2007 in Queensland, Australia, run as smoothly as possible. “Their vision of how the film should look and what they wanted to achieve didn’t ever change from the first time I spoke to them,” avows Brown. “They did their own full, animated previews of the sequences they wanted to shoot; they storyboarded every single frame of the film and they did their own special effects. And that’s just the technical side. They also wrote the script, so of course they had a unique understanding of the characters and always communicated their ideas extremely clearly.”

Designer George Liddle served as both production designer *and* costume designer on DAYBREAKERS, which enabled him to create a seamless aesthetic for the film. Liddle explains that he and the directors consciously avoided anything resembling the gothic style of typical vampire stories. “We wanted a world that was recognizable to our own, with some futuristic accents,” he says. “We spent a lot of time looking at books and photographs together for reference points. Our vampire world is very cold, with greys and black and white, and the costumes reflect that. We made the sets quite modern and hard-edged, using blocks of grey and black fitted with fluorescent strip lights. And then the human world – the sanctuary – has a lot more warmth and tone.”

Director of photography Ben Nott worked closely with Liddle, designing much of the lighting into the sets themselves so that few, if any, external light sources

were necessary. Says Nott, “Every cameraman forms a relationship with the designer that is paramount to the outcome of the film. George’s work is always fantastic and I was very pleased to have the opportunity to work with him.”

In another departure from the norm, Nott and the directors made an aesthetic choice to shoot the film digitally using the Genesis system. “We felt that the digital image had a clean sterility to it, which worked well for the vampire world,” explains Nott. “It’s quite a hedonistic world in that they smoke, they drink and they don’t care. And so we wanted their world to be fairly devoid of color. We chose a cool, monochromatic pallet.”

Special make-up effects designer Steve Boyle had one of the biggest tasks on the production: to create an army of vampires, as well as several “subsiders” – vampires that have fed off the blood of other vampires and turned into maniacal, bat-like creatures. Recalls Boyle, “Peter and Michael told me to think of all the vampire movies I’d ever seen and then to forget everything! They wanted to focus on the humanity of these creatures. We viewed the subsiders as desperately sick people, like serious drug addicts. They have bite marks on their arms as a result of feeding off their own blood, wings, and protruding backs.”

To create the subsider, Boyle designed a full-body set of prosthetics using latex foam and silicon that took about eleven hours to apply to the actor. He explains, “Our actor had to start completely naked on a harness and then the suit was completely glued on – no zips – with wings, contact lenses, teeth. The only parts of him not glued up were his heels and the inside of his ears. It was a massive process, but very effective. The biggest challenge was to get it all done in time.”

Boyle also designed over 250 sets of fangs and 250 sets of contact lenses. “Once the actors were cast, we would fit their eyes and I would then design the lenses around the three different stages, from healthy vampire to sick vampire to subsider, and that’s when their eyes would become really blood shot,” explains Boyle. “We decided that the healthy vampire teeth should be fairly subtle, and then we moved to the strike teeth which were a little bit more aggressive and then finally to the horrible, rotten subsider teeth.”

Boyle reports that Peter and Michael were the best of collaborators and that they allowed him an enormous amount of creative input. “I knew that whenever I delivered the make-up effect it would be shot well, in the way it’s supposed to be

shot,” he says. “They really understand the process and how long it needs to take, and what you can and can’t hide.”

The result is a vampire film like no other. Thanks to the talents of its dedicated cast and crew, *DAYBREAKERS* manages to expand the creative possibilities of a continually evolving, well-loved genre. “We feel so fortunate to have had the opportunity to actually create the world we imagined,” says Peter Spierig. “We set out to give everything that genre fans want from a vampire movie, but serve it up in a way they’ve never seen before. I think we definitely succeeded in that.”

ABOUT THE CAST

“Gather ye rosebuds while ye may,” is a phrase a young **ETHAN HAWKE** (Edward Dalton) took to heart while filming *DEAD POETS SOCIETY*, the Academy Award® winning drama which launched Hawke’s career. Twenty years, and several Tony® and Oscar® nominations later, Hawke has emerged a multifaceted artist, challenging himself as a novelist, screenwriter and director, while earning world acclaim for his brave and nuanced roles. Hawke constantly escapes stereotype and convention, pushing the boundaries of his art, constantly educating himself and forging his own way free of any set label.

Tapping into the pop culture zeitgeist with Ben Stiller’s 1994 comedy *REALITY BITES*, Hawke has starred in over forty films, including; *EXPLORERS*; *DAD*; *WHITE FANG*; *WATERLAND*; *ALIVE*; *RICH IN LOVE*; *GATTACA*; *GREAT EXPECTATIONS*; *HAMLET*; *ASSAULT ON PRECINCT 13*; *TAKING LIVES*; *BEFORE THE DEVIL KNOWS YOU’RE DEAD* and *WHAT DOESN’T KILL YOU*. In 2002, Hawke received Academy Award® and Screen Actors Guild® Supporting Actor nominations for his work in Antonie Fuqua’s *TRAINING DAY* opposite Denzel Washington.

Notably, Hawke has collaborated with filmmaker Richard Linklater on multiple occasions, including *FAST FOOD NATION*; *WAKING LIFE*; *THE NEWTON BOYS* and *TAPE*. Marking their most celebrated collaboration, Hawke starred opposite Julie Delpy in the critically acclaimed film *BEFORE SUNRISE* and its sequel *BEFORE SUNSET*. The trio co-wrote the screenplay for *BEFORE SUNSET*, and in 2004, they went on to receive an Academy Award® nomination for Adapted Screenplay, a Writers Guild Award nomination for Best Adapted Screenplay and an IFP Spirit Award nomination for Best Screenplay.

Behind the lens, in 2001, Hawke made his directorial debut with his drama *CHELSEA WALLS*. The film tells five stories set in a single day at the Chelsea Hotel and stars Uma Thurman, Kris Kristofferson, Rosario Dawson, Natasha Richardson, and Steve Zahn. Additionally, he directed Josh Hamilton in the short film *STRAIGHT TO ONE*, a story of a couple, young and in love, living in the Chelsea Hotel.

In 1996, Hawke wrote his first novel, *The Hottest State*, published by Little Brown and now in its nineteenth printing. In his sophomore directorial endeavor, Hawke adapted for the screen and directed the on-screen version of *THE HOTTEST STATE* and also directed a music video for the film. In 2002, his second novel, *Ash Wednesday*, was published by Knopf and was chosen for Bloomsbury’s contemporary classics series. In addition to his work as a novelist, Hawke wrote an in-depth and celebrated profile of icon Kris Kristofferson for *Rolling Stone* in April 2009.

On stage, Hawke first appeared in *The Seagull* on Broadway at the Lyceum Theater in 1992. Hawke has returned to the theater in recent years where he has found the “most personally rewarding work” of his life. “I have a passion for theatre and think it’s a beautiful way of living. It creates a better, more humble lifestyle,” said Hawke. Hawke has appeared in *Henry IV* alongside Richard Easton; *Buried Child* (Steppenwolf); *Hurlyburly* for which he earned a Lucille Lortel Award Nomination for Outstanding Lead Actor and Drama League Award Nomination for Distinguished Performance (The New Group); Tom Stoppard’s *The Coast of Utopia* for which he was honored with a Tony Award nomination for Best Featured Actor in a Play and Drama League Award nomination for Distinguished Performance (Lincoln Center) and the recently completed inaugural season of The Bridge Project’s double billings of *The Cherry Orchard* and *A Winter’s Tale*; for which garnered Hawke a Drama Desk Award Nomination for Outstanding Featured Actor in a Play (Brooklyn Academy of Music and The Old Vic). Also for theatre, in 2007, Hawke made his Off-Broadway directing debut with the world premiere of Jonathan Marc Sherman’s dark comedy, *Things We Want*.

In March 2010, Hawke will re-team with director Antoine Fuqua for *BROOKLYN’S FINEST*, which charts the lives of three Brooklyn cops over the course of several days and exhibits the many shades of police corruption. In addition to his versatile film slate, this winter, Hawke will be directing Sam Shepard’s *A LIE OF THE MIND* for The New Group, an artist-driven company with a commitment to developing and producing powerful theater.

Ethan Hawke was born in 1970 to teen-age parents in Austin, Texas. At the age of thirteen he performed in his first professional play and from a very young age has committed himself entirely to the arts. At the age of twenty one, Hawke founded Malaparte Theater Co., which remained open for over five years giving young artists a home to develop their craft.

Hawke is happily married with three children.

In 1979, **WILLEM DAFOE** (Lionel 'Elvis' Cormac) was given a small role in Michael Cimino's HEAVEN'S GATE from which he was fired. His first feature role came shortly after in Kathryn Bigelow's THE LOVELESS. From there, he went on to perform in over 60 films - in Hollywood (SPIDERMAN, THE ENGLISH PATIENT, FINDING NEMO, ONCE UPON A TIME IN MEXICO, CLEAR AND PRESENT DANGER, WHITE SANDS, MISSISSIPPI BURNING, STREETS OF FIRE) and in independent cinema in the U.S. (THE CLEARING, ANIMAL FACTORY, BASQUIAT, THE BOONDOCK SAINTS, AMERICAN PSYCHO) and abroad (Lars von Trier's MANDERLAY, Yim Ho's PAVILLION OF WOMEN, Yurek Bogayevicz's EDGES OF THE LORD, Wenders' FAR AWAY SO CLOSE, and Brian Gilbert's TOM & VIV).

He has chosen projects for diversity of roles and opportunities to work with strong directors. He has worked in the films of Wes Anderson (THE LIFE AQUATIC), Martin Scorsese (THE AVIATOR, THE LAST TEMPTATION OF CHRIST), Paul Schrader (AUTO FOCUS, AFFLICTION, LIGHT SLEEPER, THE WALKER), David Cronenberg (EXISTENZ), Abel Ferrara (NEW ROSE HOTEL), David Lynch (WILD AT HEART), William Friedkin (TO LIVE AND DIE IN LA), and Oliver Stone (BORN ON THE FOURTH OF JULY, PLATOON).

He was nominated twice for an Academy Award® (PLATOON and SHADOW OF THE VAMPIRE) and once for a Golden Globe® (SHADOW OF THE VAMPIRE.) Among other nominations and awards, he has received an LA Film Critics Award and an Independent Spirit Award.

Recent projects include ANAMORPH, MR. BEAN'S HOLIDAY, Paul Schrader's ADAM RESURRECTED, Spike Lee's INSIDE MAN, Paul Weitz's AMERICAN DREAMZ, the Nobuhiro Suwa segment of PARIS, JE T'AIME and Giada Colagrande's BEFORE IT HAD A NAME (which was co written by Mr. Dafoe).

Upcoming films include Von Trier's ANTICHRIST, FIREFLIES IN THE GARDEN opposite Julia Roberts, Julian Schnabel's MIRAL, Werner Herzog's MY SON MY SON, Christian Carion's FAREWELL, Wes Anderson's THE FANTASTIC MR. FOX, Giada Colagrande's A WOMAN, Theo Angelopoulos' THE DUST OF TIME, Abel Ferrara's GO GO TALES, and Paul Weitz's THE VAMPIRE'S ASSISTANT.

Dafoe is one of the founding members of The Wooster Group, the New York based experimental theatre collective. He has created and performed in the group's work from 1977 thru 2005, both in the U.S. and internationally.

CLAUDIA KARVAN (Audrey Bennett) is one of Australia's most respected and acclaimed film and television actors. Her feature film credits include Gillian Armstrong's HIGH TIDE with Judy Davis, Phillip Noyce's ECHOES OF PARADISE, THE HEARTBREAK KID with Alex Dimitriades – for which she received the Film Critic's Circle award, PAPERBACK HERO with Hugh Jackman, and the U.S. feature film AQUAMARINE. Additional recent credits include FOOTY LEGENDS, \$9.99, and LONG WEEKEND.

Claudia has starred in many Australian television series including the highly popular Foxtel/Southern Star series, "Love My Way," for which she is creator, producer, and star. "Love My Way" has won the Silver Logie Award for Most Outstanding Drama Series and the Australian Film Institute Award for Best Television Drama Series for the past two years, and Claudia has won the 2005 AFI Award for Best Lead Actress in Television and the Silver Logie for Most Outstanding Actress in a Drama Series two years running for her role in the show.

Recently Claudia appeared in the Australian feature, FOOTY LEGENDS, and she has just finished filming the third season of "Love My Way."

A graduate of the Queensland University of Technology in 2001, **MICHAEL DORMAN** (Frankie Dalton) came to prominence as the loveable Christian in the hugely successful Australian drama series "The Secret Life of Us," for which he received the 2003 Logie Award Nomination for 'Most Popular New Male Talent.'

Since then, Michael has made a name for himself in both film and television. Some of his television credits include: the Channel ten hit "Small Claims" with Claudia Karvan and Rebecca Gibney, and the ABC telemovie "The Silence" with Richard Roxburgh, directed by award winning director Cate Shortland and produced by Jan Chapman. Michael has also featured in a number of short films including A LOVE STORY and STUFFED BUNNY.

Michael shone as Jamie in the 2004 release 50 WAYS OF SAYING FABULOUS, the second feature film from internationally acclaimed New Zealand director Stewart Main. In August of 2005, Michael was featured as one of Australia's 30 "Stars of Tomorrow" in *Screen International*. The following year Michael played opposite Emily Barclay in the chilling and highly anticipated Australian feature SUBURBAN MAYHEM, by first time feature writer Alice Bell, directed by Paul Goldman (AUSTRALIAN RULES, THE NIGHT WE CALLED IT A DAY) and executive produced by Jan Chapman.

In 2008, he was featured in three films. He delivered a brilliant performance opposite Emily Barclay in PRIME MOVER. In addition, he worked on TRIANGLE, directed by Christopher Smith, and STORAGE directed by Rachel Landers.

Michael recently completed work on a film shooting in Australia, titled NEEDLE, which is being directed by John V. Soto, and starring Michael as the role of 'Ben.'

Possessing a captivating and magnetic on-screen presence, **ISABEL LUCAS** (Alison Bromley) is at the forefront of the next generation of young Hollywood actors.

Lucas can currently be seen in director Michael Bay's TRANSFORMERS: REVENGE OF THE FALLEN opposite Shia LaBeouf and Megan Fox. The film is the highly-anticipated second installment of the popular 2007 action adventure and has already grossed over \$500 million worldwide since its release by Dreamworks / Paramount Pictures on June 24, 2009.

Lucas is currently in production on Dan Bradley's remake of RED DAWN, the story of a group of teenagers who form an impromptu insurgency when their town is invaded by Chinese and Russian soldiers.

On the small screen, Lucas will soon be seen starring in the HBO miniseries "The Pacific," an epic ten-hour miniseries event chronicling the lives of three US marines stationed in the Pacific during World War II. Lucas plays the role of Gwen, the love interest of Private Sid Phillips (Ashton Holmes). The series is executive produced by Tom Hanks, Steven Spielberg and Gary Goetzman, the creative team behind the Emmy®-winning 2001 HBO miniseries "Band of Brothers."

Lucas recently wrapped production on the Australian film KIN, a warm-hearted and upbeat romantic comedy that dares to paint a family portrait of a most unusual kind. It's a story about a family whose individual love lives range from deviant to delicious to downright desperate. Lucas plays Ana Petrov, an impossibly beautiful young Russian woman who flees Russia and is desperate to stay in Australia with the man she loves.

Lucas will also star in Claire McCarthy's THE WAITING CITY, a mystic-infused love story that follows a young couple's journey to India to collect their adopted baby. Lucas stars opposite Radha Mitchell and Joel Edgerton.

Lucas is perhaps best known for her starring role in the hit Australian TV show "Home and Away." In 2004, she received the Australian TV Week Logie Award for Best New Female Talent.

Lucas is an active animal rights advocate and supporter of The Whaleman Foundation and the Sea Shepherd Conservation Society which are oceanic research, conservation and production organizations dedicated to preserving and protecting the ocean's habitat. Lucas is

also involved with the non-profit organization OzQuest, and, in 2006, spent two months as a volunteer community worker in Namibia.

Lucas is currently based between Los Angeles, California and her hometown of Melbourne, Australia.

Since his New Zealand screen debut in Roger Donaldson's SLEEPING DOGS and his breakthrough film role in MY BRILLIANT CAREER opposite Judy Davis, **SAM NEILL** (Charles Bromley) has appeared in over 80 film and television productions. He was awarded an Order of the British Empire for Services to Acting and a Distinguished Companion of the New Zealand Order of Merit.

He is perhaps best-known for his roles in the award-winning film THE PIANO, for which he won an AFI Best Supporting Actor Award, and the blockbuster JURASSIC PARK.

Other film credits include WIMBLEDON, PERFECT STRANGERS, DIRTY DEEDS, EVIL ANGELS and DEATH IN BRUNSWICK for which he also received AFI Best Actor Awards.

Neill received Emmy® and Golden Globe® nominations for his title role in the mini-series "Merlin." He also received Golden Globe® nominations for his performance opposite Judy Davis in the war drama "One Against The Wind" and for his performance as British spy Sidney Reilly in "Reilly: The Ace Of Spies," for which he also won a BAFTA Best Actor Award. Other credits include "Doctor Zhivago," "To The Ends Of The Earth," "The Tudors," "Crusoe" and "Jessica."

Sam is currently shooting the television series, "Happytown" in which he plays a mysterious stranger living in a small bucolic town plagued by a series of unsolved murders and kidnappings. The show is scheduled to premiere later this season on ABC.

ABOUT THE FILMMAKERS

PETER SPIERIG and **MICHAEL SPIERIG** (Directors) first became interested in film making back in the mid 1980s and at the age of 10 began making short films. While in high school Peter produced and directed a number of short films that won him "Most Promising New Filmmaker" acclaim at the Queensland New Filmmakers Awards.

In 1997 Peter and Michael Spierig graduated from the Queensland College of Art in Brisbane, Australia. Peter graduated with a Bachelor of Arts in Film and Television while Michael graduated with a Bachelor of Arts in Graphic Design. While at college, Peter and Michael jointly produced and directed a number of award winning short films. These films included two action adventure shorts entitled **THE GARDEN** and **HAPPY HOUR**.

Peter and Michael's short films caught the attention of Queensland's foremost commercial director Dick Marks, who subsequently hired the brothers to direct television commercials. Peter and Michael continued to write and direct short films while making a living in the advertising industry. Their final short film **THE BIG PICTURE** went on to win and screen at several prestigious national and international film festivals including Rotterdam International Film Festival where it was purchased by a US distributor. After making over fifteen short films and dozens of television commercials, the Spierig Brothers decided to take the leap into feature film production in early 2000.

They thought long and hard about the type of project they wanted to make as their first feature. Horror films tend to complement low budget film making and since it was a genre that they both felt passionately about, the choice seemed obvious. Since they were already reasonably well acquainted with computer technology and special effects in particular, they believed that they had the ability to make a small, independent movie look like a much bigger production. They then wrote **UNDEAD** and set about raising all the funds to make it themselves, even selling their car to raise additional cash. Hundreds of make-up effects and appliances were created by Steven Boyle and his small team, to create the hoards of zombies and unique creature designs. All interior locations were built from scratch by a design team, who dug through junkyards to find set dressings. The brothers then set out on their biggest challenge of creating over 305 visual effects on their laptops. During that time they also continued to edit and arrange the sound design.

UNDEAD screened at 17 major film festivals, including Edinburgh, Montreal, Toronto, Sitges, Berlin, Amsterdam and Puchon. At the Melbourne International Film Festival, the International Federation of Film Critics awarded **UNDEAD** the prestigious Fipresci Award. The film was sold to 41 countries, and was released in the US and Canada by Lionsgate, who developed a close relationship with Peter and Michael.

SEAN FURST and **BRYAN FURST** (Producers) have re-established their independent production banner, Furst Films, and have entered into a first look deal with Overture Films. As part of the new arrangement, the Furst brothers have transitioned from their current roles heading up production and acquisitions for Overture. The Fursts played a key role in establishing Overture in the marketplace since the company's inception, with active involvement on such projects as **THE VISITOR**, **RIGHTEOUS KILL**, **TRAITOR**, **PANDORUM** and **THE CRAZIES**. **JAR CITY**, a project they were instrumental in bringing to the studio, will mark their first producing effort under the new deal. Other current active projects include a remake of **AN AMERICAN WEREWOLF IN LONDON** at Dimension, **DIAMOND ANNIVERSARY** at Universal with Richard Shepard attached to direct, **THE PRECIOUS FEW** at Sony with David Gordon Green attached to direct and Danny McBride attached to star, and **CHEMISTRY**, written by David Sussman with Jennifer Aniston and Kristin Hahn also producing. On the television side are **TOUGH TRADE**, an original series scheduled to go to pilot November 2009 as the inaugural show for the new premium cable network Epix (a partnership between Paramount, Lionsgate and MGM), and the **UNTITLED RUSSO BROS/SIKOWITZ COMEDY** pitch which the company just sold to NBC. Furst Films has produced such acclaimed features as **THE MATADOR** - the comedic thriller that

earned star Pierce Brosnan a Golden Globe® nomination - and *THE COOLER*, for which Alec Baldwin received a Best Supporting Actor Academy Award® nomination. Other films the shingle produced include *OWNING MAHOWNY* starring Philip Seymour Hoffman; *THE GIRL IN THE PARK* with Sigourney Weaver and Kate Bosworth; *EVERYTHING PUT TOGETHER*, the directing debut of Marc Forster (*Quantum of Solace*); and *FIRST SNOW*, starring Guy Pearce.

CHRIS BROWN (Producer) began his industry career as Managing Director, with Stephen Woolley, of Palace Productions. During this time he produced *THE COMPANY OF WOLVES*; *MONA LISA*, which won two Golden Globes® and was nominated for an Academy Award®; *ABSOLUTE BEGINNERS* and *SIESTA* starring Ellen Barkin. In the late 1980s, Brown ran the Comic Strip Film Company with the likes of Rik Mayall, Jennifer Saunders, Robbie Coltrane, Alexei Sayle and Dawn French. He also produced "The Yob" and "The Strike", winner of the Golden Rose of Montreaux and the Royal Television Society Award for Best Comedy.

In 1996, Brown and Ruth Harley established a new Film Financing Structure in New Zealand. This produced five films – *VIA SATELLITE*; *SAVAGE HONEYMOON*, which was selected for both the London and Palm Springs Film Festival; *SCARFIES*, which was selected for the Edinburgh Film Festival and the Sundance Film Festival; *STICKMEN* and *SNAKESKIN*, between them winners of Eleven Awards including Best Film, Best Director, Best Script and Best Actor, at the 2001 Nokia Awards. Brown then set up his own production company Pictures in Paradise, and produced the horror film *CUBBYHOUSE*. 2002 He teamed with Chris Fitchett (Ex CEO of the AFC) to initiate the first of a series of script development programs with the Pacific Film & Television Commission, resulting in the features "Blurred" and "Under The Radar."

2005 saw Brown set up a UK Coproduction with Autonomous Films to produce the Australian epic *THE PROPOSITION* an Australian/UK co-production. It attracted a stellar international cast including Guy Pearce (*LA CONFIDENTIAL*; *MOMENTO*); Ray Winstone (*SEXY BEAST*); Danny Huston (*CONSTANT GARDENER*, *X-MEN*); John Hurt (*LOVE AND DEATH ON LONG ISLAND*); David Wenham (*THE LORD OF THE RINGS*) and Emily Watson (*LIFE AND DEATH OF PETER SELLERS*). The original screenplay was written by music icon Nick Cave, and was directed by John Hillcoat (*THE ROAD*). The Proposition won The IF Lexus Award for Best Australian Film 2005 and four AFI Awards. It was subsequently selected for The Toronto, Sundance and Berlin Festivals.

In 2004 Brown won Independent Producer of the Year, from the Australian Producers Association (SPAA)

2007/8 Brown produced the psychological thriller *TRIANGLE* for Icon Films. This was an official UK/ Australian Coproduction with The UK Film Council and Dan Films for Icon Films. Starring Melissa George (*IN TREATMENT*, *30 DAYS OF NIGHT*), Michael Dorman and Liam Hemsworth (*LAST SONG*, *KNOWING*). The film opened UK's Fright Fest and will be released October on 250 screens in the UK. Brown was the first producer to successfully access the Producer Offset for a Coproduction.

As President of Acquisitions and Co-Productions, **JASON CONSTANTINE** (Executive Producer) oversees the tracking and acquisition of theatrical films for Lionsgate, plays an instrumental role in the creative oversight of pre-buy projects in development, production and post-production, and manages the day to day operations of the acquisitions department. Jason has been involved in the acquisitions of numerous critical and commercial successes for Lionsgate, from Academy Award® winning films to genre movies, including *SAW*, *THE DESCENT*, *OPEN WATER*, *GIRL WITH A PEARL EARRING*, *BEYOND THE SEA*, *THE COOLER*, *AWAY FROM HER*, *LORD OF WAR* and *CRASH*. Constantine has been involved with overseeing the *SAW* franchise since its very beginning with the most recent chapter, *SAW VI*, due to hit theaters in October 2009. Recent acquisitions include *PRECIOUS: BASED ON A NOVEL BY SAPPHIRE*, which took the top prize at this year's Sundance Film Festival, starring Mo'Nique and Mariah Carey, *KICKASS*, directed by

Matthew Vaughn, starring Nicolas Cage, FROM PARIS, WITH LOVE, directed by Pierre Morel and produced by Luc Besson, and THE EXPENDABLES, directed by Sylvester Stallone, starring Stallone, Jason Statham and Jet Li.

Prior to acquisitions, Constantine worked in physical film production on studio and independent feature films. Coming from a production background and now working in acquisitions, he enjoys working with filmmakers and introducing movie-going audiences to great filmmaking talent from around the world. Constantine has been with Lionsgate for nine years. Before joining Lionsgate in 2000, Constantine was Director of Acquisitions at Trimark Pictures.

A native Californian, Constantine received his M.F.A. in film production from Loyola Marymount University and his B.A. in English Literature from Princeton University. While a graduate student, Constantine wrote and directed two short films, a romantic comedy called "For Whom the Wedding Bell Tolls" and a drama entitled "Ashes" which won the Producers Guild of America Award for best student short film.

Formed by **PETER BLOCK** (Executive Producer) in 2008, A Bigger Boat is currently in production on John Carpenter's THE WARD, featuring Amber Heard, Danielle Panabaker, Mamie Gummer, Jared Harris and up and comers Lyndsy Fonseca and Laura-Leigh. A Bigger Boat's first production, FROZEN, completed principal photography in March 2009 and was written and directed by Adam Green and stars Shawn Ashmore, Kevin Zegers and newcomer Emma Bell. In July, Block acquired the rights to Roger Smith's thriller MIXED BLOOD, which he will produce with GreeneStreet Films and Sidney Kimmel Entertainment. The script is currently being written by Kelly Masterson (BEFORE THE DEVIL KNOWS YOU'RE DEAD) and is set to be directed by Phillip Noyce (CLEAR AND PRESENT DANGER, PATRIOT GAMES). Block is currently overseeing post production on the 6th installment of the hit SAW franchise which will hit theaters October 2009 and was produced in association with A Bigger Boat.

From 2000-2008, Block was the President of Acquisitions and Co-Productions for Lionsgate Entertainment and its related entities. Under Block's leadership, Lionsgate acquired or produced over 1,000 films including the box office sensations CRASH, SAW, OPEN WATER, FAHRENHEIT 9/11, as well as such art-house hits as THE COOLER, LANTANA and SECRETARY. Block spearheaded the company's foray into theatrical genre pictures with the acquisition of CABIN FEVER, HOUSE OF 1000 CORPSES, HARD CANDY, and HOSTEL, as well as expanding the genre's international focus with Neil Marshall's THE DESCENT, Peter Jackson's DEAD ALIVE, Guillermo del Toro's CRONOS, Takashi Shimizu's JU-ON: THE GRUDGE, Alex Aja's HIGH TENSION, and UNDEAD from Australia's Spierig brothers. In addition, Block was the primary production executive on the Academy nominated GIRL WITH A PEARL EARRING, the Bobby Darin bio-pic BEYOND THE SEA directed and starring Kevin Spacey, NARC, Rob Zombie's THE DEVIL'S REJECTS, the western smash 3:10 TO YUMA, the return of RAMBO, and the surprise hit CRANK and its sequel.

During his tenure, Block was instrumental in the formation of the VOD and Internet horror themed company FearNet as well as the design and launch of EPIX, the pay television partnership between Paramount, Lionsgate and MGM.

Previously, Block oversaw the entirety of Lions Gate Home Entertainment from its inception, and under his leadership grew the division into a \$150 million full-service distribution business in the United States and Canada. Before that, Block was the President of Trimark Pictures which was acquired by Lionsgate in 2000.

Originally from Los Angeles, **TODD G. FELLMAN** (Co-Producer) travelled to Australia for an internship with Village Roadshow Pictures in 1991 and soon recognized the enormous potential of the local industry.

With offshore production on the rise, he based himself on the Gold Coast and over the next decade worked as an Assistant Director on more than twenty-five feature film and TV productions.

Fellman eventually jumped into producing with McARTHUR'S DREAM a one-hour doco on the Australian wool industry featuring Jack Thompson and filmed on location in Australia, New York, London, Rome, Tokyo, and Beijing.

Soon after he launched production shingle, Story Bridge Films, and in partnership with Film Graphics, produced David Denneen's debut feature RESTRAINT, a psychological thriller starring Stephen Moyer and Teresa Palmer.

In 2007/08 Fellman also served as the Australian producer on DEEP SEA 3D, an IMAX 3D underwater feature by acclaimed director/cinematographer Howard Hall. The project was filmed on location in PNG, Australia and Indonesia, and released worldwide by Warner Bros in 2009.

His company is currently in development on several Australian projects as well as working with a number of US producers, providing local financing, structuring and supervision services for upcoming Australian-based productions.

BEN NOTT ACS (Director of Photography) has consistently produced work of the highest quality across all genres in his fifteen years as a DP and this has not gone unrecognized, most recently having been twice nominated (2006 & 2008) for Excellence at the prestigious American Society of Cinematographers Awards (ASC) and voted winner in 2008. In the same year, Ben received the Mille Award as the Australian Cinematographer of the Year, an honor also bestowed on him in 2006, for his work on the Ridley Scott produced Mini-series "The Company." Ben was nominated for an Emmy® for the same production. More recently has photographed the feature film ACCIDENTS HAPPEN for Sydney director Andrew Landcaster. Ben's current production is TOMORROW WHEN THE WAR BEGAN for director Stuart Beattie.

MATT VILLA's (Editor) credits include Alex Proyas' I, ROBOT, THE FINAL WINTER; STORIES OF LOST SOULS and AUSTRALIA. His credits as visual effects editor include KING KONG; MOULIN ROUGE and MISSION IMPOSSIBLE II. He is currently working on Zack Snyder's GUARDIANS OF GA'HOOLE.

Award-winner **GEORGE LIDDLE** (Production and Costume Designer) has been nominated for 8 Australian Film Institute Awards. His credits as both costume and production designer include KANGAROO JACK; MUSHROOMS; ALWAYS AFTERNOON and BURKE & WILLS. Numerous credits as production designer include EVIL ANGELS; DARKNESS FALLS; WILLFULL; KOMODO; Alex Proyas' DARK CITY; MUSHROOMS; RAPA NUI; TRACKS OF GLORY; WHICH WAY HOME; TILL THERE WAS YOU; TROUBLE IN PARADISE and PLAYING BEATIE BOW, for which he won an AFI Best Production Design Award.

CHRISTOPHER GORDON's (Composer) recent film scores include Bruce Beresford's MAO'S LAST DANCER and Peter Weir's MASTER AND COMMANDER: THE FAR SIDE OF THE WORLD. His mini-series include the EMMY®-nominated score for "Salem's Lot," "Moby Dick" and "On the Beach" amongst others and the animation short "Ward 13." His scores have received wide international acclaim and many Australian Screen Music Awards.

Christopher has composed for many of Australia's major celebrations, including the Opening Ceremonies of the Commonwealth Games 2006 and the Rugby World Cup Sydney 2003; the Centenary of Federation of Australia 2001; an orchestral score for a National Museum of Australia installation; and co-composed music for the Millennium Eve international telecast. In 2006 he was commissioned by the Prime Minister of Australia to arrange the official version of the Australian National Anthem.

His concerto Lightfall for Horn and Orchestra received its world premiere in September by the Sydney Symphony at the Sydney Opera House. Other recent compositions for the concert hall include a Concerto for Bass Trombone and Orchestra, Freefall (chamber symphony), Night is What Remains for strings and Peace On Earth for choir and orchestra.

As an orchestral arranger Gordon has written for such diverse artists as Augie March, Kate Ceberano, Cello Diva, The Church, Judi Connelli, Iva Davies, Diana Doherty, John Farnham, Neil Finn, Delta Goodrem, Ben Lee, Sydney Children's Choir, Australian Chamber Orchestra, and Melbourne, Sydney, Queensland and West Australian Symphony Orchestras.

Christopher Gordon is represented by International Creative Management (ICM).

STEVE BOYLE (Special Makeup Effects) spent most of his early days standing in front of the mirror making himself up as famous monsters, before concentrating on film studies in 1994. It was during this period he first met and collaborated with the Spierig brothers on their short films.

After graduating film school, Steve chose to focus on creature design and special make-up effects. Work in television led to a full-time film career. After contributing to projects such as STARS WARS II and THE MATRIX II & III, Steve worked with the Spierig brothers again, supervising the creature effects for their feature film debut UNDEAD. In 2002 Steve co-founded the Visual Effects House Arc FX, which allowed him to work in conjunction with digital media and gave him the opportunity to broaden his scope even further. He met Academy Award®-winner Richard Taylor who recruited Steve for the make-up effects work on Peter Jackson's KING KONG. Since that time, Steve has worked with Weta Workshop as a designer and supervisor on numerous productions including BLACK SHEEP, 30 DAYS OF NIGHT and most recently UNDER THE MOUNTAIN.

Since her start on John Curran's PRAISE (winner of the International Film Critics Prize at Toronto), **NIKKI BARRETT** (Casting Director) has worked on some of the most acclaimed Australian films in recent times including SOMERSAULT (Abbie Cornish and Sam Worthington), CANDY (Heath Ledger and Abbie Cornish), THE PROPOSITION, Baz Lurhmann's AUSTRALIA, MAO'S LAST DANCER and upcoming features, THE TRIANGLE, LOU and THE TREE. Over that time she has been involved in projects for directors such as George Miller, Zack Snyder, John Hillcoat, Cate Shortland, Bruce Beresford, Julian Temple and Julie Bertucelli.