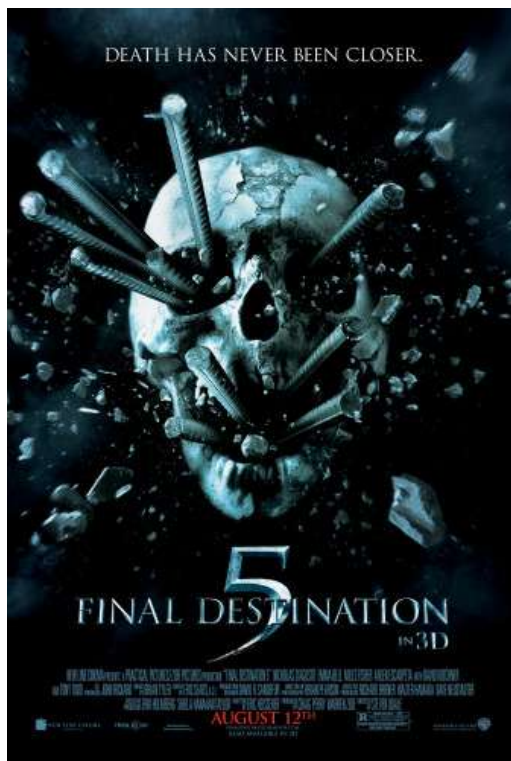


FINAL DESTINATION 5

Production Notes



Release Date: August 12, 2011 (3D/2D and IMAX)

Studio: New Line Cinema (Warner Bros.)

Director: Steven Quale

Screenwriter: Eric Heisserer

Starring: Nicholas D'Agosto, Emma Bell, Miles Fisher, Arlen Escarpeta, David Koechner, Tony Todd, Courtney B. Vance, P.J. Byrne, Ellen Wroe, Jacqueline MacInnes-Wood

Genre: Horror

MPAA Rating: R (for strong violent/gruesome accidents, and some language)

Official Website: FinalDestinationmovie.com

STUDIO SYNOPSIS :

No matter where you run, no matter where you hide... you can't cheat death.

In "Final Destination 5," Death is just as omnipresent as ever, and is unleashed after one man's premonition saves a group of coworkers from a terrifying suspension bridge collapse. But this group of unsuspecting souls was never supposed to survive, and, in a terrifying race against time, the ill-fated group frantically tries to discover a way to escape Death's sinister agenda

ABOUT THE PRODUCTION

"Death doesn't like to be cheated..."

In "Final Destination 5," the fifth installment of the successful horror franchise, Death once again proves to be the ultimate stalker as it systematically hunts down a group of friends struggling to escape its relentless pursuit.

This time around, Death is unleashed on several coworkers as they embark on a corporate retreat for what should be a quick overnight trip. As the charter bus makes its way toward the location, the route takes them over a massive suspension bridge that arches over a river, where raging waters surge 200 feet below. But their fates are seemingly sealed as the bridge splinters apart right in front of their eyes. Sam, the character who had first presaged the accident, desperately tries to figure out a way to save them, with some degree of success...or so he thinks.

Director Steven Quale says, "In the previous 'Final Destination' films, it's inevitable that they're going to die, and the question is when and how—that's the adrenaline rush. But in this movie, we've added a twist: a few may have found a way to survive."

For producer Craig Perry, the opportunity to come back for a fifth time offered a chance to not only meet the fans' expectations, but to rock them out of their seats.

"We're always looking at these films with an eye to taking it to the next level," Perry says. "One of the things we've learned from fans is that they want a gripping, terrifying story that is also an entertaining ride, so we really tried to ramp it up."

Knowing that they wanted to shoot the film in 3D, producers Craig Perry and Warren Zide brought Quale, an expert in the field, on board.

"Steve has forgotten more about 3D than I'll ever know," Perry suggests. "He has been doing this for 20 years with Jim Cameron, the grand master of not just 3D but of action movies. Also, Steve genuinely loves movies and has a real passion that, married with his technical expertise, made him pretty much the perfect candidate for what we were trying to do here."

Quale felt that working on a film where the core premise was firmly established provided him with a creative challenge to enhance the bones of the franchise. "I did a marathon screening of all four 'Final Destination' movies back-to-back with the mind of a moviegoer, noting what I liked best about each. Then I began to think about what I was going to do once I was behind the camera."

Screenwriter Eric Heisserer says working on "Final Destination 5" was a writer's dream job, since setting up the hook of the story isn't needed. "The 'Final Destination' conceit is one of those rare situations where, thanks to the previous four movies, I didn't need to spend a lot of time on exposition to make sure the audience would get it. It was my intent from the start to write an engaging supernatural thriller that also happens to be a 'Final Destination' movie. Like fans, I wanted some heinous kill sequences, but I also wanted to expand the mythology of the world by

introducing a moral dilemma for the characters, which forces them to wrestle with the question of what, or who, they value most."

With the series' signature chain reaction-style kills always at the center of anticipation for audiences, the scenes have to be bigger and better each time, presenting a fun challenge for the writer.

"The toughest thing for me was definitely choreographing the death sequences. I made several trips to various real-world locations where our scenarios are set. I took pictures, drew diagrams, conducted interviews. Often it felt like I was at the scene of some crime, even though none had been committed...yet," he laughs. "The chain of small, mundane events that, when triggered in proper order, spell disaster for a character, took a lot of careful planning. The flip side of that coin is that, when a death sequence worked, it was easily the most fun to write."

In addition to the death scenes, the producers and Quale were adamant that the story and character development take equal precedence, recognizing the value that comes from engaging the audience to care about the characters, which then makes watching their demise that much more of a visceral, horrifying event.

"We set out to make a visually stunning film with dynamic action sequences, beginning with the bridge," Quale states, "But I also think the characters are people the audience will want to follow. Their storylines really help drive this movie, so we spent a lot of time looking for the right actors for each part. We got very lucky with this group."

"I think we found a great balance with this film," Perry says. "With the bridge collapse, we've got the biggest opening sequence we've ever had. Then there's the sheer suspense of not only *what* will happen to each of these characters but, more importantly, *how* it will happen, which is really what sets 'Final Destination' movies apart."

"The lucky few survive the disaster. And then one by one...Death comes for them all."

The story of "Final Destination 5" centers around Sam, a young professional in the midst of a career crisis: sticking with a job at a paper factory that pays the rent, or following his passion to become a chef and moving to Paris. But Paris might cause him to lose the girl he loves, and that may be too big a price to pay.

"When we meet Sam, he is distracted because, while he's supposed to be setting up to go on this retreat, his girlfriend, Molly, is breaking up with him," offers Nicholas D'Agosto, who plays Sam. "Then as they get on the bus, he gets that pang of 'something doesn't feel right,' but shrugs it off. When Death starts taking out those around him, he gets really scared, because he doesn't understand why this is happening, what he's supposed to do about it or how to convince the FBI that he has nothing to do with the deaths of those around him. On top of all that, he's trying to make decisions about his life—for as long as it lasts, that is."

Perry notes, "Nick's an engaging and personable guy, and that translated to Sam, which was key since the audience has to want to take this really frightening ride with him."

D'Agosto smiles, "What I love about this franchise is that it leaves this big question open for the audience: 'Who or what is the entity that delivers this vision to these characters so that they can stave off Death just long enough for it to come and get them?' I think it's a fun question that fans can engage in and certainly something I won't try to answer...even though I have my own ideas about it."

As Death casts its net around Sam's nearest and dearest, no one is excused from its macabre plan—except maybe the love of his life.

Emma Bell plays Sam's girlfriend, Molly, a sweet girl who's deeply in love with her boyfriend but feeling that their life paths are moving in two different directions.

Weighing in on Molly, Bell offers, "She lives in a small town and she's very comfortable with that. I don't think she ever really dreamed of moving to a city, or wanted to be part of something more. She's in love with Sam, but she knows that he dreams bigger than she ever could, and isn't sure how to balance her love for him without holding him back from pursuing his goals. Molly knows that, given the choice, Sam would pick her over going to Paris. But she doesn't want to put him in that situation, so she makes that choice for him."

Perry recalls first seeing Bell in an earlier film and thinking, "'Who is this girl? She's fantastic.' So when we were going through the casting process and her name came up, we jumped at it. Emma has incredible eyes—she can sell a whole scene without saying a word."

Sam's best friend and immediate supervisor at work is Peter, played by Miles Fisher. "Here's someone who is a pretty straightforward, one-plus-one-equals-two kind of guy," Fisher attests. "When Death starts coming after him and his friends, he struggles to find some kind of logical explanation, because the way he thinks doesn't allow for anything else. And when Death claims the life of the person closest to him, I think something snaps inside; he just can't wrap his head and heart around it and in trying to make sense of it, he desperately starts grasping at straws."

Perry says that Peter's character may be the greatest departure yet for the franchise, and gives the film a dramatic narrative that they haven't explored before. "There are a lot fun twists and turns in store for the fans, but I think one of the most interesting things is that we take a character and watch him transform as his world collapses around him, as he searches for depraved ways to save himself. It's something we've never had before, a tangible antagonist in the third act."

Fisher enjoyed playing against the series' type. "What is so terrific about these movies is that people know the rules of engagement. They know that everybody is probably going to die in some horrible way and the fun is in teasing the audience. Accidents happen everyday—in your bathtub, in a tanning bed, at a race track, every time you get on a plane. These films ignite the imagination and freak you out, but it's done with a sense of humor. It was fun to play into that and to take it to a different level."

Peter's girlfriend, Candice, is played by Ellen Wroe, a young actress who is also a former gymnast, which was exactly what the filmmakers were looking for. In fact, it was through the

activity that Wroe got her first exposure to the films. "When I was competing, we'd have sleepovers every Saturday night, and we'd watch scary movies, including the 'Final Destination' movies. I would be scared out of my mind and have my eyes covered, but afterwards we'd watch them all over again."

Quale says there was no question in his mind that Wroe was the one. "Ellen had spunk and feistiness as well as the gymnastics background and as soon as we saw her, I knew we were done looking, we'd found Candice."

Because it had been seven years since she practiced the sport, stunt coordinator J.J. Makaro had two stunt doubles lined up and learning the gymnastic elements for a scene in which Candice goes through a series of complicated routines. But, as Makaro explains, doubles weren't necessary.

"Ellen was a huge surprise. I was fully prepared for her to need a stuntwoman for the more complicated parts of the routine, but Ellen went straight to the gym and started working out. Every time we thought we were getting to a place where we could help her, she came back and wowed us. Finally our gymnastics coach said, 'The person we need to do all of this is Ellen.' Her work ethic and dedication were beyond impressive."

"It was a little tough to get back into shape and be at the level I was after so many years off, but I was up for the challenge," says Wroe. "After a couple of weeks I was up to two- or three-hour daily training sessions and a lot of my skills came back."

One character without much of a work ethic is Isaac, that one guy in every office who always seems to irritate everyone, and to completely turn off the ladies, despite his constant attempts at the reverse. New to the horror genre, actor P.J. Byrne was eager to jump on board in the role. "I thought, 'When am I ever going to have a chance to die like that again onscreen, let alone in 3D?' That's what really got me fired up for 'Final Destination 5.'"

Byrne goes on to describe Isaac and his main motivation in life. "Isaac likes girls, Isaac likes himself, and Isaac likes getting girls for himself! He's read the book on how to pick up women and he'll hit on 99 women and maybe, just maybe, he'll land on the hundredth one. At the end of the day, he's always on it," he grins.

If Isaac shirks most of his responsibilities, his coworker at the Presage paper plant, Nathan, takes his to heart. Nathan, played by Arlen Escarpeta, is a hard-working employee who has to balance being part of the management staff with overseeing things on the factory floor, not always an easy mix.

"Nathan straddles both the industrial job, where he deals with the union guys on the floor, and being on the management team, who are also his friends," Escarpeta relates. "He's also a lot younger than most of the men he's supervising, so he's given a lot of flack by one of the veterans, and he's struggling with how to handle it all without losing his cool."

Another coworker at Presage is Olivia, a rock n' roll beauty whose good looks, mixed with edgy

confidence, are a winning combination save for one thing: her poor eyesight. Tired of keeping track of her horned-rims, Olivia opts for laser eye surgery, with unforeseen results.

Jacqueline MacInnes Wood says of playing the scene, "It was crazy and a very intense moment for me, so Olivia's terror was really just a reflection of me freaking out. I'm always up for a challenge—I ride motorcycles, skateboard, you name it—but nothing could have prepared me for this. It was truly frightening."

"Final Destination" audiences are forever debating which character died the most horrific death, or which kill was the most inventive, but the cast and crew on this fifth installment were of one mind, with Olivia's circumstances emerging as the clear winner. Quale believes it's a sequence that will leave audience members thinking twice before opting for 20/20 vision.

"That kind of surgery is so commonplace now, but the emotion Jacqui brought to her scene actually made watching it hard to take for those of us on set. She won hands-down for the most fingernail-on-the-chalkboard, bloodcurdling moment for me."

The boss at Presage, Dennis, is portrayed by comedic actor David Koechner, who is known by his fans for the wild character he plays on TV, at another fictional paper company. As in many real-life situations, there's not always a lot of love coming from Dennis' employees, which adds some comic relief to the mayhem. Koechner, who up until then had never seen a 'Final Destination' movie, had a few chuckles himself when first considering the role.

"I'm kind of a scaredy-cat," he confesses, "so I wasn't really sure what I was getting into. Then they showed me a compilation reel of all the deaths throughout all of the movies, and I thought they were hysterical."

"David Koechner is one of the funniest people I've ever met, and he's a terrific comedic actor," comments Perry. "He injected humor and energy to the movie, while bringing a surprising dramatic undercurrent that really gives his character more weight and credibility."

Perhaps the most credible character in the film is the super-serious Agent Block, the FBI investigator looking into the deaths. He is played by Courtney B. Vance.

"What more can you say about Courtney?" asks Perry. "He's got a magnificent presence and every scene that he's in is anchored with the emotional gravitas he brings."

For Vance, it was an opportunity to explore a genre that is new to his long list of acting credits. "Horror films scare me, but when I found out Steve Quale was going to direct, I thought, 'I've never done anything like this, and I know I'm going to be in great hands,' so I had to give it a try."

Also circling in the background of each crime scene is the mysterious Bludworth, played by the series' iconic Tony Todd.

"Tony is such an imposing man," D'Agosto says. "He can give you one look that totally shuts

you down, but working with him is so much fun. You couldn't find a nicer and more personable man."

Genre fans lit up when they heard Todd was appearing in the latest installment. "After a brief absence, Tony is back and we are thrilled," says Perry of the franchise's only three-film veteran. "Everyone who loves these movies will also be happy to hear that Tony doesn't just appear in a brief cameo, he's in multiple scenes. And he delivers in every one. The fans are going to love it."

Todd provides a sneak peek at his recurring role. "Who is Blutworth? You tell me. Maybe he's a representative or a sales agent of some sort. He has his own secrets that he can't reveal...but I guess there's a reason he keeps showing up."

"The bridge is gonna collapse—we're all gonna die!"

"Final Destination 5" rolled into production at the beginning of September 2010 in Vancouver, British Columbia, the same location where the first three movies were shot, the first over 10 years before.

"It felt like a high school reunion," Perry laughs. "One of the tremendous benefits of coming back to Vancouver is that there's a wealth of great crew here who have worked on the previous films. These movies are really hard to pull off. They require an awful lot of technical know-how, and having people who have gone through the experience once or twice before makes it a lot easier. In fact, it made it the easiest shoot of the franchise."

Key department heads like special effects coordinator Rory Cutler, visual effects supervisor Ariel Velasco Shaw, special effects make-up designer Toby Lindala and stunt coordinator J.J. Makaro all returned. Perry found himself having multiple déjà vu moments complete with memorabilia—a background extra showed up at set one day holding her original call sheet from the first "Final Destination."

Quale agreed that having the veteran crew was invaluable. "It was fantastic to have them on board because I'm new to the franchise, so to have their experience and sensibilities was incredibly helpful. We had a phenomenal team with Rory, Ariel, J.J. and Toby. And David Sandefur, our production designer, did an amazing job elevating the look and the reality of the film, down to the smallest detail."

The director continues, "Rory and Ariel worked really well together, which was very important because on this kind of film, we needed digital to go where it's physically impossible to go. I think we were able to succeed with a hybrid of all the approaches—visual effects, special effects and make-up. Whenever possible, we didn't rely on CGI or a lot of tricks; we went for the practical as much as we could and luckily we succeeded. J.J.'s stunt team worked hard to make all the action sequences feel real and provided our actors a great support system."

Making sure the deaths were rendered in all their gory splendor was make-up head Lindala, who also led the blood charge on "Final Destination 3."

"My team and I were so excited to be involved in another 'Final Destination' movie, because it's a

make-up effects dream project. This is where we really get to show our stuff," he says.

With the state-of-the-art 3D cameras intensifying every detail, blood became a new challenge. Lindala's team spent countless hours testing new appliances and concocting a recipe that would read on screen like the real thing—a recipe that listed chocolate syrup and vodka among the ingredients. "It took time to get the mix right," Lindala says. "It was a little difficult working with 3D, but I'm glad we did it now and not 10 or 15 years ago, as our work has come a long way. Now we're also using a lot of silicone and these great bondo transfers and Pros-Aide adhesives, which are so translucent they blend into the skin and provide a real texture match. Without these new pieces, our work could stand out as make-up instead of looking like actual forensic injuries."

Working with the groundbreaking film director James Cameron for 20 years, Steven Quale not only "grew up" with the development of 3D but also actively played a part in its technical and cinematic evolution. Along with Cameron's theatrical films, Quale worked with his mentor on documentaries and IMAX projects, giving him a vast array of experience using 3D in all sorts of mediums and environments.

"I learned early on what to do and what not to do in 3D," Quale comments. "I learned how to use it as a storytelling tool and not as a gimmick, and I don't use 3D shots unless they serve the story because ultimately the story and the characters are what hold a movie together, not just the cool shots."

In addition to the 3D element, the filmmakers photographed the movie using the "Alexa" Hi-Def digital camera made by Arriflex. Director of photography Brian Pearson says, "In preproduction, Steve and I had long talks about the look of the movie. We wanted this installment to move in a different direction, to have more 3D-enhancing dramatic shots and incorporate wide-angle as well as longer lenses for select scenes, something which is not usually considered for 3D production. We wanted a lot of contrast in the frame in terms of dynamic range and also in terms of color and we worked to build not only a 3D-depth arc but also a color arc through the film. We used a lot of warm tones, golds, ambers and fire-light but incorporated cool tones at certain times to distinguish and enhance the dramatic scenes."

What has become synonymous with 'Final Destination' movies, and what sets them apart from other horror franchises, are the death-defying opening sequences. The filmmakers are confident that the catastrophe that sets this film in motion will fully satisfy even the most diehard fans, who think they've seen it all.

Writer Eric Heisserer offers, "The idea for the suspension bridge collapse was the result of a long creative session with Craig Perry and Sheila Hanahan Taylor. We began by looking online for videos of natural or man-made disasters, searching for a sequence that would work for the movie. Craig shared a video of the Tacoma Narrows Bridge falling, and I became obsessed with it. We began listing all the things that could go wrong on a bridge. Just when we thought we'd exhausted all our ideas, someone would think of an element to add to it. Finally, after three months of planning, brainstorming, writing and rewriting, I had a sequence that felt like a legitimate 'Final Destination' opening. But the best thing to happen to the bridge collapse was

Steve Quale, because he took the opening we'd all been imagining for months and elevated it to a kinetic, cinematic experience in ways that we never thought possible."

But turning what was on paper into reality for the big 3D screen became an intense and intricate process involved using four separate locations: the real Lions Gate Bridge in Vancouver, the Brunswick Pit set, an elevated bridge deck built in an outdoor parking lot, and the construction of a massive 80,000-pound gimbal bridge deck that spanned 60 feet by 50 feet, and was housed in the nearby Mammoth Sound Stages.

"To accomplish what we wanted, we had to be really creative in how we used our resources," Quale notes. "In broad strokes, all the scenes leading up to the bridge collapsing involve the Lions Gate Bridge. We took aerial shots, and we got permission to briefly close one lane of traffic on the bridge early one Sunday morning, but only for four hours. In order to maximize the time, we used four cameras shooting simultaneously to capture the shot.

"We then moved production to the Brunswick Pit location," he continues, "where we had a section of deck constructed. This location was incredible because it had this wonderful vista that matches the panorama seascape off the Lions Gate Bridge, so we could seamlessly interweave the real thing with this constructed section. We called our third location the elevated bridge deck, and there we hoisted a section of it 30 feet into the air so we could shoot looking up and down. That's also where we had our actors falling off the bridge and hanging onto the broken railings. Lastly, once the bridge starts collapsing, we moved into the soundstage, where we had a long section of the bridge deck on hydraulic gimbals. That's where we accomplished the bulk of the green screen work."

In conceptualizing the bridge sequence, production designer David R. Sandefur relied on his past architectural experience to draw up the complex blueprints. Heavy excavation of the surrounding hillside at Brunswick Pit was needed in order to prepare a site that could handle the scope of production—a set that included 50-foot-high scaffolding with green screens, two massive 40-foot by 60-foot white screens flying overhead, and no fewer than 12 cranes.

"We found the Brunswick Pit location just three weeks before production began, and we had a huge amount of infrastructure to complete," Sandefur remarks. "We definitely altered the topography of the land not only by leveling the ground in some places, but also by building up the ground in other areas to support the base for the asphalt bridge deck and surrounding perimeter. We also had to address safety and environmental concerns by building proper run-off, so there wouldn't be any landslides washing our set down the mountainside. Once the bridge starts to collapse, Steve needed to shoot above and below it, and I knew we'd never find a stage tall enough to handle those shots. So we thought, 'Why not take a piece of the asphalt, drag it outside and stack on some containers?' So that's how we created the elevated bridge deck."

Perry states, "We were very lucky to have David Sandefur. Not only did he and his team create terrific sets for every scene in the film, but they did an unbelievable job capturing the structure of a full-size suspension bridge and duplicating it in so many different forms in order to make a truly mind-blowing 'Final Destination' opening sequence."

"You were supposed to die on that bridge—you're not supposed to be here. You shorted Death."

With Death waiting at every street corner, lurking in restaurants and even hovering around the office water cooler, the filmmakers hope "Final Destination 5" will be the most heart-pounding installment to date.

Craig Perry, veteran of all five films, states, "That's what makes this franchise work—the anticipation of the most horrible things imaginable happening with just the simplest, most everyday elements. It sounds a little crazy to sit back and wonder, 'How do you kill people? What can we do to cause grievous bodily harm in a way we haven't done it before?' But I think audiences will agree that we've managed to top ourselves once again."

Steven Quale is excited to be able to bring "Final Destination 5" to life on the big screen and in 3D, and is confident the legions of fans will be rewarded for their loyalty to the franchise. "I think they are going to eat this up, because it delivers everything that makes this a great horror/thriller movie: compelling characters, some of the best deaths that have ever been conceived for a 'Final Destination' movie, and incredible and totally unexpected twists they won't see coming. It's a major adrenaline rush."

ABOUT THE CAST

NICHOLAS D'AGOSTO (Sam) is a compelling young actor who first came to audiences' attention when he starred in writer/director Jeffrey Blitz's film "Rocket Science," which premiered at the 2007 Sundance Film Festival, winning the Dramatic Prize for Directing. He went on to star in the comedies "Fired Up," from director Will Gluck, and "Mardi Gras: Spring Break."

Most recently he starred in "From Prada to Nada" for director Angel Gracia, opposite Camilla Belle and Alexa Vega, and upcoming audiences will see him in "Dirty Girl" for director Abe Sylvia, alongside William H. Macy and Milla Jovovich.

D'Agosto has also worked extensively on the small screen. He starred in the second season of the hit NBC series "Heroes," and has appeared on numerous television series, including a recurring role on "The Office"; "Six Feet Under"; "Cold Case"; "Without a Trace"; and "House."

A native of Omaha, Nebraska, D'Agosto found his way to acting through competitive speech tournaments and improvisation classes in grade school. While a senior at Creighton Preparatory School, he landed his first professional role, as Larry Fouch in Alexander Payne's critically acclaimed feature film "Election."

He spent his next four years at college, graduating cum laude from Marquette University in Milwaukee, Wisconsin, with degrees in history and theatre. Among many plays he performed in during that time, D'Agosto had the great honor of helping originate, as well as adapt and perform, a play with the late Milwaukee avant-garde troupe, Theatre X. The play, "Chomsky 9/11," based on Noam Chomsky's post-9/11 writings, opened at the beginning of 2002 with resounding success and was granted an extended run.

Before graduating, D'Agosto also studied poverty and race in the Dominican Republic for a semester, an experience for which he will remain forever grateful.

EMMA BELL (Molly) most recently starred in Academy Award® winner Frank Darabont's new AMC limited drama series "The Walking Dead," and on the big screen in Adam Green's chilling thriller "Frozen." Shot in the wintry tundra of Utah, the film, about three skiers who get stuck on a ski-lift in the middle of a snowstorm, had its world premiere at the 2010 Sundance Film Festival.

Bell's memorable turn as a Holocaust prisoner in Boaz Yakin's "Death in Love," alongside Jacqueline Bissett, Josh Lucas, Lukas Haas and Adam Brody, first brought her critical acclaim.

The film, about how a Jewish woman's past shaped her life and subsequently the lives of her sons, premiered at the 2008 Sundance Film Festival.

Born and raised in New Jersey, Bell moved to New York City at the age of 16 to pursue acting, and attended a high school for the performing arts on the Upper East Side of Manhattan. After being cast in "Law & Order," independent films and commercials, she landed the CW series "The Bedford Diaries," from producer Tom Fontana. Bell also appeared on TV in "Ghost Whisperer" and "Supernatural," and costarred in the feature film "Elektra Luxxe," directed by Sebastian Gutierrez, with Joseph Gordon-Levitt, Malin Akerman, Carla Gugino and Timothy Olyphant.

MILES FISHER (Peter) has appeared in numerous hit television series, including CW's "Gossip Girl" and the critically acclaimed series "Mad Men," as well as in a recurring role on A&E's "The Cleaner." His feature film credits include "Superhero Movie" and "Gods and Generals," and an upcoming part in Clint Eastwood's "J. Edgar."

An accomplished musician, Fisher has pursued music professionally since the age of 10, performing jazz standards to audiences in over 30 countries on six continents.

Born in Dallas, Texas and raised in Washington, D.C., Fisher moved to Los Angeles after graduating from Harvard University.

COURTNEY B. VANCE (Agent Block) is a respected actor who has been recognized for his work on the stage and the screen.

He will next be seen in Todd Graff's uplifting, music-driven comedy "Joyful Noise," in which he stars with Dolly Parton and Queen Latifah. Earlier this year, he starred in the indie thriller "The Divide," which has screened at several film festivals. His recent film credits also include "Extraordinary Measures," with Harrison Ford and Brendan Fraser; "Hurricane Season," with Forest Whitaker and Taraji P. Henson; and Rod Lurie's "Nothing But The Truth," opposite Matt Dillon and Kate Beckinsale.

Among Vance's other film credits are Clint Eastwood's "Space Cowboys"; Robert Altman's "Cookie's Fortune"; "Blind Faith," for which he earned an Independent Spirit Award nomination for Best Actor; Penny Marshall's "The Preacher's Wife"; "Dangerous Minds"; "The Adventures of Huck Finn"; John McTiernan's "The Hunt For Red October"; and John Irvin's "Hamburger Hill," in which he made his feature film debut.

On television, Vance starred for five seasons on "Law & Order: Criminal Intent," playing Assistant District Attorney Ron Carver, a role that brought him an NAACP Image Award nomination for Outstanding Actor in a Drama Series. He has also appeared in recurring roles on such critically acclaimed series as "The Closer," "ER," and, more recently, "Flash Forward." Earlier, Vance co-starred with Laurence Fishburne and Andre Braugher in HBO's fact-based historical drama "The Tuskegee Airmen," and he also shared the screen with Jack Lemmon and George C. Scott in Showtime's production of "12 Angry Men," directed by William Friedkin. He was also nominated for a Cable ACE Award for his work in the Hallmark Hall of Fame's presentation of August Wilson's "The Piano Lesson."

Drawing on their extensive experience, Vance and his wife, Angela Bassett, have formed Bassett/Vance Productions. As their first venture, the two have partnered in optioning Percival Everett's novel *Erasure*, and brought on Dwayne Johnson-Cochran to write the adaptation of the dramatic comedy, now entitled "United States." The film will also mark Bassett's directorial debut.

A native of Detroit, Vance graduated from Harvard College and the prestigious Yale School of Drama before heading to New York to pursue his career. He quickly established himself on the New York stage, receiving a Tony Award nomination for his performance in August Wilson's Pulitzer Prize-winning play "Fences," in which he starred opposite James Earl Jones. He earned his second Tony nomination, and won Theater World and Clarence Derwent Awards, for his portrayal of a seductive con man passing himself off as Sidney Poitier's son in John Guare's "Six Degrees of Separation." In addition, Vance was the recipient of an Obie Award for his inspired work in South African playwright Athol Fugard's "My Children! My Africa!" In 2005, he returned to the stage for a well-received run as Walter Burns in John Guare's stage adaptation of "His Girl Friday" at Minneapolis's renowned Guthrie Theatre.

Believing strongly in giving back to the community, Vance is an Ambassador for the Boys and Girls Clubs of America, and he and Angela Bassett are also U.S. Ambassadors for UNICEF. In 2006, the pair co-wrote their first book, *Friends: A Love Story*, an autobiographical story about their individual roads to romance and marriage.

ARLEN ESCARPETA (Nathan) most recently appeared in several independent features: Scott Leberecht's "Midnight Son"; Will Canon's "Brotherhood"; and "Privileged," from Jonah Salander. Prior to that, he starred in Marcus Nispel's re-imagining of "Friday the 13th" and in Preston Whitmore's drama "Dough Boys."

In 2005, Escarpeta earned critical acclaim for his breakout film role as an honor student caught with a handgun at school in the independent drama "American Gun." The film, which premiered

at the Toronto Film Festival, also starred Forest Whitaker, Marcia Gay Harden and Donald Sutherland. The following year, he co-starred with Matthew McConaughey and Matthew Fox in McG's true-life drama "We Are Marshall," about the aftermath of the 1970 plane crash that killed Marshall University's football team.

Escarpeta also acted in David Wain's comedy "The Ten," which premiered at the 2007 Sundance Film Festival, and in Carl Franklin's courtroom thriller "High Crimes," starring Morgan Freeman and Ashley Judd.

Escarpeta first gained attention on the small screen when he starred in the NBC series "American Dreams." He played Sam Walker, a young black man dealing with the changing times of the turbulent '60s. His television work also includes guest roles on such series as "Law & Order: Special Victims Unit," "Without a Trace," "Cold Case," "Judging Amy," "ER," "The Shield," "Boomtown" and "Boston Public."

DAVID KOECHNER (Dennis) is one of the most prolific comedic actors working today. Well known to both film and television audiences, he plays a recurring role on the hit series "The Office," voices a recurring character on "American Dad!" and was recently heard in Greg Mottola's animated feature comedy "Paul."

Koechner will next be seen on the big screen in "This Means War," directed by McG and starring Tom Hardy and Reese Witherspoon, as well as in several independent features, including the horror thriller "Piranha 3DD," the crime comedy "Small Apartments," and Andre Gordon's "Wedding Day."

Koechner first became an audience favorite thanks to his portrayal of newsman Champ Kind opposite Will Ferrell, Paul Rudd and Steve Carell in the hit comedy "Anchorman: The Legend of Ron Burgundy." He went on to appear in such films as "The Dukes of Hazzard," Judd Apatow's "The 40-Year-Old Virgin," Jason Reitman's "Thank You for Smoking," "Yours, Mine and Ours," Adam McKay's "Talladega Nights: The Ballad of Ricky Bobby," "Snakes on a Plane," "Semi-Pro" and "Get Smart." His other film credits include the comedies "My Boss's Daughter," "A Guy Thing," "Waking Up in Reno," "Out Cold," Milos Forman's Andy Kaufman biopic "Man on the Moon," Jay Roach's comedy blockbuster "Austin Powers: The Spy Who Shagged Me," and Barry Levinson's political comedy "Wag the Dog."

On television, Koechner has had guest spots on such series as "Curb Your Enthusiasm," "Freaks and Geeks," "Reno 911!," "Dharma & Greg," "Mad About You," and "The Jamie Foxx Show," and recurring roles on "Still Standing," "The Naked Trucker and T-Bones Show" and "Hank." He is also a frequent contributor to Will Ferrell and Adam McKay's comedy website,

funnyordie.com.

Born in Tipton, Missouri, Koechner studied Political Science at the University of Missouri, narrowly avoiding the family business of manufacturing turkey coops. Instead, he moved to Chicago to pursue an acting career and trained under legendary improv guru Del Close. He also studied at the IO (formerly ImprovOlympic), the city's widely regarded platform for long-form improvisational comedy.

Koechner's major break came when he joined the cast of Chicago's famed Second City Theater. In 1995, Lorne Michaels, creator of NBC's "Saturday Night Live," spotted him and asked him to join the cast of SNL. Koechner spent one season on the show before moving on to do episodic television and feature film work.

TONY TODD (Bludworth) is perhaps best known for his chilling portrayal in the title role of "Candyman." Since his film debut in the motion picture "Sleepwalk" in 1986, followed by a starring role in Oliver Stone's Academy Award®-winning film "Platoon," this charismatic, six-foot-five-inch actor has consistently turned in compelling and singular performances.

Todd's other film credits include "Transformers: Revenge of the Fallen," "The Rock," "The Crow," "Lean On Me," "Bird," "Night of the Living Dead," "Final Destination," "Final Destination 2," "Final Destination 3," and "Le Secret," from the award-winning team of Erick Zonca and Virginie Wagon. Todd has also starred in such films as "The Mansfield 12," "Shadow Puppets," "The Man From Earth" and "Changing The Game" and, more recently, "Dream in American," "Cut" and "Hatchet II."

On the small screen, Todd starred in the NBC pilot "The Event" and had recurring roles on two television series, "Chuck" and "24." Past guest-starring TV appearances include "Masters Of Horror," "Criminal Minds," "Without A Trace," "Boston Legal," "NYPD Blue," "Boston Public," "Smallville," "Law & Order," "Crossing Jordan," "Homicide: Life on the Street," "Xena: Warrior Princess," "Hercules," "The X-Files" and "Andromeda." He had recurring roles on all three incarnations of the "Star Trek" series, and his television movies include "True Women," "The Black Fox," "Butter," "The Last Elephant," "Babylon 5: A Call To Arms" and "Control Factor." He has also lent his voice to several animated series, and will soon be heard on "Transformers Prime" and "Ultimate Spider-Man."

Todd's passion for acting began in theater, first at the University of Connecticut and then at the renowned Eugene O'Neill National Theatre Institute. He originated the title role of award-winning playwright August Wilson's "King Hedley II," and also received a Helen Hayes Award nomination for his performance in Athol Fugard's "The Captain's Tiger." His other theater credits

include "Les Blancs," "Playboy of the West Indies," "Othello," "Zooman and The Sign," "Dark Paradise," Broadway's production of "Aida," "Levee James" for the prestigious Eugene O'Neill Playwrights Conference and, most recently, a starring role in Athol Fugard's "The Island," and the role of Troy Maxon in August Wilson's "Fences," for the Geva Theatre Center.

P.J. BYRNE (Isaac) most recently appeared in this summer's comedy "Horrible Bosses," playing opposite Jennifer Aniston, Jason Bateman, Jason Sudeikis and Charlie Day, and will next be seen in the thriller "Witness Insecurity" and in the comedy "Son of Morning." He is currently filming "K-11" in Los Angeles for Director Jules Mann Stewart and this fall resumes his role on the BET series "The Game" as sports agent Irv Smiff, and will soon be heard in the Nickelodeon series "The Last Airbender—The Legend of Korra," voicing one of the lead characters.

A New Jersey native, Byrne graduated from Boston College with a double major in finance and theatre, and went on to receive his M.F.A. from the highly regarded Theatre School at DePaul University in Chicago. Since then, he has compiled a long list of impressive film and television credits, including "Dinner for Schmucks" with Steve Carell; "Extraordinary Measures," with Harrison Ford; Mike Nichols' "Charlie Wilson's War," starring Tom Hanks; Nora Ephron's "Bewitched," alongside Will Ferrell, Nicole Kidman and Stephen Colbert; Michel Gondry's "Be Kind," opposite Jack Black; "Bruce Almighty," with Jim Carrey; "Evan Almighty," with Steve Carell; and Clint Eastwood's "Blood Work."

Byrne has also made several appearances on television, including the series "Burn Notice," "NCIS," "Bones," "Castle," "The Mentalist," "It's Always Sunny in Philadelphia," "Reno 911," "West Wing," "ER," "Boston Legal," "Desperate Housewives," "The New Adventures of Old Christine," and many others.

ELLEN WROE (Candice) had her first break in 2009 when she was cast in an episode of the TV series "Gary Unmarried," and subsequently appeared in the ABC series "Huge." "Final Destination 5" marks her feature film debut.

Wroe was born and raised in Austin, Texas and appeared in numerous local theater productions in her hometown. Catching the acting bug in high school, she decided to pursue a career in front of the camera and moved to Los Angeles after graduating. Realizing that continuing her education was a priority, she attended the University of Southern California, majoring in mathematics and economics, and earned her Bachelor of Science degree in 2010. While working on her degree, she started taking acting lessons, both at USC and with acting coach Lesly Kahn.

JACQUELINE MACINNES WOOD (Olivia) has played the role of Steffy Forrester on the award-winning soap opera "The Bold and the Beautiful" for the past three years, a part she won on her first audition after moving to Los Angeles in 2008.

Born and raised in Windsor, Ontario, Canada, MacInnes Wood moved to Toronto at the age of 18 to pursue acting. Her first job was as The Hair Girl in a First Choice Hair Cutter's national commercial, which continues to play to this day. Shortly after, she became one of the lead hosts on the Global TV series "Gamer Girlz," and began taking acting classes at Ryerson University Centre for the Arts and the famed Armstrong Acting Studio.

Her other credits include a lead role opposite Sara Rue in the Hallmark movie, "Nightmare At the End of the Hall"; the part of Julie Gunn in the pilot and TV movie "Skyrunners"; Paul Reiser's TBS micro-series "Lovebites"; the UPN series "Runaway"; and the role of Puck Bunny Alva in CBC's "M.V.P." She has also spent time back in Toronto shooting the MTV telepic "Turn the Beat Around."

ABOUT THE FILMMAKERS

STEVEN QUALE (Director) marks his feature film directing debut with "Final Destination 5." He has worked in visual effects, cinematography and directing for over 20 years, including serving as second unit director on the two highest grossing films of all time, "Avatar" and "Titanic."

A longtime collaborator with James Cameron, Quale first served in Cameron's art department on "The Abyss," where he helped design complex action sequences by building and filming study models of various sets with a miniature camera. After a summer working at George Lucas' Industrial Light & Magic, Quale was called back to work on "Terminator 2: Judgment Day," where Cameron enlisted his help in shooting second unit sequences.

Quale next served as director of photography on Alex Graves' "The Crude Oasis." He also performed a multitude of duties on the special edition of "The Abyss," including picture editing and the insertion of all new music.

For "Titanic," Cameron recruited Quale to join his select crew aboard the Russian research ship Akademik Keldysh, for the diving expedition to explore the wreckage. When principal photography began one year later, Quale directed a large second unit shoot that by many standards was bigger than most first units. He designed and executed the Engine Room sequences, the Boiler Room and all of the below-deck flooding shots as the Titanic strikes the iceberg. Quale also supervised the visual effects for the Engine Room sequence. The film won an Academy Award® for its visual effects.

After "Titanic," Quale continued his second unit work on "The Adventures of Rocky & Bullwinkle" and "The Haunted Mansion." In addition, he shot commercials and music videos, working with such artists as Eminem, Dream and Montell Jordan.

In 2001, Quale directed the ABC TV movie "Superfire," for which he created a blazing inferno in the woods of New Zealand. The film, with its spectacular fire sequences, was nominated for an Emmy Award for Outstanding Special Visual Effects.

In 2004, Cameron asked Quale to return to the Russian research ship Keldysh to co-direct the 3D IMAX documentary "Aliens of the Deep." Bitten by the documentary bug, Quale next directed "The Box and Beyond: Training our Troops for Iraq," for the History Channel. For this project, Quale embedded with the Army's 2/7 Cavalry during their training at Fort Irwin's high-tech emulated Iraqi battlegrounds for a solid month of grueling hand-held shooting in record-breaking heat.

Cameron called Quale back to work on "Avatar" as second unit director and visual effects supervisor for non-Weta effects. Quale became an expert on the revolutionary performance capture technology that allowed the film's actors to convey nuanced and emotional performances on digitally rendered creatures. On "Avatar's" second unit, Quale applied all the knowledge he gained shooting 3D on "Aliens of the Deep" and took it to the next level to create stunning 3D action sequences.

Quale has established himself as one of the leading pioneers in directing natively shot 3D material in a stunning yet organic manner that complements the storytelling process in major motion pictures.

ERIC HEISSERER (Screenwriter) wrote the upcoming film "The Thing," with Matthijs van Heijningen Jr. directing and Marc Abraham producing. Prior to that, he wrote the screenplay for the recent "A Nightmare on Elm Street," starring Jackie Earle Haley as the iconic Freddy Krueger.

Heisserer currently has the actioner "Seized" in development, based on the book by Max Hardberger. Also in development is Heisserer's "Inhuman," with Takashige Ichise producing, as well as "Hours," based on his short story for Popcorn Fiction. Heisserer will make his directorial debut with the project.

He also wrote for the television series "Stranger Adventures," an interactive show that received an Emmy Award nomination for Outstanding Achievement for Enhanced or Interactive Programming: New Delivery Platforms, as well as a Daytime Emmy Award nominations for Outstanding Achievement in Video Content for Non-Traditional Delivery Platforms and Outstanding Broadband Program - Drama.

Heisserer grew up in Oklahoma and moved to Houston after high school. He worked for Space Industries at NASA as a computer artist for space program technologies before pursuing creative writing through tabletop gaming publications such as Cyberpunk 2020.

CRAIG PERRY (Producer) is a partner at Practical Pictures, a feature film and television production company founded in 2004 with Sheila Hanahan Taylor.

Previously, Perry partnered with Warren Zide in 1997 to form Zide/Perry Entertainment. The company debuted with the successful action film "The Big Hit," and went on to produce the successful "American Pie," "Final Destination" and "Cats & Dogs" franchises, as well as the features "Little Black Book" and "Repli-Kate."

Perry's upcoming projects include the latest feature film in the "American Pie" series, "American Reunion," currently in production under the direction of Jon Hurwitz and Hayden Schlossberg; the family comedy "The Pet"; and the sci-fi comedy "Alien at Large," based on the graphic novel from Platinum Studios.

Perry served as Vice President of Development for Scott Rudin Productions and Director of Development for Silver Pictures. He was an associate producer on "The First Wives Club," and worked in developing such films as "Rules of Engagement," "Sleepy Hollow," "A Simple Plan," "The Truman Show," "In & Out," "Ransom," "Clueless," "Lethal Weapon 3," "Executive Decision," "Richie Rich" and "Demolition Man."

WARREN ZIDE (Producer) is President of Zide Pictures, a motion picture production company. Zide is currently serving as producer on the feature film "American Reunion," the latest feature film in the popular "American Pie" series. He most recently served as producer on the comedies "High School," "Demoted" and "Extreme Movie," and will produce the upcoming action thriller "Bat Out of Hell" and the horror comedy "The Harvard Zombie Massacre."

Zide partnered with Craig Perry in 1997 to form Zide/Perry Entertainment. The company debuted with the successful action film "The Big Hit," and went on to produce the successful "American Pie," "Final Destination" and "Cats & Dogs" franchises, as well as the features "Little Black Book" and "Repli-Kate."

RICHARD BRENER (Executive Producer) has been a New Line Cinema veteran for more than a decade, and currently serves as president of production for the company.

During his tenure at New Line, Brener has overseen and served as executive producer on many of the company's most successful films, including such blockbusters as "Sex and the City," the "Harold & Kumar" franchise, "Wedding Crashers," "Austin Powers in Goldmember," "The Wedding Singer," "Monster-in-Law" and the "Final Destination" franchise. Other successful films Brener worked on include "The Butterfly Effect" and "Boiler Room." He recently executive-produced "Horrible Bosses" and "The Rite," and is currently producing the comedy "Burt Wonderstone."

Brener joined the company as a temp in 1995 and rapidly rose through the ranks, from story editor to senior vice president. Over the course of his career, Brener has overseen the studio's relationships with much of its key talent, including Adam Sandler, Ben Stiller and the late Ted Demme.

Born and raised in Short Hills, New Jersey, Brener graduated with a BA in history from Yale University in 1994.

WALTER HAMADA (Executive Producer) currently serves as New Line Cinema's Senior Vice President of Production. Films he has previously supervised include "The Final Destination," "A Nightmare on Elm Street" and "Friday the 13th." He is presently serving as Executive Producer on "47 Ronin," starring Keanu Reeves.

Prior to joining New Line in 2007, Hamada spent four years as a partner at H2F Entertainment, a management/production company he co-founded. While there, Hamada helped build the careers of such writers as Chris Morgan ("Fast 5" and "Wanted"), Brad Gann ("Invincible"), and Matt Allen and Caleb Wilson ("Four Christmases"). He also produced the indie horror film "Whisper" for Universal.

A graduate of UCLA, Hamada began his career as an assistant at TriStar Pictures, where he quickly rose through the ranks and ultimately served as Vice President of Production for Columbia Pictures. While there, he oversaw the development and production of such films as "The Big Hit," "Vertical Limit," "Godzilla" and "S.W.A.T."

DAVE NEUSTADTER (Executive Producer) has been a development executive with New Line since 2007. He currently serves as a production executive for the studio, where he is developing projects such as the comedy "Burt Wonderstone," with Steve Carell attached to star. He most recently produced the romantic comedy "Going the Distance," starring Drew Barrymore and Justin Long, and the contemporary re-imagining of the seminal horror classic "A Nightmare on Elm Street," starring Jackie Earle Haley as Freddy Krueger.

Neustadter began his career at New Line in 2003, as an intern in the development department and then as Richard Brener's executive assistant. He is a graduate of Indiana University.

ERIK HOLMBERG (Executive Producer) was the President of Physical Production for New Line Cinema from 2001 to 2008. While there he oversaw dozens of pictures including "The Lord of the Rings" trilogy, the "Austin Powers" franchise, "Hairspray," "Sex and the City," "Wedding Crashers" and "Wag The Dog." He was the executive on all four of the previous "Final Destination" films, and most recently served as associate producer on "A Nightmare on Elm Street."

Before joining New Line in 1996, he worked as a freelance production manager and as a production executive at Walt Disney Studios.

SHEILA HANAHAN TAYLOR (Executive Producer) is partner and producer at Practical Pictures, a feature film and television production company founded in 2004 with Craig Perry. At Practical Pictures, Hanahan Taylor most recently executive produced "The Final Destination," and has a wide range of feature and television projects in development, including the teen psychological thriller "The Seminar" and the sci-fi feature "Alien at Large," based on the graphic novel.

While working as a development executive at Zide/Perry Entertainment, Hanahan Taylor collaborated on many successful projects, including the "American Pie" franchise and "Cats & Dogs," and ultimately grew into the role of co-producer or associate producer on a number of films, including "Repli-Kate," "Final Destination 2" and "Final Destination 3." Additionally, she oversaw the development of several screenplays that went on to be award-winners.

Prior to her time at Zide/Perry, Hanahan Taylor worked with Garry Marshall and the Zucker Brothers on such movies as "My Best Friend's Wedding" and "Rat Race." She began her career in her hometown of Detroit, Michigan, where she often performed in national commercials and radio spots. During high school and college, she went on to work at Chicago's Steppenwolf Theatre and perform in theatre and commercials in New York City while under contract with The Ford Agency.

Hanahan Taylor was recently granted a visiting fellowship at Cal State Fullerton, where she designed and taught an undergraduate Business of Film course for both the Film and Communications departments. Prior to that, she spent seven years as a thesis chair and visiting professor at UCLA's film school, where she taught numerous core classes and oversaw thesis projects in the MFA Program for Producing. In addition to guest lecturing at colleges and universities, appearing on industry panels, and running workshops at various film festivals around the country, she serves as a judge for a number of screenplay contests and also regularly guest teaches abroad at Sorbonne University.

BRIAN PEARSON (Director of Photography) began working as a camera assistant in the '90s on commercials, music videos, television and features. He purchased a Super-16mm camera package shortly afterward and began to shoot short films, music videos and low-budget features in between assisting jobs. Within two years, his DP work overtook his assisting work and Pearson began working full time as a camera operator and cinematographer on a variety of different projects, including commercials, feature films and second units.

Some of Pearson's feature films as director of photography include "The Butterfly Effect 2," "The Long Weekend," "Urban Legends: Final Cut," "After Alice," "Looking for Leonard" and "Tail Lights Fade," and the video "Devour." For his work on the small screen's "Dark Angel," he won a CSC Award for Best Cinematography in a TV Series.

Pearson has also overseen the cinematography for the second unit action sequences of several features, including the blockbuster "I Am Legend," "Underworld: Evolution," "Meet Dave," "I, Robot," "Scooby Doo 2: Monsters Unleashed," "Hot Tub Time Machine" and "Charlie St. Cloud."

Pearson first began shooting in 3D on the box office hit "My Bloody Valentine," directed by Patrick Lussier. His more recent film, "Drive Angry 3D," marked his second time shooting with 3D cameras, and his third collaboration with director Lussier. "Final Destination 5" marks his first collaboration with director Steven Quale.

DAVID R. SANDEFUR (Production Designer) hails from the Boston area and studied architecture at the University of Massachusetts in Amherst. He first worked as an architect in Philadelphia, before launching his entertainment career in set decoration and set design on the 1998 thriller "Wicked." He graduated to assistant art director and worked on such films as "Best Laid Plans"; Renny Harlin's nautical thriller "Deep Blue Sea"; Dominic Sena's crime thriller "Swordfish"; Peyton Reed's period romantic comedy "Down With Love"; Steven Spielberg's futuristic thriller "Minority Report"; and Wolfgang Petersen's seafaring adventure "The Perfect Storm," for which Sandefur shared an Excellence in Production Design Award nomination from the Art Directors Guild.

He moved into art direction with F. Gary Gray's actioner "The Italian Job"; the showbiz comedy "Showtime," Richard Donner's sci-fi feature "Timeline"; Michael Bay's "The Island"; Peyton Reed's romantic comedy "The Break-Up"; Joel Schumacher's dark thriller "Number 23"; and Doug Liman's "Mr. and Mrs. Smith."

Sandefur designed his first feature film in 2001, "Ricochet River." He served as production designer on Eric Brevig's "Journey to the Center of the Earth," and most recently completed work on "Yogi Bear," re-teaming with director Brevig. His other credits as production designer include the sci-fi thriller "Repo Men," starring Jude Law, Liev Schreiber and Forest Whitaker, and the pilot episode of the hit TV medical drama "HawthoRNe."

ERIC SEARS (Editor) received his masters in film from the University of Southern California,

and began his career as an assistant editor for filmmaker Martin Scorsese on "New York, New York" and the documentary "The Last Waltz," and for Franco Zeffirelli on "The Champ."

As a film editor, his credits include the generational comedy feature "Dad," directed by Gary David Goldberg, as well as Goldberg's romantic comedy "Must Love Dogs"; "Encino Man"; "Original Sin"; "Final Destination 2" and "Cellular," both from David R. Ellis; Antoine Fuqua's "Shooter"; and "The Seeker: The Dark Is Rising." For his work on the small screen, Sears won both the Emmy Award and American Cinema Editors "Eddie" Award for HBO's "Gia" and the ABC miniseries "The Path to 9/11." He also received Emmy Award and ACE Eddie nominations for the telefilms "The Rat Pack" and "Cheaters," and an ACE Eddie nod for "The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom."

He most recently edited "Law and Order: Criminal Intent" and the series "Crash," for which he received his latest ACE Eddie nomination. His additional television credits include the ACE-nominated TV films "Baby M," "Queenie," "Into Thin Air" and "North and South, Book II," and the Emmy-nominated "The Court Martial of Jackie Robinson."

Sears serves on the Board of Directors of American Cinema Editors and is an active member of both the Academy of Motion Picture Arts and Sciences and the Television Academy of Arts and Sciences.

ARIEL VELASCO SHAW (Visual Effects Supervisor) has been at the forefront of the visual effects community for over 25 years. Shaw's career began in 1984 when he joined the prestigious New York Institute of Technology, one of the premier computer graphics facilities in the world. His early research in digital imaging established the foundation for today's revolutionary digital imaging production process.

In 1989, Shaw was asked to work for Walt Disney Feature Animation for the purpose of designing a digital-imaging department, which resulted in "The Rescuers Down Under," the first full-length animated film to be digitally post-produced. This breakthrough technology launched the highly regarded digital ink and paint system known as CAPS, Computer Animation Production System. During his tenure as the Digital Imaging Supervisor, Shaw worked on such Disney classic feature films as "Beauty and The Beast," "Aladdin" and "The Lion King." His Disney career culminated in an Academy Award® nomination in Visual Effects for his breakthrough work on "The Nightmare Before Christmas."

In 1994, Shaw left Disney and lent his expertise to Boss Film Studios, where he assisted in the company's transition to a fully functioning digital effects studio. While there, Shaw supervised the feature films "True Lies," "The Scout" and "Drop Zone."

After a successful stint at Boss Film Studios, Shaw then segued over to Warner Digital Studios, where he worked on "Batman Forever," "My Fellow Americans," "Vegas Vacation" and "Contact." Later, at Pacific Title/Mirage, Shaw handled the visual effects for "Lethal Weapon 4," "Armageddon" and "Soldier," and received an Emmy Award nomination for Tom Hanks' HBO series "From the Earth to the Moon."

Since leaving Pacific Title/Mirage, Shaw has continued to work as an independent, with credits that include "300," "Final Destination" and "Final Destination 3," "Bones," "Freddy vs. Jason," "Scary Movie 2," "Dragonball: Evolution," "Jonah Hex" and HBO's "Carnivale," for which he received a Visual Effects Society Award nomination.

JORI WOODMAN (Costume Designer) is an Emmy Award-nominated costume designer. She developed her interest in costumes during her studies at Simon Fraser University in Canada, where she designed various costumes for the campus theatre productions, as well as for independent student films.

Her career in film and television began with Stephen J. Cannell's series "Wise Guy." From there, she designed numerous TV movies and pilots, including "A Girl Thing," "My Brother's Keeper," "Dr. Who" and "12 Men of Christmas." Her Emmy nomination was shared with friend and colleague Joe I. Tompkins on the television miniseries "Titanic."

Woodman's feature film credits include the first two "Final Destination" films, "Lake Placid," "The Guilty," "Eight Below," "White Chicks," "Little Man" and "Are We Done Yet?"

BRIAN TYLER (Composer) is a composer of more than 50 films, with four nominations for Film Composer of the Year by the International Film Music Critics Association. He composed and conducted the scores for "Eagle Eye," for producer Steven Spielberg; the box-office hits "Fast Five," "Fast & Furious" and "The Fast and the Furious: Tokyo Drift"; "The Expendables" and "Rambo," directed by Sylvester Stallone; "Law Abiding Citizen," starring Jamie Foxx and Gerard Butler; the Keanu Reeves thriller "Constantine"; and most recently, the epic science-fiction film "Battle: Los Angeles"; as well as the hit television series "Hawaii Five-0." His music will next be featured in the upcoming film "The Expendables 2."

He began scoring features shortly after he received his bachelor's degree from UCLA and his master's degree from Harvard University. Tyler won a World Soundtrack Award in 2002 as well as the World Soundtrack Award for Best New Film Composer of the Year for his score to Bill Paxton's "Frailty." The following year, he received an Emmy nomination for his score for

"Fitzgerald" and has since won five ASCAP Film Music Awards, for "Eagle Eye," "Fast & Furious," "Law Abiding Citizen," "The Final Destination" and "Constantine."

Tyler is a multi-instrumentalist who plays drums, piano, guitar, orchestral and world percussion, bass, cello, GuitarViol, charango and bouzouki, among others. After he composed the score for "The Hunted" for Academy Award®-winning director William Friedkin, Tyler found himself on the cover of *Film Score Monthly* magazine and was dubbed as "the future of film scoring." His score for "The Fast and the Furious: Tokyo Drift" hit number one on the iTunes soundtrack sales charts, and his soundtrack for "Children of Dune" was the number four bestselling album on Amazon.com in March 2003.

He served as both executive producer and composer for the thriller "Columbus Circle," and his other credits include the science-fiction film "Timeline," directed by Richard Donner; "AVPR: Alien vs Predator—Requiem"; "Star Trek: Enterprise"; "The Greatest Game Ever Played"; the animated series "Transformers Prime"; and Steven Spielberg's series "Terra Nova." His music has been used in a multitude of film trailers, including "Indiana Jones and the Kingdom of the Crystal Skull," "The Departed" and "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe."

Tyler was recently inducted into the music branch of the Academy of Motion Picture Arts and Sciences.