

SPICE

PRODUCTION NOTES



Superstar genetic engineers Clive (Adrien Brody) and Elsa (Sarah Polley) specialize in splicing DNA from different animals to create incredible new hybrids. Now they want to use human DNA in a hybrid that could revolutionize science and medicine. But when the pharmaceutical company that funds their research forbids it, Clive and Elsa secretly take their boldest experimentation underground--risking their careers by pushing the boundaries of science to serve their own curiosity and ambition.

The result is Dren, an amazing, strangely beautiful creature of uncommon intelligence and an array of unexpected physical developments.

At first, Dren exceeds their wildest dreams. But as she grows and learns at an accelerated rate, her existence threatens to become their worst nightmare.

"Splice" stars Academy Award® winner Adrien Brody ("The Pianist," "Hollywoodland," "King Kong"); Sarah Polley ("Dawn of the Dead," "The Secret Life of Words"), also a Best Screenplay Oscar® nominee for "Away From Her"; and newcomer Delphine Chaneac ("The Pink Panther") in the role of the creature Dren.

"Splice" is directed by Vincenzo Natali ("Paris je t'aime," "Cube") from a screenplay by Natali & Antoinette Terry Bryant and Doug Taylor, story by Vincenzo Natali & Antoinette Terry Bryant. The film is produced by Steven Hoban and executive produced by Joel Silver and Sidonie Dumas. Also serving as executive producers are Guillermo del Toro, Susan Montford, Don Murphy, Christophe Riandee and Yves Chevalier.

The behind-the-scenes creative team includes director of photography Tetsuo Nagata (Cesar Award winner for "La mome" and "La chambre des officiers"); editor Michele Conroy (Directors Guild of Canada Award winner for "Nothing"); production designer Todd Cherniawsky (art director, "Avatar"); and costume designer Alex Kavanagh (the "Saw" films). The music is by Cyrille Aufort.

Warner Bros. Pictures presents, in association with Dark Castle Entertainment, a Copperheart Entertainment/Gaumont Production of a Vincenzo Natali film, "Splice." "Splice" will be distributed in the United States by Warner Bros. Pictures, a Warner Bros. Entertainment Company.

Rated R by the MPAA for disturbing elements including strong sexuality, nudity, sci-fi violence and language.

The Production

"What's the Worst That Can Happen?"

- *Elsa*

It's not such an unlikely scenario. In a private, state-of-the-art lab funded by a pharmaceutical giant, two brilliantly talented young bio-engineers, Clive Nicoli and Elsa Kast, combine genetic components from different species into hybrids that could produce new disease-fighting compounds. It's vital. It's exciting. It's the future.

As Elsa tells Clive, it's their job as scientists to push the boundaries.

But *how far?*

Director Vincenzo Natali, who devoted years to developing "Splice," often found it challenging to outpace the science that fuels his story. "The technology is advancing so rapidly, I think it took scientists less time to map the human genome than it took to write the script," he jokes. "How does 'Splice' fit into the world we live in now? I don't even know what world that is. I don't think anyone does. Things are changing in dramatic ways in all aspects of our civilization, culture and science, and that's something 'Splice' explores: our relationship to technology and the doors it unlocks. It pushes us to places we're unable, or afraid, to go."

"What takes place in this movie is not far from the truth," notes Adrien Brody, who stars as Clive. "We're living in a world in which science fiction is becoming reality, and that gives the film its weight. It's frightening to a certain extent, to see how precarious things can be, but also exciting because there is potential for wonderful things."

For Clive and Elsa, a power couple at home as well as in the lab, their triumphs have been widely celebrated in the media...and their errors, so far, easily erased.

Having successfully spliced animal genes into superior hybrids, their logical next step would be adding human DNA to the mix, in the hope of creating a new life form higher on the evolutionary scale. But that's not where their sponsors want to go, demanding instead that they curb their scientific ambitions in favor of something more practical and marketable. So they make a daring decision. They'll give the company what it wants while pursuing their own agenda, conducting the most monumental experiment of their lives in secret.

That experiment becomes Dren: a startling amalgamation of arms and legs, tail and wings, with remarkably expressive eyes; a being both miraculous and horrifying, with an increasingly unpredictable range of needs and a growth rate that's off the charts.

If their first mistake was creating Dren, their second is letting her live.

Says Natali, "Clive and Elsa are smarter than they are wise, and while they play with the building blocks of life, they don't really have any deep understanding of what life is. You could say this is

a coming-of-age film in that they are forced to grow up and become responsible parents, in a sense. As Dren becomes a catalyst for their own darker needs, she sets off a downward spiral of their scientific ideologies obscured by the moral imperatives of parenthood. We watch the humans turn into monsters, as the monster reveals its humanity."

"Vincenzo has a savage imagination," declares master storyteller and "Splice" executive producer Guillermo del Toro. "'Splice' is incredibly powerful and morally ambiguous. Both the creators and the creature are flawed. At stages the creature is innocent, then malevolent; the scientists are empathetic, then ruthless. In so many ways this story crosses the line."

Losing their objectivity, then control of their creation, Clive and Elsa press forward with a series of decisions that will prove disastrous in ways they can't imagine.

"Just as the most dangerous part of Dren could be her human DNA, and not the animal, I think the danger in this film is not about science and where it's leading us but about the unpredictable human element, in a way that audiences may find shocking," proposes Sarah Polley, who stars as the driven Elsa.

Premiering at the 2010 Sundance Film Festival, "Splice" impressed critics and enthralled audiences--among them, Joel Silver, Chairman of Dark Castle Entertainment, who felt that the timely and thought-provoking thriller was exactly the kind of film for which Dark Castle was created. Silver, an executive producer on "Splice" says, "This is the kind of story that goes for a visceral reaction and engages the imagination at the same time. It pulls you in and doesn't let go. It raises questions straight out of headline news about how bio-engineering could shape the future, but also stirs up fears about the dark places in human nature that we've been running from forever."

"In science fiction, those issues become epic," observes producer Steve Hoban, whose association with the director dates back to his first film, the 1992 short "Half Nelson," on which a young Natali debuted as a storyboard artist. "We're speculating about the future: is it good, is it bad, is it scary?"

While focusing on the cutting edge of bio-engineering, Natali believes "Splice" also exposes a primal fantasy lying deep in the human psyche. "The notion of bonding with something not entirely human goes back to ancient myth. It has always existed and I was fascinated by the idea that those mythic concepts--mermaids, centaurs, chimeras, human hybrids that have tantalized people's imaginations for thousands of years--could exist in the real world through new science. While 'Splice' is very much about the vanguard of genetic research, it's also about things that have been with us since the beginning of time."

To help stir that emotional connection, Natali felt strongly that Dren should be portrayed by an actor rather than a computer-generated image, and cast Delphine Chaneac in the unusual role. "It pays homage to all the things one would expect in a Frankenstein kind of story but also delves into aspects of the relationship between the creators and their creation that really keeps it on a personal level, and it's because of that I decided to have an actor play Dren. Only when it's anatomically impossible do we use CG."

Ultimately, he offers, "I don't feel 'Splice' makes a clear statement about whether the actions of Clive and Elsa are good or bad. Their mistakes in creating Dren are mostly well-intentioned. That the question of whether we are going in the right direction or the wrong direction is raised by the film, but not answered by it, is relevant, because, at this moment, I don't think we know."

"Nobody's going to care about a few rules after they see what we've made."

- Elsa

"See what we've made? Is that what you just said?"

Nobody can see what we've made."

- Clive

Having made the decision to keep their star specimen alive, Clive and Elsa must now simultaneously observe and nurture her development while keeping her existence hidden. It's a fine line they're trying to walk, and an equally fine line for Adrien Brody and Sarah Polley to give these characters their due complexity with a measure of sympathy.

Screenwriter Doug Taylor, who, with Antoinette Terry Bryant, collaborated on the "Splice" script with Natali, admits, "Clive and Elsa do some reprehensible things, take gambles they shouldn't take and behave abominably sometimes. But Sarah and Adrien are able to make even those behaviors seem understandable. Or at least forgivable."

For Brody, it seems a matter of Clive's talent and passion surpassing his maturity. "Clive is a genius, very successful in his field, and clearly that aspect of his life came easily. He loves his work. He believes in the power of science and is excited about its possibilities. He and Elsa are young, successful and adventurous. They receive a lot of praise and enjoy a lot of freedom and, theoretically, it's a positive thing they're working toward. But sometimes with that enthusiasm comes carelessness.

"He ends up in a situation that throws his life into a tailspin because, despite his and Elsa's intelligence, they're unprepared for a lot of things in life," Brody continues. "They get carried away."

Though similar in many ways, the two researchers harbor fundamental differences that become apparent as events escalate. Elsa drives Clive to places he likely would not go on his own.

At the same time, says Polley, "It's unlikely that Elsa could be with anyone who wasn't totally immersed in that world. She and Clive urge each other forward; they feed off each other, both making the other more passionate about what they do. Elsa is extremely ambitious and focused, yet there is much in her past that she has not dealt with, that's ruling her. She's a fireball of life and energy but she pushes things to their final conclusion whether or not they are good for her or for anyone else."

Part of what motivates Elsa is the memory of a harrowing childhood, which comes dramatically

into play when her maternal instincts are aroused--then rejected--by Dren.

"Dren is as much a child to Clive and Elsa as she is an experiment, and when she evolves into adulthood, that relationship becomes even more complicated," says Natali.

"Her most human characteristics are her vulnerability and desire for companionship, but also her frustration at not getting what she wants," screenwriter Antoinette Terry Bryant acknowledges. "This leads to rebelliousness as Dren grows into adolescence. Unfortunately, at each 'acting out' stage of her development, her animal DNA introduces a physical component more powerful than that of her creators--who soon learn that the more you push the envelope, the more you need to watch your back."

Adds del Toro, "They don't just create a monster by using DNA in an inappropriate way. They create a monster because Elsa, in particular, cannot overcome her own demons and passes them onto the 'child.' We not only see their anxieties and ambivalence in becoming parents, but it's also compressed in time so that things happen in hours or days that would normally take decades. Adrien and Sarah do a tremendous job in finding emotional truth in characters that are going through such rapid transformations."

"Sarah is heartbreaking and terrifying as Elsa, and Adrien's performance is fantastic. He's believable, he's magnetic and you care about him," says Hoban.

To research their roles, the actors devoured stacks of information and logged shifts in the Centre for Cancer Genetics, Bapat Lab, at Mount Sinai Hospital in Toronto, observing work on human cells by geneticist George S. Charames, a technical consultant on the film.

Recalling their first rehearsals, Natali says, "Adrien and Sarah really got the material--so much so that it was Adrien who came up with that fateful line of dialogue that reflects some of the story's dark humor: 'What's the worst that can happen?'"

"The H-50 is evolving rapidly. Early cognitive recognition tests indicate growing intelligence. Still, her mind remains her greatest mystery."

- Elsa

In the story, Dren is a hybrid of human and animal. In reality, she's an artful blend of human and visual effects. But it's Delphine Chaneac who makes her real.

Dren was never intended to be a fully digital character, Natali explains. "I wanted a creature whose humanity we fall in love with. Even though we did extensive R & D on the creature development, the concept is so subtle that I felt there was no way to complete Dren without a real actor. No animator could do what Delphine does."

Chaneac was cast in Paris prior to her formal audition. As Natali and producer Hoban made their way up Charles de Gaulle Boulevard to the Gaumont offices to begin auditions, they saw her

waiting. Hoban recalls, "There was this beautiful woman standing on the sidewalk. She was spectacular but she was the first, so we continued with other candidates, and she remained the gold standard that no others could match. Not only did she have a remarkable ability to play the character from adolescent to adult, and to communicate without words, she was also deceptively strong and performed most of her own stunts."

Without dialogue, Chaneac devised her own language of trills and purrs to express a wide range of emotion.

"For me, this is a love story," she says. "Dren wants to love and to be loved, but is kept at a distance because she is not normal. She's quite sensitive and pure, like a child, yet very aggressive at the same time. She can do and feel what she wants to."

Acknowledging the character's athleticism, speed and uncommon strength, Chaneac adds, "It took a great deal of concentration to play because of the extra physical demands." This included making accommodation for triple-jointed legs, four-fingered hands and a tail.

The actress' stunt work focused on what stunt coordinator Plato Fountidakis ("The Chronicles of Riddick") describes as "heightening the abilities of her character. Being a genetically altered human spliced with animal DNA, there are going to be some elements of quick and direct confrontation and extraordinary agility. We incorporated some Hong Kong-style wire work, which is basically acrobatic, with smaller, low-profile harnesses, to give her the ability to jump, perch like a bird, rotate and flip down quickly from a height."

To complete Dren's look, the filmmakers employed a combination of practical and visual effects, starting with Oscar®-winning special effects designer Howard Berger ("The Chronicles of Narnia: The Lion, the Witch and the Wardrobe"), of KNB EFX Group, who oversaw the creature and practical makeup. Berger had previously worked with Steve Hoban on the producer's second and third films in the "Ginger Snaps" series and was enthusiastic about working with Natali and the conceptual art that had been developed, as it gave him the opportunity to do things KNB had not done before. His efforts meshed with those of C.O.R.E. Digital Pictures, toward Natali's prime directive for realism.

"It's an intensely technical process but, at its heart, it's creating a being that we can believe in and relate to emotionally," Natali says.

Chaneac's performance informed every stage of development. "Animals can be dangerous and unpredictable and I think that's what makes Dren so cool," says Berger, "Delphine brought everything to the table; this character wouldn't exist without her. Everything, from her look to her movements, which Delphine created, are very specific. She can appear both bird-like and predator-like, as well as child-like," often in the same moment. "Vincenzo dreamed up this character but Delphine brought it to life."

For the creature's eyes, Berger designed ten versions from which Natali selected. They were then modified into cross-shaped pupils, in the form of oversized scleral contact lenses that cover the entire eye. Finally, in post-production, "Dren's eyes were digitally widened slightly beyond the

realm of human norms," says Bob Munroe, C.O.R.E. Visual Effects Supervisor ("The Tudors"), making his fourth feature collaboration with Natali.

Chaneac's performance also influenced the younger version of Dren, another human/FX hybrid, played by Abigail Chu. As Natali details, "We grafted a digital head onto Abigail's body and embedded Delphine's eye motions. We played back Abigail's scenes to Delphine and recorded her visual reactions as if she were the child Dren and then, using a new technology, translated that into data that became the digital model. It's a subtle thing but it helped to give the character continuity."

Unlike a wholly digitized character, this fusion of flesh and animation depended upon flawless matching, Munroe explains. "Everything Delphine or Abigail did on screen locked us into matching the digital effect exactly the same way. If they're moving or kicking up their legs, displacing the dress, we animate the creature legs the same way but we're restricted by their movements. They only have a two-section leg but Dren has three, so how do you make them stand up? How do you make them sit down in a way that the actor isn't?"

The adult Dren image breaks down to approximately 70% human to 30% CG and the child Dren is a 50/50 split. Eleven additional creatures were developed for the film through practical and digital effects, including various embryonic and infant stages of Dren, plus the products of Clive's and Elsa's earlier experimentation: two hybrid entities named Fred and Ginger.

*"What's she doing in this room? You can't let her out.
Specimens need to be contained."
- Clive*

"Splice" centers around the research facility where Clive and Elsa spend most of their time--a space created by Natali and production designer Todd Cherniawsky (art director, "Avatar") to be both realistic and suggestive. "Vincenzo has an inclination towards balanced compositions that play on symmetry and asymmetry," the designer says. "He likes a strong one-point perspective which essentially shoots straight down the middle of a room so that everything converges and the eye is drawn to a central point.

"There are certain images burned into our common knowledge of fear, whether it's the high school corridor or the hallway in a prison. Gridding things like this creates a fear-of-the-machine theme," he continues. Low ceilings and shorter spaces make it feel as though everything was closing in on Clive and Elsa. "There is always pressure on them."

One of the lab's pure creative departures was an imposing spherical apparatus referred to by Clive and Elsa as "Betty," for B.E.T.I., or the theoretical Biomechanical Extratero Thermal Incubator in which the hybrid fetus Dren gestates.

At the same time, Cherniawsky states, "we wanted authenticity, not in the sense that we were making a documentary but in being sensitive to real laboratories, real scientists and real science

as much as possible." That effort involved consulting with numerous geneticists and touring working labs at Mount Sinai Hospital in Toronto and the University of Toronto's Sunnybrook Health Sciences Centre, to understand how a small lab would be equipped to develop such a proto-type discovery.

Hiding Dren becomes more difficult as she grows stronger, more vocal and willful, which necessitates a move from the couple's lab to the basement and, from there, they are forced to confine her to the abandoned barn of Elsa's childhood home, miles from the city. For this, the production used an existing barn outside of Toronto at Black Creek Farm. To ensure it could withstand the stresses of production, the crew pulled it apart board by board, nail by nail, removed its mortise-and-tenon and wood-peg joints, then rebuilt it with additional steel plating and extra bolting.

Working closely with award-winning cinematographer Tetsuo Nagata ("La vie en rose"), Natali saw the action evolving from a very modernist style to something more Gothic towards the end. "'Splice' begins in a more clinical way, detached and not evocative of an emotion," Natali cites. "As the psychology of the characters becomes more twisted, then it naturally follows that the camerawork becomes a little more twisted to exemplify that state of mind. The compositions become less symmetrical and a little more off-kilter as the story moves from two main characters to three."

"None of her animal components have predatory characteristics."

- Elsa

"Well... there's the human element."

- Clive

"I kept the science as real as possible because there was no reason for it not to be real," says Natali.

Not a cautionary tale in the traditional sense, "Splice" was principally influenced by the director's lifelong fascination with creatures. "I've been obsessed with them since I can remember," he laughingly admits. But it was a provocative and groundbreaking biological experiment known as the Vacanti Mouse that served as his direct inspiration.

In 1995 Dr. Charles Vacanti and Dr. Linda Griffith-Cima demonstrated the possible future of tissue transplantation by successfully grafting a piece of synthetic material, treated with bovine cartilage cells, onto the back of a healthy mouse and 'growing' what appeared to be a human ear. The photographs released from that experiment, at once brilliant and grotesque, reminded Natali of "a Salvador Dali image and really sparked my interest in the field of genetic engineering," he says.

Having conceived the idea that would become "Splice" around that time, Natali followed with great interest the scientific progress that seemed to be running parallel to his developing

screenplay during the ensuing decade. "When I first wrote this, people weren't talking about cloning. In 1997, the world heard about Dolly, the cloned sheep, and then, in 2001, the human genome was mapped." Natali watched as genetic developments cast his core concept more toward fact than fiction.

Though it takes a leap of faith, nothing depicted in "Splice" is theoretically impossible. The splicing method Clive and Elsa use is not real, but, according to geneticist George S. Charames, who worked with the production, it is a possible technique. "People don't realize that the creation of human-animal chimeras is actually happening now around the world. If science were able to solve issues such as inter-species immunology and the ethical barriers associated with the procedures, we are not far away from 'Splice,'" he posits.

Collectively, the DNA from all the cells in the body would easily stretch from the earth to the moon. Ninety percent of the human genome contains information accumulated through the evolutionary process but remains uncoded. These sequences are sometimes referred to by the misnomer 'junk DNA.' Without knowing what they can lead to, it is impossible to foresee or control the results of combining them. Considering the theoretical recipe that produced Dren, the hard-science explanation is that she's a result of DNA borrowed from different species, including human, made into a primordial soup. The soft-science explanation, offers Natali, is that "she is greater than the sum of her parts."

"In the film, there's an allusion to Dren's potential for developing predatory characteristics," says Adrien Brody, citing a scene in which his character, Clive, considers the possibility. "But that wouldn't make her evil. Human beings are complicated enough, but imagine all those unknown elements and instincts conflicting with one another in a chimera, and the chemical reactions it could set off within the brain. She's just going through too much."

"Everything related to Dren is like biological Gestalt and somehow, by mixing different components together, it accidentally triggers genetic developments that Elsa and Clive couldn't anticipate," Natali notes.

Moreover, it triggers equally unexpected developments within themselves.

Says Guillermo del Toro, "What I find most scary and shocking in 'Splice' is not the cloning or the genetic manipulation but the idea that even with all our scientifically advanced backgrounds and sophistication we are still human--we have a complex legacy of instincts and family dynamics and questionable morals. It's not about the arrogance of man to harness the fire of the gods, but what mankind ultimately does with that fire."

"Certainly there's something horrific about what we're capable of doing right now, but there's also something fantastic and ultimately very hopeful about it," adds Sarah Polley. "I'm a huge supporter of scientific progress. 'Splice' explores the worst that can happen and I think it's important for us to push ourselves to where our greatest fears lie."

For Natali, responsibility figures prominently. "Science is a part of nature so maybe it's a part of our natural evolution to pursue these possibilities. Maybe we're meant to do these things. Unlike

'Frankenstein,' I never perceived this film as making a statement about dangerous ground. On some level it's actually a celebration of life and the creation of life, and how so much of it is beyond our control but that we must participate in it as human beings and scientists.

"On the surface, the message is about what happens when you play with genetics," Natali concludes. "But at a deeper level, it's about being responsible for the things you make."

The Cast

ADRIEN BRODY (Clive Nicoli) won the Academy Award® for Best Actor for his portrayal of real-life Holocaust survivor Wladislaw Szpilman in Roman Polanski's "The Pianist," to date the youngest person garnering the Oscar® in that category. Brody's performance also earned him Best Actor honors from the National Society of Film Critics and the Boston Society of Film Critics, and nominations for a Golden Globe, Screen Actors Guild® and BAFTA Award. He is also the only non-French citizen to win the prestigious Cesar Award, France's equivalent to the Oscar®.

Brody has recently completed work on several features awaiting release, including director Nimrod Antal's action film "Predators," playing the lead role of Royce; starring as Spain's most famous bullfighter in writer/director Menno Meyjes romantic drama "Manolete," with Penelope Cruz; the comedy "High School," for writer/director John Stalberg, Jr., playing Psycho Ed; writer/director Paul Scheuring's drama "The Experiment," starring as Travis Hunt opposite Forest Whitaker; and the thriller "Wrecked," for director Michael Greenspan, in the lead role of The Man.

Brody was born and raised in New York City, where he studied drama at LaGuardia High School of the Performing Arts and the American Academy of Dramatic Arts. He first came to prominence playing a leading role in director Steven Soderbergh's feature "King of the Hill," as well as starring in director Eric Bross' features "Ten Benny" and "Restaurant." The latter earned Brody an Independent Spirit Award nomination.

He has worked with some of the most highly regarded directors in the industry, and played leading roles in more than 25 films, including Terrence Malick's "The Thin Red Line," Spike Lee's "Summer of Sam," Barry Levinson's "Liberty Heights," Ken Loach's "Bread and Roses," Elie Chouraqui's "Harrison's Flowers," Peter Sehr's "Love the Hard Way," John Maybury's "The Jacket," Peter Jackson's "King Kong," Allen Coulter's "Hollywoodland," Wes Anderson's "The Darjeeling Limited," Darnell Martin's "Cadillac Records" and Rian Johnson's "The Brothers Bloom."

SARAH POLLEY (Elsa Kast) began acting at age four, but it was Atom Egoyan's "The Sweet Hereafter" in 1997 that marked her breakthrough into adult roles. Polley earned her first Best Actress Genie Award nomination from the Academy of Canadian Cinema & Television for her performance in "The Sweet Hereafter," as well as Best Supporting Actress awards from the Boston and Chicago Societies of Film Critics.

Most recently, Polley starred in Jaco van Dormeal's fantasy drama "Mr. Nobody," and in the award-winning HBO miniseries "John Adams."

Her film credits include Zack Snyder's remake of George A. Romero's "Dawn of the Dead," Doug Liman's "Go," Kathryn Bigelow's "The Weight of Water," David Cronenberg's "eXistenZ," Hal Hartley's "No Such Thing," Thom Fitzgerald's "The Event," Isabel Coixet's "My Life Without Me," for which she earned a Best Actress Genie Award, "The Secret Life of Words,"

Audrey Wells' "Guinevere," Wim Wenders' "Don't Come Knocking," Michael Winterbottom's "The Claim," Atom Egoyan's "Exotica" and Terry Gilliam's "The Adventures of Baron Munchausen."

Polley made her feature film directorial debut with the 2006 drama "Away From Her," for which she also wrote the Oscar®-nominated screenplay based on Alice Munro's short story *The Bear Came Over the Mountain*. Critically acclaimed around the globe, "Away From Her" was a gala selection at the Sundance and Toronto Film Festivals and earned awards for Best Direction and Best Feature Film from The Director's Guild of Canada, Best Screenplay from the San Francisco Film Critics, the New Generation Award from the Los Angeles Film Critics and Best First Film from the New York Film Critics.

As a filmmaker, Polley will next direct her original screenplay "Take This Waltz," starring Michelle Williams and Seth Rogen, shooting in Canada in July.

DELPHINE CHANEAC (Adult Dren) makes her North American feature starring debut with "Splice." The Paris-born actress most recently appeared in the Xavier Ruiz drama, "Verso," filmed in Switzerland, and the RTL German language television mini-series "Die Patin."

Previously, Chaneac has appeared in only one English-speaking feature, "The Pink Panther," starring Steve Martin. In Europe, her film credits include starring roles in the comedies "Incontrolable" and "Brice de Nice." On television, she starred in "La vie devant nous," "Train Hotel," "Laura," "Madame Hollywood," and "L'amour vache."

The Filmmakers

VINCENZO NATALI (Director / Screenwriter) gained international recognition in 1997 with the surreal sci-fi thriller "Cube." The film earned Genie Award nominations for art direction, sound and score in Natali's home country, Canada, and went on to become a cult favorite, impressing viewers and critics alike.

His follow-up, "Cypher," starred Jeremy Northam, Lucy Liu and David Hewlett in a tale about a man who assumes a new identity in preparation for an espionage career, but instead finds himself engulfed in a shaky, paranoid reality. Natali again received worldwide acclaim for his third feature, the 2003 sci-fi comedy "Nothing," which he also co-wrote, and describes as a buddy comedy set in a void. Two years later, he directed "Getting Gilliam," a documentary of Terry Gilliam's production of the 2005 feature "Tideland," which premiered concurrently with the feature. Natali also contributed a segment to the 2006 film-a-sketch "Paris, Je t'aime."

Among the feature projects currently in development for Natali are the fantasy adventure "Tunnels" and the drama "High Rise," which he is set to direct from his own screenplay, based on the J. G. Ballard novel.

ANTOINETTE TERRY BRYANT (Screenwriter) was a Writer Resident at Norman Jewison's Canadian Film Center (CFC), where she met director Vincenzo Natali and also wrote and/or directed four short films. Bryant has written for television and film and has projects in development with various studios.

She majored in English with a distinction in creative writing at Stanford University, graduating with honors.

DOUG TAYLOR (Screenwriter) recently shared screenplay credit on director Ernie Barbarash's ghost thriller "They Wait." Taylor's first produced screenplay was the 1988 horror/comedy "The Carpenter."

His television writing credits include episodes of the Canadian series "Naked Josh" and "The Atwood Stories."

Taylor has several projects in development, including a horror/survival feature film and a Canadian television series.

STEVEN HOBAN (Producer) is founder of the Toronto-based film production company Copperheart Entertainment. Among his recent producing projects is the CG animated short "The Spine," voiced by Gordon Pinsent and Alberta Watson and directed by Chris Landreth, who also directed Copperheart's 2005 Oscar®-winning short "Ryan."

Prior to producing films Hoban's entertainment career included heading business affairs at an

international completion bond company and establishing and running an IMAX 3D animation studio.

Hoban's producing credits include the internationally successful "Ginger Snaps" trilogy, the 2006 remake of "Black Christmas," and one of 2007's top grossing Canadian films, the low-budget comedy "Young People F*cking." In 2000, Hoban produced and co-wrote the world's first fully animated IMAX 3D film, "Cyberworld," which featured characters from "The Simpsons" and the voices of Woody Allen, Sylvester Stallone and Sharon Stone.

Upcoming films for Copperheart include an adaptation of Anne McCaffrey's worldwide best-selling science fiction novel series, "The Dragonriders of Pern," and the biographical horror animated 3D feature "Lovecraft," to be directed by Landreth. Television projects in development include a live-action science fiction series based on the Silicon Knights-produced X-Box game "Too Human," and a series based on the "Ginger Snaps" films.

JOEL SILVER (Executive Producer), one of the most prolific and successful producers in the history of motion pictures, has produced more than 60 films, including the groundbreaking "The Matrix" trilogy, the blockbuster four-part "Lethal Weapon" franchise, and the seminal action films "Die Hard" and "Predator." To date, Silver's catalog of films have earned over \$10 billion in worldwide revenue from all sources.

Under his Silver Pictures banner, Silver most recently produced the smash hit action adventure mystery "Sherlock Holmes." Directed by Guy Ritchie and starring Robert Downey Jr. as the legendary detective and Jude Law as Watson, the film has earned more than \$500 million at the worldwide box office.

Silver structured a deal for his Dark Castle Entertainment production company that gives him green-lighting power and creative control of all films produced under the banner, to be distributed by Warner Bros. Dark Castle most recently produced the actioner "The Losers," starring Jeffrey Dean Morgan, Zoe Saldana and Chris Evans. The company also has a number of films upcoming, including the thriller "Unknown White Male," starring Liam Neeson, January Jones and Diane Kruger; the psychological thriller "The Factory," starring John Cusack; and the supernatural mystery thriller "The Apparition," starring Ashley Greene and Tom Felton.

Dark Castle previously produced a string of hit films beginning with the record-breaking 1999 opening of "House on Haunted Hill," followed by "Thirteen Ghosts" in 2001, "Ghost Ship" in 2002, "Gothika" in 2003 and "House of Wax" in 2005. Dark Castle more recently released Guy Ritchie's critically acclaimed actioner "RocknRolla," with an ensemble cast led by Gerard Butler, Tom Wilkinson, Thandie Newton and Mark Strong; the horror thriller "Orphan," starring Vera Farmiga and Peter Sarsgaard; and the actioner "Ninja Assassin," directed by James McTeigue and starring Rain.

Previously, Silver's 1999 production "The Matrix" grossed over \$456 million globally, earning more than any other Warner Bros. Pictures film in the studio's history at the time of its release. Universally acclaimed for its innovative storytelling and visuals, "The Matrix" won four

Academy Awards®, including Best Visual Effects. The first DVD release to sell one million units, "The Matrix" DVD was instrumental in powering the initial sale of consumer DVD machines. The second installment of the epic "Matrix" trilogy, "The Matrix Reloaded," earned over \$740 million at the worldwide box office, making it the highest-grossing R-rated film of all time. The opening weekend box office receipts for "The Matrix Revolutions," the final chapter in the explosive trilogy, totaled a staggering \$203 million worldwide. To date, "The Matrix" franchise has grossed \$3 billion from all sources worldwide.

While overseeing production on "The Matrix Reloaded" and "The Matrix Revolutions," Silver produced the integral video game "Enter the Matrix," which features one hour of additional film footage written and directed by the Wachowski brothers and starring Jada Pinkett Smith and Anthony Wong, who reprised their roles from the films. He also executive produced "The Animatrix," a groundbreaking collection of nine short anime films inspired by the visionary action and storytelling that power "The Matrix."

Silver later produced the action thriller "V for Vendetta," based on the acclaimed graphic novel and starring Natalie Portman; the action comedy thriller "Kiss Kiss, Bang Bang," written and directed by Shane Black and starring Robert Downey Jr., Val Kilmer and Michelle Monaghan; and the Wachowski brothers' "Speed Racer." He also produced the hit films "Romeo Must Die," starring Jet Li and Aaliyah; "Exit Wounds," starring Steven Seagal and DMX; and "Swordfish," starring John Travolta, Hugh Jackman and Halle Berry.

A successful television producer as well, Silver executive produced the CBS series "Moonlight," a romantic thriller with a twist on the vampire legend, which won the People's Choice Award for Favorite New TV Drama in its debut year. He was previously an executive producer on the critically acclaimed UPN television series "Veronica Mars," starring Kristen Bell. Silver also executive produced, with Richard Donner, David Giler, Walter Hill and Robert Zemeckis, eight seasons of the award-winning HBO series "Tales from the Crypt," as well as two "Tales from the Crypt" films.

Silver began his career as an associate producer on "The Warriors," and then produced "48 HRS.," "Streets of Fire" and "Brewster's Millions."

In 1985, Silver launched his Silver Pictures production banner with the breakout hit "Commando," followed by "Jumpin' Jack Flash" and "Predator." Silver Pictures solidified its status as one of the industry's leading production companies with the release of the "Lethal Weapon" series and the action blockbusters "Die Hard" and "Die Hard 2: Die Harder." Silver also went on to produce "The Last Boy Scout," "Demolition Man," "Richie Rich," "Executive Decision" and "Conspiracy Theory."

Long before starting his producing career, as a student at Columbia High School in Maplewood, New Jersey in 1967, Silver and a group of his friends developed a game called Ultimate Frisbee. The fast-moving team sport has since become a global phenomenon supported by tournaments in 50 countries.

SIDONIE DUMAS (Executive Producer) is the CEO of Gaumont, where she oversees production and distribution of all the titles produced and co-produced by Gaumont, including "JCVD," from director Mabrouk El Mechri and starring Jean-Claude Van Damme"; Michel Hazanavicius' "OSS 117: Lost in Rio"; Michel Gondry's "The Science of Sleep"; Massy Tadjedin's "Last Night," starring Keira Knightley, Guillaume Canet and Eva Mendes; and Joel Schumacher's drama "Twelve."

In 1988, while studying law, Dumas started her career in the film industry as an assistant at Luc Besson's company Films du Loup, where she worked on the production of "Atlantis." After working in acquisition and feature film production at Warner Bros. Pictures in Los Angeles, Dumas began at Gaumont as project supervisor for screenplay development. In 1998, she began to promote new talent by producing newcomers' first feature films, beginning with "Milestones," by Alain Beigel.

GUILLERMO DEL TORO (Executive Producer) earned international acclaim as the director, writer and producer of the 2006 fantasy drama "Pan's Labyrinth." The film received six Academy Award(R) nominations, including Best Foreign Language Film and Best Original Screenplay, and took the honors for art direction, cinematography and makeup. It remains the highest-grossing Spanish-language film of all time in the United States.

Del Toro first gained worldwide recognition for the 1993 Mexican-American co-production "Cronos," a comic thriller which he directed from his own screenplay. It won the Critics Prize at the Cannes Film Festival as well as nine Mexican Academy Awards.

He followed that with the environmental horror film "Mimic," which he also directed and co-wrote, and the supernatural Spanish Civil War film "The Devil's Backbone." In 2004, after completing the vampire thriller "Blade II," del Toro wrote and directed the action adventure "Hellboy."

His successful collaboration with Universal on "Hellboy 2: The Golden Army" in 2008 led del Toro to join forces with the studio in a first-look producing deal, through which he will write and develop material both for himself as a director and for other filmmakers. Among these projects will be "Hater," an adaptation of the novel by David Moody which Del Toro will produce with Mark Johnson; "Drood," based on the novel by Dan Simmons; "Midnight Delivery," from an original treatment by del Toro; and "Crimson Peak," from a screenplay by del Toro and Matthew Robbins. Del Toro further intends to remake several key Universal library films, returning to the source material to reinvent Mary Shelley's "Frankenstein," Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde" and Kurt Vonnegut's "Slaughterhouse 5."

In 2007, del Toro produced the Spanish supernatural thriller "The Orphanage," which has become the highest-grossing local language film in Spain's history. Del Toro is currently working on an American remake of the film, set for a 2011 release. His additional upcoming projects include the gothic horror "Don't be Afraid of the Dark"; "The Witches," based on the classic Roald Dahl novel, which he is producing with Alfonso Cuarón; and "The Left Hand of Darkness," with Francis Ford Coppola's American Zoetrope.

Together with fellow Mexican filmmakers Alfonso Cuarón and Alejandro González-Inárritu, del Toro has created Cha Cha Cha Films, a production entity that will produce five films for Universal Studios and Focus Features. The three filmmakers will each direct one film for the banner, and will oversee the production of two films by other filmmakers. The first film to come out of this partnership was "Rudo Y Cursi," in 2008, directed by Carlos Cuarón and starring Gael García Bernal and Diego Luna.

Del Toro has also recently turned his attention to publishing. With novelist Chuck Hogan, he co-authored the horror novel *The Strain*, which was published in June 2009 by William Morrow and debuted at #9 on the New York Times Bestseller List. Palace Press will publish an illustrated edition of his personal notebooks, emphasizing the artwork behind his three Spanish-language films and their development from early drawings to the final results.

SUSAN MONTFORD (Executive Producer) recently served as executive producer on the cult action hit "Shoot 'Em Up," with producing partner Don Murphy, under the banner of Angry Films. Montford's upcoming projects include Guillermo del Toro's "At the Mountains of Madness," Alex Proyas's "The Tripods" and Shawn Levy's boxing drama "Real Steel."

In 2008, she wrote and directed the crime thriller "While She Was Out," starring Kim Basinger.

Montford developed her passion for the arts while growing up in Glasgow, Scotland. Upon graduating from art school, she worked as a fine artist for several years before venturing into filmmaking with the shorts, "Hairpin" and "Strangers," made with grants from the Scottish Film Council. These led Montford to the Toronto Film Festival where she set up a feature project, "The Family Jam," to write and direct with Chris and Roberta Hanley producing.

She subsequently relocated to Los Angeles and joined Angry Films.

DON MURPHY (Executive Producer) most recently produced the 2009 action adventure "Transformers 2: Revenge of the Fallen," starring Shia LaBeouf and Megan Fox, following the success of the original "Transformers," which he produced in 2007.

A Long Island, New York native, Murphy was always interested in movie-making. After earning his MFA degree from the University of Southern California's School of Cinema-Television, he took his first step into producing with Oliver Stone's "Natural Born Killers." Murphy went on to produce a number of high-profile feature films, including Bryan Singer's "Apt Pupil," "Permanent Midnight," the Hughes brothers' "From Hell" and "The League of Extraordinary Gentlemen."

Murphy went back to school, so to speak, by teaming with USC classmate Michael Davis to produce "Shoot 'Em Up," a film Davis wrote and directed, in 2007. Following that, he served as producer on the thriller "While She Was Out," written and directed by Susan Montford and starring Kim Basinger.

Among Murphy's upcoming projects are the comedy drama "Slide," with writer/director R. H. Greene, and Shawn Levy's boxing drama "Real Steel," both set for a 2011 release.

CHRISTOPHE RIANDEE (Executive Producer) recently produced director Massey Tadjedin's romantic drama "Last Night" and director Joel Schumacher's drama "Twelve," starring Kiefer Sutherland that premiered at the 2010 Sundance Film Festival.

Riandee, a Paris Business School graduate, became CEO of France Animation, a television production company, in 1999, after working for seven years in the Media Department of Ernst & Young. In 2001, he joined France Telecom, where he was in charge of developing thematic television channels for Wanadoo before creating his own service company. He joined Gaumont in 2003 and became CEO in 2004.

Among his upcoming executive producing projects through Gaumont are the features "The Contractor," "Greek Fire" and "Paranoia."

YVES CHEVALIER (Executive Producer) most recently served as an executive producer on Joel Schumacher's drama "Twelve," starring Kiefer Sutherland, which premiered at the 2010 Sundance Film Festival. His other recent producing credits include the European features "Valhalla Rising," "The Broken" and "Dead End," and the comedy crime drama "Spun," starring Jason Schwartzman and Mickey Rourke. He was also a co-producer on writer/director Peter Mattei's "Love in the Time of Money," in 2002.

Chevalier began his career as head of sales with MK2 in 1989, acquiring for the company director John Dahl's "Kill Me Again." He later distributed for TFI International Dahl's "The Last Seduction" during his four-year tenure with the company. In 1997, Chevalier created Sagittaire Films and released more than 40 films.

Currently, Chevalier is developing projects with directors Darren Aronofsky and Nicholas Refn under his banner French Connection Cinema.

TETSUO NAGATA (Director of Cinematography) marks his second collaboration with Vincenzo Natali on "Splice," after shooting the director's segment of the 2006 ensemble film "Paris, je t'aime." His recent credits include the 2009 French caper comedy "Micmacs à tire-larigot," on which he re-teamed with director Jean-Pierre Jeunet, and "La vie en rose," Olivier Dahan's acclaimed 2008 biographical drama about Edith Piaf, for which Nagata earned his second Cesar Award for Best Cinematography.

Nagata was born in Nagano, Japan. While studying in Tokyo, his interest in cinema led him to organize a Cinema Club at the Franco-Japanese Institute in Tokyo. In 1972, he undertook cinema studies at the University of Paris VIII and, in 1975, returned to Japan and worked as an assistant operator with director of photography H. Segawa on several films associated with Toho and Toei

Studios.

In 1982, Nagata moved to Paris and became Ricardo Aronovich's assistant, working with various French productions on feature films and commercials. In 1988, he launched himself as a director of photography and, through 1995, worked mainly on advertising, music videos and short films. He collaborated with many renowned directors, including Jean-Paul Rappeneau and Jan Kounen.

Nagata's first feature film as director of photography was Roch Stéphanik's "Stand-By," which won Best Film at the 2000 Montreal World Film Festival and took Grand Prize honors in Kiev. He went on to shoot two films for François Dupeyron, "C'est quoi la vie," a Grand Prize winner at the San Sebastian Film Festival, and "La Chambre des officiers," an official selection at Cannes, for which Nagata earned his first César Award in 2002.

Nagata's international career includes the recent projects "Riders," shot in Canada for French director Gérard Pirés; "Blueberry," shot in Mexico for director Jan Kounen; and "Until the Lights Come Back," shot in Japan with director Takashi Minamoto.

His work will next be seen on screen in Hisako Matsui's biographical drama "Leonie," about Leonie Gilmour, set for release this year.

MICHELE CONROY (Editor) earned a Craft Award from the Directors Guild of Canada for her work on director Vincenzo Natali's 2003 feature "Nothing." She went on to collaborate with Natali on the ensemble romance "Paris, je t'aime" and the documentary "Getting Gilliam," which chronicles director Terry Gilliam's experience filming "Tideland." Her most recent feature work includes "Suck," a rock and roll vampire film directed by Rob Stefaniuk and starring Malcolm McDowell, Iggy Pop and Alice Cooper.

Conroy received a 2000 Leo Award nomination from the Vancouver, British Columbia Film and Television Industry for her work on the Canadian television series "The New Addams Family." Her additional television editing credits include "Flashpoint," "Durham County," "Getting Along Famously," "This is Wonderland," "Playmakers," "Relic Hunter" and last year's "Being Erica." Among the theatrical releases she has edited are "Who Loves the Sun," directed by Matt Bissonnette and "Ginger Snaps: Unleashed."

TODD CHERNIAWSKY (Production Designer) served as one of the supervising art directors on James Cameron's blockbuster hit "Avatar." He most recently served as art director on the Zack Snyder thriller "Sucker Punch," set for a 2011 release. His other recent art direction credits include Tim Burton's fantasy adventure "Alice in Wonderland" and the comedy "Nancy Drew."

A graduate of the American Film Institute's Production Design program, Cherniawsky has more than ten years of experience in film production. Working his way up through various art departments as a set designer, illustrator, and assistant art director, he has had the opportunity to contribute to many studio features, including "Ocean's 13," "Beowulf," "War of the Worlds," "Monster House," "Lemony Snicket's A Series of Unfortunate Events" and "Polar Express."

Cherniawsky's contributions to independent projects as a production designer include the "Ginger Snaps" feature trilogy and the acclaimed Canadian miniseries "100 Days in The Jungle," for director Sturla Gunnarsson.

ALEX KAVANAGH (Costume Designer) re-teams with director Vincenzo Natali on "Splice," following their 2003 collaboration on Natali's feature "Nothing."

Kavanagh is currently in production on "Saw VII," the latest installment of the popular horror thriller series, and has designed the costumes for nearly all its predecessors, beginning with "Saw II." She most recently worked on the independent feature "Real Time," which opened the 2008 Slamdance Film Festival; the ambitious musical "Repo! The Genetic Opera," starring Anthony Head, Alexa Vega and Sarah Brightman; and the Canadian Kids in the Hall comedy miniseries "Death Comes to Town."

Kavanagh's design credits include "Land of the Dead," for director George A. Romero, "Harold and Kumar Go to White Castle," "Gingersnaps: The Beginning" and "Gingersnaps: Unleashed". Three of the films on which she worked had their World Premieres at the 2007 Toronto International Film Festival: Allan Moyle's "Weirdsville," starring Scott Speedman and Wes Bentley, George A. Romero's "Diary of the Dead" and the independent comedy "Young People F*cking," directed by Martin Gero.

CYRILLE AUFORT (Composer) began his career as an arranger, working for such artists as Michel Fugain, Serge Lama, Charles Aznavour, and Bernard Lavilliers. He also worked as an orchestrator for a range of movie soundtracks, including "Masai: The Rain Warriors," "Blueberry," "Hostage," "Ah, Si J'étais Riche," and "Largo Winch."

Aufort most recently scored the music for the feature "Hell," directed by Bruno Chiche; "L'Empire Du Milieu Du Sud," directed by Jacques Perrin and Eric Deroo; and "L'âge De Raison," directed by Yann Samuell.

The first film for which Aufort composed was the drama "9A," directed by Reza Rezaï. He has also written music for documentaries, television movies and short films.

ROBERT MUNROE (Visual Effects Supervisor), co-founder and CEO of C.O.R.E. Digital Pictures, brings more than 20 years of experience to the film and television industry, encompassing directing, producing, visual effects supervision, digital animation and software development.

He most recently served as supervising producer on the 2006 release "The Wild," which was fully animated in the C.O.R.E. downtown Toronto studio and required a team of more than 290 artists, animators, systems engineers, software developers and other support staff almost three years to complete. For the past two years, he was the visual effects producer and second unit

director in Ireland for Showtime's dramatic series "The Tudors," starring Jonathan Rhys-Meyers as Henry VIII. Munroe's work will next be seen in the family comedy "Cats & Dogs: The Revenge of Kitty Galore," opening in July.

After graduating from the Fine Arts program at the University of Western Ontario and the Computer Animation program at Sheridan College, Munroe quickly worked his way up to become an animator and technical director at various Toronto production companies. In 1993, his credits caught the attention of William Shatner, who hired him to head a group of animators to design and animate 3D visual effects for a series of four television movies based on Shatner's popular science fiction TEK Novels. The computer effects Munroe's team produced won the 1995 International Monitor Award for Best Special Effects in a Film Originated Television Series, as well as the 1996 Gemini Award for Outstanding Visual Effects.

In 1994, with John Mariella, Kyle Menzies and William Shatner, Munroe founded Toronto-based C.O.R.E. Digital Pictures, a world class creator of digital visual effects and animation in the film and television industry, with a staff of more than 300 and four divisions: Visual Effects, Toons, Feature Animation and Film Productions.

As a visual effects supervisor, Munroe has directed C.O.R.E. to create 3D effects for such projects as "Snow Day," "Caveman's Valentine" and television's "The Rats."

Munroe first teamed with then-student director Vincenzo Natali in 1996 on the Canadian Film Centre's "Cube." In 2001 he re-joined Natali as visual effects supervisor for the spy thriller "Cypher," and again in 2002 as visual effects producer for Natali's "Nothing," managing over 250 visual effects on a low budget. Munroe also served as second unit director on the film. "Cypher" and "Nothing" both screened at the 2003 Toronto International Film Festival and at film festivals throughout Europe and Japan.

Munroe is active on the lecture and public speaking circuit, serves on the Canadian Film Centre's Board of Directors, and is an adjunct professor at Sheridan College.

HOWARD BERGER (Special Makeup and Creature Effects) has created a range of special makeup effects for numerous recent high profile projects for over two decades, including Quentin Tarantino's Academy Award® contender "Inglourious Basterds," Michael Mann's biographical drama "Public Enemies," the Michael Jackson music documentary "This is It," Steven Spielberg's "The Pacific" and Michael Bay's "Transformers 1 & 2."

In 2006, Berger led his team to an Oscar® win for Best Achievement in Makeup for "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe." It required the teamwork of more than 120 artists in Los Angeles and 42 artists on location in New Zealand to create the inhabitants of Narnia for director Andrew Adamson, and earned Berger, in addition to the Oscar®, a BAFTA Award for Best Makeup. He went on to work on the next two installments of the C.S. Lewis Narnia saga: "Prince Caspian," in 2007 and "Voyage of the Dawn Treader," due in theaters in December of 2010.

At age 13, Berger met one of his idols, the legendary Stan Winston, who took him under his wing and encouraged him as an up-and-coming artisan. Stressing the importance of education, Winston promised to hire Berger after high school with the understanding he maintain high grades and prove his attention to detail. Winston lived up to his promise and hired Berger to work on "Predator" and "Aliens." Berger soon went on to work with another of his idols, Rick Baker, on "Harry and the Hendersons," which earned Baker an Oscar® for Best Makeup.

Berger worked at numerous studios, moving up the ranks rapidly and, in 1988, he and Gregory Nicotero formed their own studio, KNB EFX Group, Inc. In the past 22 years, Berger and KNB have worked with nearly every director in Hollywood and on some of the most distinguished films ever made, among them Kevin Costner's Oscar®-winning "Dances with Wolves," Martin Scorsese's "Casino," Quentin Tarantino's "Kill Bill" films, Sam Raimi's "Army of Darkness" and Robert Rodriguez's "Sin City."