



GEORGE A. ROMERO'S

LAND OF THE DEAD

Production Information

It has been two decades since master filmmaker GEORGE A. ROMERO's zombies have stalked the screens of motion picture theaters. For years, fans around the world have been eagerly awaiting his return.

And now that day is here.

An all-new chapter of horror is about to begin...

George A. Romero's Land of the Dead is the acclaimed director's long-awaited return to the genre he invented, beginning with the seminal *Night of the Living Dead* and continuing with *Dawn of the Dead* and *Day of the Dead*.

In Romero's harrowing newest vision, the world (as humankind has known it) is merely a memory. In its place is the never-ending nightmare existence of *us*—the living—versus *them*—the “walkers.” What's left of mankind is cordoned off behind the walls of a fortified city while the walking dead roam the vast wasteland beyond. The few wealthy and powerful try to maintain an illusion of life as it was, dwelling high above the city in the exclusive towers of Fiddler's Green, the last bastion of the ruling class. On the streets below, however, the remaining, less fortunate of the city's inhabitants eke out a hard-scrabble life, seeking what little solace they can in the vices available—gambling, flesh trade, drugs—anything that offers even a fleeting respite from the hell their lives have become.

Both the lofty heights of Fiddler's Green and the demoralizing lows of the city below are lorded over by a handful of ruthless opportunists, led by Kaufman (DENNIS HOPPER), who keeps his hands in everything, from real estate to less above-board pursuits. To bring food and other essential supplies to the occupants of the city and to allow the Green's well-to-do to acquire the scarce luxury items to which they were once accustomed, a hardened group of mercenaries—headed by Riley (SIMON BAKER) and his second-in-command, Cholo (JOHN LEGUIZAMO)—run retrieval missions outside the city, protected by their massive armored vehicle, *Dead Reckoning*. Riley and Cholo, like Kaufman, are in it for the money, which they hope to use for their own escapes—Riley to the North, with promises of “a world without fences” and freedom, and Cholo to the luxury of Fiddler's Green, far away from the violent life he has known.

While Kaufman and his employees concern themselves with commerce, life is changing both within and beyond the walls of the city. Unrest and anarchy are on the rise among the city's disenfranchised and outside, the army of the dead is changing, evolving, learning to organize and communicate.

When Cholo commandeers *Dead Reckoning*, intent on extorting millions out of Kaufman and his cronies, Riley and his ragtag group—including Slack (ASIA ARGENTO) and Charlie (ROBERT JOY)—are called into action to stop Cholo and, in the process, protect the city and its population from the growing army of evolving zombies storming its weakening perimeter.

Universal Pictures and Atmosphere Entertainment MM present A Mark Canton-Bernie Goldmann and Romero-Grunwald Production, in association with Wild Bunch: *George A. Romero's Land of the Dead*, starring Simon Baker, Dennis Hopper, Asia Argento, Robert Joy and John Leguizamo. Written and directed by Romero, the film is produced by MARK CANTON (*Taking Lives*), PETER GRUNWALD (*Monkey Shines*) and BERNIE GOLDMANN (*Taking Lives*).

Joining Romero behind the camera are director of photography MIROSLAW BASZAK (*Picture Claire*), production designer ARV GREYWAL (upcoming *16 Blocks*), editor MICHAEL DOHERTY (*New Blood*), costume designer ALEX KAVANAGH (upcoming *Saw 2*) and composers REINHOLD HEIL and JOHNNY KLIMEK (*Shattered Glass*). STEVE BARNETT, DENNIS E. JONES, RYAN KAVANAUGH and LYNWOOD SPINKS serve as executive producers.

ABOUT THE PRODUCTION

For many film fans, the evolution of the modern horror film—with its combustible mix of unrelenting scares and sly social commentary—began with a 1968 independent film, shot in black and white on an ultra-low budget (around \$100,000). It featured a group of panicked strangers holing up in an isolated farmhouse to elude a throng of attacking, flesh-eating zombies—it was called *Night of the Living Dead*. The groundbreaking film was directed and co-written by a 28-year-old industrial filmmaker named George Romero, who also served as its cinematographer and co-editor and even appeared in a cameo as a news reporter. The film only grew in acclaim following its release, taking on a life of its own among cineastes, film students and revival house moviegoers. In 1999, *Night of the Living Dead* was inducted into the United States' National Film Registry. With that film, a genre was born.

Romero wryly observes, “I’ve always considered myself this guy who happens to be a filmmaker who lives in Pittsburgh. I’m grateful that there is ongoing interest in what I do—I guess, to my fans, I’m sort of a Pancho Villa kind of figure, always just under the radar. But all the films I’ve done, I’ve really cared about, and hopefully there’s some good work in there that people can enjoy. My stuff has had an extraordinary shelf life and I can’t really explain why; partly, I guess, because I’m this rogue guy, but also

because some people find what I do interesting—there's something there, if you want to think about it...something underneath it all.”

Romero continued to use the zombie film as a prism (albeit a truly horrifying one) through which to explore current-day mores in the follow-up features *Dawn of the Dead* (1978) and *Day of the Dead* (1985). Twenty years have passed since the third film in Romero's series—and now, the master has returned to the genre he created.

“I started something with *Night of the Living Dead* that I couldn't have foreseen,” observes George Romero. “What I have tried to do is to reflect on the socio-political climate of the different eras. The stories are similar, but they are set in different decades. It's an unusual conceit, but I like being able to make the film current, politically speaking, even though the story is continuous.”

The filmmaker continues, “*Land of the Dead* is set in a devastated world. There's no electricity except for places inside the city where people are trying to live normal lives. That is their error...it goes back to the idea of ignoring terrorism and other societal problems outside your own door. They think, ‘If we ignore it, we'll be okay.’ They're forming small civilizations on their own, turning their backs, really, on the problems outside. That's at the core of what the movie is about. The protagonists are the ones that have to go out into the dark side of the world to bring back food, supplies.”

Producer Mark Canton recalls the fast-track genesis of the project: “I've always had great esteem for Romero and had been crossing paths with him over the years. Last summer, I was having lunch with George's agent, who told me that Romero had a script that was ready to go. I read it overnight and called him back the next morning and said, ‘Let's make it.’ Literally within hours of announcing the production in the trades, Universal, who'd had great success with this kind of picture, stepped up to the plate. And Wild Bunch had been involved on the international side from the get-go. It was a case of announcement in July, deals signed in August and shooting in October. The script and the project had a buzz—with George, the master, at the helm, people were calling us.”

Romero's producing partner and film producer Peter Grunwald points to the filmmaker's narrative skills as another important element in the success of his features. Grunwald offers, “George is first and foremost a storyteller. He happens to work in and love the horror genre, but he's a great craftsman and a sensational stylist, and I think he

would be those things in any genre. George had had a lot of interest over the years from the studios and the fans to make another zombie film. He's extremely loyal not only to his fans, but to those films—he prizes them both—and he didn't want to make another film until he was sure he could do it well, until he had something new to say, to add to the series.”

Producer Bernie Goldmann is a native of Pittsburgh (Romero's adopted hometown) and has always held the filmmaker in high regard. He welcomed the chance to work with Romero and says, “While there have been some recent films that feature zombies in their storylines, they've come from filmmakers just discovering the genre. George not only *invented* the genre, he's looking to push its boundaries and say something new. He's revered because there's an element of classic science fiction underneath his zombie movies, so while there's the gore, the fun, the jokes, the scares, it's also reflective of society today. He elevates the genre in that way. This combination sets his work apart.”

Canton adds, “George's body of work is supported by this mythology that is furthered by each film. This time, the undead are evolving, remembering what it's like to be human again. That's something that's uniquely Romero and indicative of the investment of time and craft in his work.”

When the Dead Walk: Casting the Film

As a director crafting the latest installment in an acclaimed body of work, Romero found himself in an enviable position—he was able to pick and choose his filmmaking team and cast...a definite change from when he was a new filmmaker in the 1960s trying to break ground with a film about zombies.

Romero's reputation for crafting socially relevant plots resulted in a wealth of casting possibilities to consider. “I was able to get my first choice for each of the characters—that doesn't happen very often,” he states.

Canton adds, “George's unique iconic situation in the industry attracted the best actors, so casting was an amazing process for everyone.”

Simon Baker was always at the top of the list to play Riley, commander of *Dead Reckoning* and the hero of the story. Canton and Goldmann were familiar with Baker's

work from *Red Planet*, a film on which they had all previously collaborated. “They thought very highly of him. He was just sensational, a great actor, perfect for the role but he’s also a wonderful guy. He’s great to have on the set. He keeps everybody up and light, and he has a terrific sense of humor,” comments Grunwald.

A native of Australia, Baker was mostly unfamiliar with Romero’s work, but after a crash course in the filmmaker’s oeuvre, quickly became enthused about the prospect of appearing in a George Romero film. “George’s films could be classified in the horror genre, but really, he’s a genre unto himself. I had an early experience with *Dawn of the Dead*, which I saw when I was 17, and I couldn’t get over it—I remember it vividly. But I hadn’t really revisited his films until my manager sent me the script for *Land of the Dead*. After I met with George, which was a great experience, I went home and watched all of his movies. Then, well, I was hooked. I had to do it.”

Romero’s meeting with Dennis Hopper was orchestrated by Canton, a longtime friend. “Mark felt that Dennis and I had a lot in common,” recalls Romero.

“I think that *Night of the Living Dead* and *Easy Rider* are among the signature movies of the ‘60s generation,” observes Canton. In keeping with Canton’s hunch, the men found an easy rapport and after a successful meeting, Hopper agreed to take on the role of Kaufman, the self-appointed leader of Fiddler’s Green, the enclave of the privileged few.

Hopper approached the role by thinking of Kaufman as a corporate CEO—a man who assumes the responsibility of keeping the residents of Fiddler’s Green safe. “I’m not playing him like a bad guy—I don’t think he sees himself as a bad guy. He built fences to keep people safe; he’s hired the army and pays to train them. He keeps the citizens on the street occupied by giving them games and vices. He’s trying to do the best he can.”

For the role of Slack, an ex-prostitute who becomes an invaluable member of Riley’s team, Romero chose Asia Argento, who, through her family tree, shared a bit of history with the filmmaker. “Asia was always my first choice. I have known her for a long time—her father [Italian filmmaker] Dario Argento helped to finance and produce my version of *Dawn of the Dead*. I thought it would be great to have her in the movie,” explains Romero.

For Grunwald, Argento fits the mold: “She’s very much a Romero heroine in that she fend for herself. She’s as tough as anybody else in the movie. Tougher.”

Argento, who has appeared in three horror films by her father, Italy’s foremost horror director, describes Romero as “a god. I was incredibly flattered George called me to do the film. I’ve been a fan since I was about eight—I remember sneaking the Beta of *Dawn of the Dead*. I grew up with his movies and they meant a lot to me. By feeling fear so young, I became a more courageous person. There’s something about zombies that touches us very deeply. It’s something very ancient in us—the fear of dead people coming back to life,” comments Argento.

Romero had previously worked with Robert Joy on his film *The Dark Half* and offered him the role of Charlie, Riley’s protective and loyal friend. Joy’s acceptance of the role was largely based on his past experience working with Romero. He explains, “George likes working with actors—whatever you bring to him fires his imagination and makes the collaboration that much more rich. To work on any film with George would be a pleasure. But since the first time I worked with him was *not* a zombie movie—well, it made it even more exciting to work with him again on this project.”

Charlie’s close-knit relationship with Riley begins when Riley saves his life. Joy offers, “That act starts and defines the relationship between them, and Charlie feels that he has to protect Riley unto death. It’s the fiercest kind of loyalty because Charlie really would give up his life for Riley.”

“It’s as if I created the character of Cholo with John Leguizamo in mind, but I wasn’t sure that it would happen,” says Romero. “John projects a sense of being roguish, yet is sympathetic at the same time. I also thought that he could bring a dose of droll humor to the film.” After the film’s producers connected with the prolific actor, they discovered that Leguizamo was a huge fan of Romero’s work—so his role as Cholo was, in some ways, meant to be.

On reading the script, Leguizamo readily responded to the multi-layered story. He explains, “It had political undertones, well-defined characters, action, conflict and racism. My character is full of self-hate, and has ambitions to take over Riley’s job. Then, there’s Kaufman world, which is right-wing, neo-conservative and rich. The script

shows the haves, have-nots, the have-mores...and then the zombies. I just loved the many levels to this movie.”

Producer Goldmann observes, “We ended up with our amazing cast because of their passion to work with George. He instills that kind of excitement, which gives us the best of worlds when it comes to putting the film together. It’s like we’re choosing from this great pool of talent, all of whom really want the experience of being in a Romero film.”

Once cast, Baker, Argento, Joy and Leguizamo began a period of weapons training prior to filming. Additionally, Leguizamo had to learn to ride a motorbike. To prepare for the arena sequence, where her character is pitted against two zombies in chains, Argento also trained in martial arts, boxing and weights. “Even before this project, I trained pretty hard. Now, doing this, I finally got to show all that I’ve worked for all these years. It had never really been asked of me. The physical part of Slack has been really fun to do.”

Much as Romero has evolved into a peerless horror filmmaker, his zombies have advanced from the stumbling, somewhat mindless creatures to ones that now possess a slowly dawning consciousness and rudimentary planning and organizational skills. Once Big Daddy (played by Eugene Clark)—an aptly named walking dead man of rather large stature—decides to fight back, he becomes a galvanizing force within the zombie ranks. After he witnesses a routine slaughter of a “stench” (one of several less-than-flattering synonyms for zombie), he begins a march toward the city, signaling to other walkers to join in the ever-expanding army. Their unspoken aim? Retribution.

Once word was out that the Romero was indeed making another film, the production office was deluged with an ongoing stream of requests by those wanting to be a Romero zombie—and not just from actors. Edgar Wright and Simon Pegg (whose film, *Shaun of the Dead*, was a loving tribute to Romero’s oeuvre) made the pilgrimage to the set to appear in the arena scenes as Photo Booth Zombies. Makeup specialist Tom Savini (responsible for designing the look of Romero’s early zombies and now an actor and director in his own right) also makes a cameo appearance as a machete-wielding zombie.

A Strange New Land: Creating Romero’s World

Special effects makeup supervisor Greg Nicotero (half of the team that also included Howard Berger, both of KNB EFX Group) received his first job in the industry on Romero's *Day of the Dead* in 1984, working on Tom Savini's team. Since then he has become one of the industry's elite cadre of special effects makeup experts. Nicotero relished the chance to put his imprint on Romero's cult creatures and says, "It's amazing—given that I started my career on a George Romero movie—to get the opportunity to take everything that I have learned over the past 20 years and apply it the newest Romero zombie movie."

Romero, Grunwald and Nicotero spent hours discussing the particular look of the zombies—"We wanted to make sure that the zombies still felt fresh and different," explains Nicotero, "if you can use that terminology with the walking dead. A lot of the designs of the characters were done with that in mind."

Nicotero feels obliged to differentiate the film from the spate of zombie films released in recent years: "It's not a movie with zombies running 90 miles-an-hour, and you never get a chance to look at them. Romero zombies are slow, so the camera is on them for extended lengths of time. So each zombie has to look great."

Romero adds his own perspective: "Karloff's prosthetic makeup in *Frankenstein* was great—but that was just one makeup. Nicotero and his team had to do that about *15 times every day*, for our 'hero' zombies, the ones on-camera the most."

The use of radio-controlled animatronic heads also gave Romero more flexibility in designing the stunts possible. By varying the level of decay from zombie to zombie, Nicotero was also able to expand the look of the crowd scenes.

Nicotero claims to have seen every zombie film ever made. His familiarity with (and passion for) the genre motivated him to once again redefine the zombies' appearance. While obviously needing to pay homage to the walkers that have come before, Nicotero also wanted to make these zombies particular to *Land of the Dead*.

One of his innovations was to change the zombies' eyes. "Each zombie actor is wearing contact lenses so that the life is taken out of their eyes." Their lifeless gaze, in combination with their unsteady gate and varying states of decomposition, enhance the feeling that they are indeed coming back from the dead. Also, attention was lavished not only on the facial and body makeup, but on the hair of the walkers as well—realizing that

the dead have been “living” outside in all kinds of weather, the hair and wigs were styled to be matted, stringy and, as Greg supplies, “just gross.”

The makeups for such leading zombies as Big Daddy, Number 9 and Tambourine Man were patterned on the actual faces of the actors cast to portray them—to make them as realistic as possible and their looks more diverse. “We tailor-made each of the hero zombies to look like exaggerations of their characters.”

Other design concepts were used to conform to Romero’s mode of filmmaking. “George didn’t want to go heavy on digital effects in terms of the zombies. We really want to have the makeup effects feel live,” comments Nicotero.

On the largest filming days, Nicotero and his team were responsible for as many as 100 individualized zombies. Application of intricate latex prosthetics for the leading zombies took two hours to apply. For the larger hordes, actors were outfitted with an array of generic cheeks, vacuform dentures, chins and other facial parts which were then painted by a crew of makeup artists. Masks and wigs were also utilized to vary the looks. The resulting horde of walkers created under the supervision of Nicotero realize a horrific vision of a world gone wrong.

And how did Romero direct his stalking hordes? “You can’t tell zombies how to move. If I did that, then I’d get 100 people moving and groaning in the same way. I basically say, ‘Okay, you’re dead, you’re stiff.’ And I ask them to use their imaginations. Then I end up with some amazing interpretations. Some are a little over the top, but the variety is great for the camera.”

The setting of *Land of the Dead* is a post-plague world of the near future, when a few enterprising businessmen have created a city in their own image—where the rich live in denial and the rest live in hell. The world outside the city, as much as anyone can guess, is a vast wasteland, studded by a few other “outposts” and populated by the walkers.

“What’s great about George’s stories,” observes producer Goldmann, “is that, like the best science fiction writers, he’s created an intricate and believable mythology that underlines his films. Because of his work, for instance, it’s accepted that the only way to kill a zombie is by destroying the brain. It’s believable because it’s rooted in the real world.”

While unreal in its horrific vision, the world Romero envisioned lay very much in reality—slight flashes of futurism blended with a post-modern junk heap of salvage from the world “before.” Cinematographer Mirosław Baszak and production designer Arv Greywal were given the task of translating Romero’s vision of this world into cinematic reality.

“Arv and Mirosław push the boundaries by embracing George’s vision wholeheartedly and then making it real,” offers producer Canton.

Greywal decided to ground *Land of the Dead* in a world that was familiar, but yet was clearly one step removed from reality. “I based the look on a concentration camp that held people in, so that it wasn’t that they were protecting themselves as much as they were also penned in. Their protection is, in effect, holding them prisoner,” explains Greywal. It is this environment that increases the citizens’ encroaching paranoia and lays the groundwork for the chaos to come as the hothouse society begins to implode and the denizens turn on each other.

Greywal’s concepts for Dead Reckoning—the armored retrieval vehicle originally of Riley’s design that he is then charged with returning to Kaufman—caught Romero’s attention. The designer explains, “George liked the idea that it would be made out of used and reclaimed train and car parts—the back looks like a garbage truck, the front looks like a train hood and the center is a freight car that has been cut out and repurposed.”

The final version that became the onscreen Reckoning was created from a massive truck, completely deconstructed and reassembled to the production’s specifications. The interior is a conscious mix of old and new technology—a mixture of pipes, industrial equipment, used heavy machinery—anything that suggests weight and gravity. The finished vehicle measures more than 75 feet long and eight feet wide. To enable it to travel from one location to another, Reckoning was constructed to conform to the highway code. Greywal also wanted the machine’s industrial look to be reflected by the sounds made by its engine. “The gears whir and hum, like a chain being run through a machine,” he explains.

Romero’s tradition of including social commentary into his sagas was also incorporated into Greywal’s design plans. He utilized “images that skewer the norm of

the day, anything that is quaint and colloquial” to physicalize Romero’s thematic concerns. “George has been making social commentary since his first movie and we brought all of those elements back with such things as store signs, overgrown foliage—the opening scenes, where the mercenaries are out on a run, bear the signals of what is to come.”

Mirosław and Greywal collaborated on the movie’s look from a lighting perspective. “In a regular film, the lighting is a big part of the design. In this one, it plays an even more important role. In a world that does not have a lot of electrical power, you can’t light everyone as you would in a typical movie. I wanted to have as much on-camera lighting as possible. Miro had the same types of ideas about lighting, so we were able to forge a unified vision. Also, this is George’s style—it keeps to his vision of making movies. We wanted to give him the look that his fans are used to.”

The final lighting scheme gives the outside world a bluish tinge that adds to the feeling of death and decay. By contrast, the scenes in *Dead Reckoning* employ a warmer hue adding to the sense of life and hope.

After her own discussions with Baszak and Greywal, costume designer Alex Kavanagh started to put ideas in play. “The zombies have been dead for a while so their clothing must suggest that,” explains Kavanagh. “Their colors are de-saturated, muted. We over-dyed anything that the zombies are wearing—for example, anything blue was dyed with orange, gray and brown for a murky look.”

The citizens of the ghetto sport a textured and layered look. These are streetwise, colorful characters—hookers, gamblers—so a decision was made that the colors of their costumes suggest the feel of a market. “Colors, patterns, textures, layers—a lot of the people are very poor so the clothing is worn and has been repaired frequently,” continues Kavanagh.

As the mercenaries, the ones who venture outside the ghetto for supplies, Riley and his team are the “coolest” of the citizens, according to Kavanagh. To make them stand out from the rest, Kavanagh utilized leather, sporting equipment and other materials to suggest each character’s idiosyncratic attempts at protection. “They are wearing a lot of motorcycle gear, leather, whatever they think they need to prevent zombie bites and eventual infection,” explains Kavanagh.

Argento appreciated Kavanagh's attention to detail: "I like what Alex did with the characters. It's very minimal but believable at the same time, especially in the scenes in the arena. It's a freak show, with weird people everywhere, but Alex was able to make it work."

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Land of the Dead attempts a balancing act for its writer/director, whose overriding aim is to satisfy hard-core enthusiasts of the genre, as well as introduce new audiences to his zombie universe. "What we are trying to do is let George be the best he can be with the genre that he created. He's the master of what he does. The passion for this genre is unbelievable, and it's all because George figured out a way to create a world that was scary, horrific, hip and cool. He's remains that guy," comments Canton.

Grunwald agrees, "Zombies have always been my favorite movie monster, because they're not exotic. They're the people next door. They're us. Frankenstein is a creature of science, and Dracula is a creature of myth and legend. Zombies are just normal folks. That's where their power to scare comes from."

Goldmann adds, "We live in a violent society, which has always been a part of George's films. What's really scary about zombies, though, is not just that they're violent creatures—they're relentless. They call up all those nightmares as a child, trying to run away from something that just keeps coming and never stops."

Romero closes, "My films are not at all traditional horror films, slashers or anything. I just think of them as stories, basically—people stories underneath it all. The early horror films, as beautiful as they were, were about a crisis that could possibly destroy the world; it was all about restoring order. The real horror in my films is that order is never going to be restored."

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is Mirosław Baszak. The executive producers are Steve Barnett, Dennis E. Jones and Ryan Kavanaugh. ***George A. Romero's Land of the Dead*** is produced by Mark Canton, Peter Grunwald and Bernie Goldmann. It is written and directed by George A. Romero. ©2005 Universal Studios. www.landofthedeadmovie.net

ABOUT THE CAST

A Golden Globe-nominated actor, Australian-born **SIMON BAKER (Riley)** has an impressive background that spans both the stage and screen and has captured the attention of audiences worldwide.

Baker has just wrapped production on the romantic comedy *Something New* from Focus Features starring opposite Sanaa Lathan. Lathan plays a professional African-American woman who is determined to get married and finds romance with a white working-class man, played by Baker. The film has no release date set.

Baker was most recently seen in DreamWorks' horror sequel *The Ring Two*, opposite Naomi Watts and Sissy Spacek. He plays David Rourke, a reporter who works at the local *Asheville Gazette*, alongside Watts' character, Rachel Keller.

He also recently starred in the independent film *Book of Love*, which screened in competition at the 2004 Sundance Film Festival. The film, written and directed by Alan Brown, also stars Gregory Smith and Frances O'Connor.

Other projects include Curtis Hanson's Academy Award®-winning film *L.A. Confidential*, *The Affair of the Necklace*, *Red Planet*, *Sunset Strip*, *Judas Kiss*, *Restaurant*, *Love from Ground Zero* and Ang Lee's critically acclaimed *Ride With the Devil*, which screened at the 1999 Deauville Film Festival and was also a gala presentation at the 1999 Toronto Film Festival.

Baker starred in the highly rated, CBS drama *The Guardian* from 2001 to 2004. He portrayed a hardened corporate lawyer who was sentenced to work as a legal child advocate after being found guilty of drug possession. In the first season, Baker was recognized by the Hollywood Foreign Press with a Golden Globe nomination for Best Actor in a Drama Series.

Other television credits include the lead roles in Disney's CBS pilot *The Last Best Place*, *Naked: The Blind Side Breakaway* and a guest lead role in *Sweat*.

An acclaimed actor and filmmaker with an iconic and distinctly American voice, **DENNIS HOPPER (Kaufman)** was born in Dodge City, Kansas and grew up in San Diego, California. Following stage performances at the Old Globe Theatre and the La Jolla Playhouse as well as early television appearances, Hopper made a lasting, national

impression with his performance in Nicholas Ray's classic *Rebel Without a Cause*, opposite James Dean and Natalie Wood. He quickly followed this with equally revelatory performances in George Stevens' epic *Giant* and John Sturges' *Gunfight at the O.K. Corral*. He expanded his range and career after relocating to New York City where he studied with one of the giants of the craft, Lee Strasberg; while in New York, Hopper starred in a myriad of television shows, including *The Rifleman*, *Naked City*, *The Defenders*, *The Twilight Zone* and *Wagon Train*.

Following a return to Hollywood and continued work in cutting-edge, independent films (as both an actor and second-unit director), Hopper forever changed the face of American cinema with the 1969 film *Easy Rider*, which Hopper directed, co-wrote (with co-star Peter Fonda and Terry Southern) and headlined. The film received an Academy Award® nomination for Best Screenplay, as did another of its stars, Jack Nicholson (for Best Supporting Actor). The film, made for \$350,000, went on to gross in excess of \$50 million and garnered Hopper the Best New Director prize at the Cannes Film Festival.

Since *Easy Rider*, Hopper has been a familiar presence both in front of and behind the camera for more than three decades. He has been in over 140 television shows and has starred in more than 150 films including *Apocalypse Now*, *River's Edge*, *Blue Velvet*, *Hoosiers*, *True Romance*, *Speed*, *Waterworld* and *EdTV*.

Hopper received the prestigious CIDALC award at the Venice Film Festival for *The Last Movie* (1971), which he directed, co-wrote and starred in. He received Golden Globe and Academy Award® nominations for his role in *Hoosiers*. He also received a Golden Globe nomination for his role as Frank Booth in David Lynch's now-classic *Blue Velvet*.

More recently, Hopper lent his distinctive voice to narrate the Sundance hit documentary *INSIDE Deep Throat*, produced by Oscar®-winning producer Brian Grazer and written, directed and produced by Fenton Bailey & Randy Barbato. He became Chair of the CineVegas Film Festival in June of 2004. Hopper has also appeared on the television show *Las Vegas* with James Caan, in the USA Networks feature *The Last Ride* and on the acclaimed series *24*; he also starred as legend Frank Sinatra in the independent film *The Night We Called It a Day*.

Upcoming film projects for Hopper are: *10th & Wolf* (starring opposite James Marsden, Giovanni Ribisi and Brad Renfro), *Out of Season* (opposite Gina Gershon) and *The Keeper* (with Asia Argento). Hopper also recently played opposite outstanding cast members Joseph Fiennes, Sam Shepherd, Elisabeth Shue and Debra Unger in the feature *Leo*.

Hopper also co-stars opposite Benjamin Bratt in the new Jerry Bruckheimer/Warner Bros. Television-produced NBC series *E-Ring*, starting fall 2005; the pilot was directed by Taylor Hackford.

In addition to acting and directing, Hopper is a noted photographer and painter. Dennis Hopper is married to Victoria Duffy, who gave birth to their first child, daughter Galen, in March 2003. Hopper remains close to his three other children from previous marriages: Marin, Ruthanna and Henry.

ASIA ARGENTO (Slack) is a director, writer and actress. She recently directed and starred in *The Heart Is Deceitful Above All Things* and adapted the screenplay from the short story collection by J.T. LeRoy. She made her feature directorial debut with *Scarlet Diva*, which she starred in and wrote.

As an actress, Argento's credits include Rob Cohen's box office smash *XXX*; Michael Radford's *B. Monkey*; Abel Ferrara's *New Rose Hotel*; and Patrice Chéreau's *Queen Margot*.

The daughter of famed director Dario Argento and actress/screenwriter Daria Nicolodi, Argento began her acting career at the age of nine and has starred in three films by her father: *Trauma*, *The Stendhal Syndrome* and *The Phantom of the Opera*. She has published numerous short stories and is the author of a novel *I Love You Kirk*.

Argento recently completed filming Sofia Coppola's *Marie-Antoinette*. She will also soon be seen in Gus Van Sant's upcoming *Last Days*, starring with Michael Pitt and Lukas Haas.

ROBERT JOY (Charlie) grew up in Newfoundland, attending all-boys Catholic schools and, eventually, Memorial University of Newfoundland. His first professional acting job was with The Newfoundland Travelling Theatre Company, playing British

farce in the evenings and *The Wizard of Oz* in the afternoons. He was the Cowardly Lion. The wizard gave him his courage in a beer bottle.

A few months later he won the Rhodes Scholarship, so he spent part of 1973 and 1974 in Oxford, hitting the books.

In the spring of 1974, Joy joined CODCO, the Newfoundland comedy group which had just earned rave reviews in Toronto and St. John's for its first show, *Cod on a Stick*. His next four years with CODCO, as writer/actor/composer/musician, were seminal years, sort of a comedy college.

In 1978 came a "big break." Bob landed the role of Peter in a Toronto production of *The Diary of Anne Frank*, with Eli Wallach, Anne Jackson and their daughter Roberta (who played Anne) and earned enthusiastic reviews. Nine months later, when the production was remounted in New York, Bob was invited. Good reviews kept coming, he was named one of the New Faces of the Theater Season by *The New York Times* and his New York career was off and running.

Film roles followed, his first three (in *Atlantic City*, *Ragtime* and *Ticket to Heaven*) being so different from each other that, all of a sudden, he was hailed as a character actor and included in photo spreads in *Esquire* and *The New York Times*. His performance in *Atlantic City* earned him a Canadian Genie award nomination.

Since then, he's played a wide variety of roles on stage, screen and television. He won a Dramalogue award for his Mercutio in *Romeo and Juliet* at the La Jolla Playhouse; he played Huck Finn in the world premiere of the musical *Big River* and the title role in the Broadway comedy *The Nerd* (with Mark Hamill and Peter Riegert). Later film roles include Madonna's boyfriend in *Desperately Seeking Susan*, Harriet's dad in *Harriet the Spy* and Denzel Washington's antagonist in *Fallen*.

More recently he has been seen as a nice dad with a big secret in *The Divine Ryans* (with Pete Postlethwaite) and a man who tries to throw a baby off a building in *Resurrection* (with Christopher Lambert). He played a Nazi interrogator in *Bonhoeffer: Agent of Grace* (a CTV/PBS film) and a concentration camp survivor in *Nuremberg* (a TNT film, with Alec Baldwin). He was one of the leads in the HBO comedy series *The High Life* and in the ABC series *MD's* and has guest-starred on many television shows, including *Everybody Loves Raymond*, *Boston Legal*, *Medium*, *E-Ring*, *Two Guys and a*

Girl, Without a Trace, The Agency, Wings, Gideon's Crossing, Star Trek: Voyager, Law & Order, New York Undercover and *Becker*.

Robert Joy lives in Sherman Oaks, California, where he plays basketball twice a week, hikes in the nearby canyons and occasionally helps his 17-year-old daughter Ruby with her homework.

A multi-faceted performer and Emmy Award winner, **JOHN LEGUIZAMO (Cholo)** has established a career that defies categorization. With boundless energy and creativity, his work in film, theatre, television and literature covers a variety of genres, continually threatening to create a few of its own.

Leguizamo's most recent feature release was *The Honeymooners*, with Cedric the Entertainer, Mike Epps, Regina Hall, Gabrielle Union and Eric Stoltz and directed by John Shultz.

Upcoming for Leguizamo is *Cronicas*, which screened at the 2005 Sundance Film Festival and 2004 Toronto Film Festival and was honored as an *Un Certain Regard* selection at the 2004 Cannes Film Festival. Written and directed by Sebastien Corduro and produced and financed by Alfonso Cuaron's Monsoon Entertainment, *Cronicas* follows a popular TV reporter (Leguizamo) who's willing to sacrifice everything to get the story of a notorious serial killer.

Leguizamo also recently completed *The Alibi*, directed by Kurt Matilla and Matt Checkowski for Summit & Endgame Entertainment. The independent film tells the story of Ray Elliott (Steve Coogan), who runs a successful business providing alibis for men and women who cheat on their spouses. Leguizamo plays Hannibal, the fierce gang-banger (but tortured soul), who preys on Ray to find information about his former lover. James Marsden, Selma Blair, Sam Elliot and Rebecca Romijn also co-star.

Leguizamo's forthcoming projects also include *Sueno*, the story of Antonio (Leguizamo), a talented musician from Mexico who pursues his dream of becoming a singer in Los Angeles. The film also features Elizabeth Peña and Nestor Serrano.

Leguizamo recently co-starred in the remake of John Carpenter's 1976 film *Assault on Precinct 13* with Laurence Fishburne, Ethan Hawke, Gabriel Byrne, Brian

Dennehy, Maria Bello and Drea de Matteo and directed by French filmmaker Jean-Francois Richet.

Leguizamo also recently completed production on the new Edward Burns project *The Groomsmen* and has also signed on to reprise his voice role as Sid, the Sloth for the *Ice Age* sequel, which Fox will release in 2006.

Leguizamo was also recently seen in HBO's *Undefeated*, his feature directorial debut. Scripted by Frank Pugliese from a story by Leguizamo and Kathy DeMarco, the film is a drama about a young Latino boxer dealing with love and career success.

Leguizamo's filmography includes Franc Reyes' *Empire*, co-starring Peter Sarsgaard, Denise Richards and Isabella Rossellini; Jonas Akerlund's *Spin*, with Jason Schwartzman, Mena Suvari and Brittany Murphy; Baz Luhrmann's *Moulin Rouge*, starring Nicole Kidman and Ewan McGregor (ALMA nomination, Best Supporting Actor); *Ice Age*; Spike Lee's *Summer of Sam*; Seth Zvi Rosenfeld's *King of the Jungle* (ALMA nomination, Best Lead Actor); the cult hit *Spawn*; Baz Luhrmann's *William Shakespeare's Romeo + Juliet*; and *Dr. Doolittle*. For his performance as a sensitive drag queen in *To Wong Foo: Thanks For Everything! Julie Newmar*, Leguizamo garnered a Golden Globe nomination for Best Supporting Actor.

Additional film credits include Stuart Baird's *Executive Decision*, Brian de Palma's *Carlito's Way*, *Collateral Damage*, *ZigZag* and Brian de Palma's *Casualties of War*.

In 1991, Leguizamo created an off-Broadway sensation as the writer and performer of his one-man show, *Mambo Mouth*, in which he portrayed seven different characters. He received Obie, Outer Critics Circle and Vanguardia awards for his performance. The play's HBO special led to his first television comedy special, Comedy Central's *The Talent Pool*, for which he received a CableACE Award.

Leguizamo's second one-man show, *Spic-O-Rama*, had an extended sold-out run in Chicago at the Goodman and Briar Street theaters before opening in New York. The play received numerous accolades, including the Dramatists' Guild Hull-Warriner Award for Best American Play and the Lucille Lortel Outstanding Achievement Award for Best Broadway Performance. Leguizamo received the Theatre World Award for Outstanding

New Talent, as well as a Drama Desk Award for Best Solo Performance. *Spic-O-Rama* also aired on HBO, receiving four CableACE Awards.

Freak, Leguizamo's third one-man show, ended a successful run on Broadway in 1998. Billed as a Semi-Demi-Quasi-Pseudo Autobiography, *Freak* was described as scathingly funny (*The New York Times*). Along with the Tony Award nominations for Best Play and Best Performance by a Leading Actor in a Play, Leguizamo won the Drama Desk and the Outer Critic's Circle Awards for Outstanding Solo Performance. A special presentation of *Freak*, directed by Spike Lee, aired on HBO and earned Leguizamo the Emmy Award for Outstanding Performance in a Variety or Music Program, as well as a nomination for Outstanding Variety, Music or Comedy Special.

Fall of 2001 saw Leguizamo's return to Broadway with his *Sexaholix...a Love Story*. Directed by Peter Askin, the play is based on the sold-out national tour, *John Leguizamo Live!* Leguizamo was nominated for an Outer Critics Circle Award for Outstanding Solo Performance and the show received a Tony nomination for Best Special Theatrical Performance. *Sexaholix* aired as an HBO Special in Spring 2002 and also toured the country.

Additional stage credits include *A Midsummer Night's Dream* and *La Puta Vida* at the New York Shakespeare Festival and *Parting Gestures* at INTAR.

On television, Leguizamo starred with Ray Liotta in HBO's *Point of Origin* and in ABC's mini-series, *Arabian Nights*, where he played both The Ring Genie and The Lamp Genie in the literary classic. In January 1995, Leguizamo set a precedent by creating and starring in the first Latin comedy/variety show, the Emmy award-winning *House of Buggin* for FOX.

Raised in New York City, Leguizamo studied acting with Lee Strasberg and Wynn Handman at New York University. He was the recipient of the 2002 ALMA Award for Entertainer of the Year.

ABOUT THE FILMMAKERS

GEORGE A. ROMERO (Writer / Director) is considered the father of the modern horror film. His first feature, *Night of the Living Dead* (1968), re-defined the genre, not only with its explicit violence, but also with a satirical view of American society that reflected the turmoil of the times.

Known for his intelligence, innovation and sensitivity as a filmmaker, in addition to his uncanny ability to scare, Romero made short films, industrials and commercials before co-writing, directing, filming and editing *Night of the Living Dead*. The film, made on a budget of \$114,000, is a stark parable of the American family consuming itself and still retains the power to shock and surprise.

He did several additional low-budget films in Pittsburgh before solidifying his reputation as a master of the genre with remarkable films: *Martin* (1978), a lyrical, poignant and deeply disturbing story of a lonely boy who is convinced he is a vampire; and *Dawn of the Dead* (1979), set in a typical suburban shopping mall where a band of struggling survivors is beset by zombies and their own personal demons. A powerful, apocalyptic action film leavened with Romero's signature pitch-black wit, the movie became one of the most profitable independent productions in film history.

Romero continued to do interesting work throughout the '80s and '90s. His films during this period included *Knightriders* (1981), a heartfelt film based on Arthurian legend, in which Ed Harris played the leader of a troupe that stages medieval fairs with knights jousting on motorcycles instead of horses; *Creepshow* (1982), a smart and boldly stylized film was a more mainstream project, featuring a script by Stephen King, higher production values and a cast of well-known actors; and *Day of the Dead* (1985), a progressive, eerily claustrophobic film, which was the ostensible finale to Romero's zombie trilogy.

1988 brought the production of *Monkey Shines* (1988), Romero's first studio-developed film, which was hailed by *Newsweek* as a "white-knuckle triumph." *Two Evil Eyes* (1990), a collaboration with Italian fright-meister Dario Argento, was comprised of two vignettes inspired by Edgar Allan Poe short stories. Stephen King and Romero teamed again in 1993 for *The Dark Half*, which starred Tim Hutton in a superb dual

performance. The movie was praised by critics and is considered among the most thoughtful of the many Stephen King adaptations.

In 2000 Romero made *Bruiser*, a taut, frightening and highly original tale of revenge, which at the time was his most exciting, stylish and accomplished film.

Romero's latest film, *Land of the Dead*, starring Simon Baker, Dennis Hopper, Asia Argento, Robert Joy and John Leguizamo, is the first in a new series of heart-stopping zombie films and is bound to re-invent the franchise he invented. Produced by Mark Canton, Bernie Goldmann and Peter Grunwald, the Atmosphere Entertainment MM production is scheduled for release this summer by Universal Pictures.

MARK CANTON (Producer) is Chairman and CEO of Atmosphere Entertainment MM, LLC. He has been a preeminent force in the entertainment industry for over two decades and is responsible for bringing more than 300 pictures—including favorites such as *Batman*, *Lethal Weapon*, *National Lampoon's Vacation* film franchise series, *Men In Black*, *Bad Boys*, *Jerry Maguire*, *As Good As It Gets* and others—to the screen as a studio executive and producer.

After holding posts as President of Worldwide Theatrical Production at Warner Bros. and Chairman of the Columbia Tristar Motion Picture Companies, Canton returned to Warner Bros. in 1997 to create his own production entity, The Canton Company. In early 2002 he joined Artists Production Group as a partner, Chairman and CEO and in December 2003, he and Daedalus Media Partners launched a new entrepreneurial venture, Atmosphere Entertainment MM, to develop, produce and finance theatrical motion pictures and television programming.

Through Atmosphere Entertainment MM, Canton controls a large number of high profile projects that are in various stages of development and pre-production. *Land of the Dead* is the first new film to be produced under the Atmosphere MM banner, with several others slated to go before the cameras in the coming months. The company's first release was Warner Bros. Pictures' *Taking Lives*, a Village Roadshow Pictures and Canton Company Production starring Angelina Jolie, Ethan Hawke, Kiefer Sutherland and Oliver Martinez. Atmosphere MM's latest film, *Nothing But the Truth* for New Line Cinema, has recently wrapped production, on which Canton serves as producer.

A native of New York, Canton is a 1971 UCLA graduate (Magna Cum Laude) and a member of UCLA's National Honor Society for American Studies. In addition to serving on the UCLA Board of Councilors and the Deans Advisory Board for the School of Theatre, Film and Television, he is Vice Chairman of the Board of Directors of the American Film Institute and Founder and Chairman Emeritus of AFI's Third Decade Council.

PETER GRUNWALD (Producer) began his career at 15 as a production assistant on Otto Preminger's *Such Good Friends*. Two years later, teaming with producer Steve Tisch, Grunwald wrote and directed a short subject, *The Vendor*, which led to an association with Robert Evans, then Vice President in Charge of Worldwide Production at Paramount Pictures. Grunwald worked with Evans on the development and production of such films as *Chinatown*, *Marathon Man* and *Black Sunday*.

Grunwald became a story editor at Paramount before establishing an editorial consulting firm that included the legendary Ken McCormick, publisher of *Roots*, among its clients.

He returned to the film business as Vice President of Charles Evans Productions, which developed and produced *Tootsie*. It was there that Grunwald began his collaboration with George A. Romero, on whose film, *Monkey Shines*, he served as executive producer. Romero-Grunwald Productions was formed four years later. *Bruiser*, the company's first independent film, was produced for Le Studio Canal+.

Prior to *Land of the Dead*, **BERNIE GOLDMANN (Producer)** produced *Taking Lives*, *Looney Tunes: Back in Action*, *Corrina Corrina*, *Bad Influence*, *Heart Condition*, *Soul Man* and *Victim of Love*.

Previously, Goldmann was President of Production of Village Roadshow Pictures. In Goldmann's three years there the company co-financed and produced *Training Day*, *Ocean's Eleven*, *Three Kings*, *The Matrix*, *Space Cowboys*, *Practical Magic*, *Analyze This*, *Miss Congeniality*, *Deep Blue Sea*, *Swordfish*, *Showtime*, *Three to Tango*, *Gossip*, *Red Planet*, *Valentine*, *Saving Silverman*, *See Spot Run*, *Exit Wounds* and *Queen of the Damned*.

As Senior Vice President of Production for Walt Disney Pictures from 1993-1998, Goldmann oversaw such projects as *My Favorite Martian*; *Mystery, Alaska*; *Blank Check*; *Tom and Huck*; *Homeward Bound II*; *Rocket Man*; *I'll Be Home for Christmas*; and *Bicentennial Man*.

Goldmann entered the industry as a production assistant at the Steve Tisch Company, leaving nine years later as its President.

STEVE BARNETT (Executive Producer) joined Atmosphere Entertainment MM as Executive Vice President of Production in April 2004, where he currently manages a slate of over 60 projects, 20 of which are set up at major studios. Barnett and Canton are currently producing the comedy *Nothing But the Truth* from New Line Cinema.

Barnett began his career working for producer John Davis before moving to Horizon Pictures. After a number of high-ranking executive positions, Barnett joined Artists Production Group as Senior Vice President of Production in 1999. During the ensuing four years at APG (two of which he worked with Mark Canton, now Atmosphere MM's Chairman and CEO), Barnett managed a slate of over 40 films, most of which are now at Atmosphere MM. He also served as the primary executive on Tom Clancy's *Red Rabbit*, as well as John Clark's *Rainbow Six* franchise for Paramount Pictures.

Over the past two decades, **DENNIS E. JONES (Executive Producer)** has been a producer, line producer and production manager on various studio and independently-financed films. Most recently, he served as executive producer on the 2004 hit *Dawn of the Dead*. Additionally, he line-produced additional photography in Oahu for *Blue Crush*, starring Michelle Rodriguez, Kate Boswell and directed by John Stockwell. This was preceded by associate-producing *High Crimes*, starring Ashley Judd and Morgan Freeman for director Carl Franklin; and executive-producing Brian Levant's *The Flintstones in Viva Rock Vegas*.

One of his first jobs in Los Angeles was as the first assistant director on Roger Corman's *Death Race 2000*, starring David Carradine and Sylvester Stallone. His first studio feature film was *Rich and Famous*, with Candice Bergen and Jacqueline Bissett.

He also worked on *Poltergeist*, *Twilight Zone: The Movie* (second, third and fourth segments) and Robert Zemeckis' *Back to the Future*. He served as the production manager on *Outbreak*, which starred Dustin Hoffman and Kevin Spacey, and *Eraser*, with Arnold Schwarzenegger. He also worked as an associate producer on *The Adventures of Buckaroo Banzai* and Gillian Armstrong's *Mrs. Soffel*. He co-produced *Short Circuit*, starring Ally Sheedy; John Schlesinger's *Pacific Heights*, starring Michael Keaton and Melanie Griffith; *Honey, I Blew Up The Kid*, starring Rick Moranis; and *Virus*, with Donald Sutherland and Jamie Lee Curtis. Jones has produced the television movie *Prime Target* and the pilot *Glory, Glory*.

Jones graduated with a BA (economics major) from the University of Toronto. He then attended Ryerson Polytechnical Institute's Radio and Television Arts Program for studies in television and film.

RYAN KAVANAUGH (Executive Producer) is a principal of Relativity Media, LLC, an entertainment industry boutique that uniquely blends film financing and venture capital as its core businesses. Over the past decade, Kavanaugh and his associates have successfully introduced over \$400 million of equity to a number of venture and private equity transactions and have advised and consulted for a variety of production and distribution companies including Atmosphere Entertainment MM, Marvel, French distributor/sales agent Exception Wild Bunch and others. To date Relativity has raised over \$1.5 billion for production and slate financing. *Land of the Dead* is the first of many Atmosphere MM motion picture projects for which Relativity is providing an array of services, including banking, equity, gap and related financial matters.

MIROSLAW BASZAK (Director of Photography) has developed an impressive body of work encompassing commercials, music videos, feature film and television.

Among his extensive feature film credits are Bruce McDonald's *Roadkill*, *Highway 61*, *Dance Me Outside* and *Picture Claire*; Jeremy Podeswa's thought-provoking *Eclipse*; John Greyson's *Zero Patience*; the thriller *Four Days*; *Language of the Heart*; and the Canada/UK/Spanish co-production, Philip Saville's *The Gospel of*

John. His telefilms include *Conviction*, starring Omar Epps, and *Two of Us*, starring Aidan Quinn, as well as the critically acclaimed series of Holocaust movies, *The Rescuers*.

Baszak's outstanding work in cinematography has garnered him many accolades including Bessie Awards, Canadian Music Video Awards and Canadian Society Of Cinematography Awards.

ARV GREYWAL's (Production Designer) most recent feature film work could be seen in Adam Shankman's comedy starring Vin Diesel, *The Pacifier*, on which he served as art director. Working in the same capacity, Greywal's extensive credit list includes *Godsend*, the 2004 re-envisioning of *Dawn of the Dead*, the action comedy *Bulletproof Monk*, the wartime thriller *K-19: The Widowmaker* and *Exit Wounds*. His work on David Cronenberg's *Spider* garnered him a Genie nomination for Best Art Direction and a shared award from the Directors Guild of Canada for Outstanding Achievement in a Feature Film. His art directing television credits include the telefilms *Dirty Pictures* and *A Slight Case of Murder*.

Land of the Dead serves as Greywal's feature film production design debut. He will be production designing the upcoming action film *16 Blocks*, starring Bruce Willis and Mos Def and directed by Richard Donner.

MICHAEL DOHERTY (Editor) has worked on variety of projects in both feature film and television. His ongoing collaboration with director André van Heerden has resulted in his editing three films in the director's continuing series: *Tribulation*, *Judgment* and *Deceived* (starring Judd Nelson). His other feature film editing credits include Michael Mabbott's faux documentary *The Life and Hard Times of Guy Terrifico*, the psychological thriller *Raspberry Heaven*, the sequel *Left Behind II: Tribulation Force*, the thriller *Wrong Number*, the serial murder mystery *The Spreading Ground* (starring Dennis Hopper), as well as *New Blood*, *Captive*, *Motel*, *Reluctant Angel*, *Dead Innocent* and *Obstruction of Justice*.

Doherty has also edited a number of television series and educational documentaries, including such titles as *Libido*, *The Paisley Snail*, *On the Border*, *New World Order*, *Midwifery and the Law* and *The Last Dance—Murder in Canada*.

Doherty has also amassed credits serving in feature films as production manager (*Deceived*, *Jailbait*, *The Spreading Ground* and *Left Behind*) and producer (co-producing *The Spreading Ground*, *Captive* and *Dead Innocent* and producing *Reluctant Angel*).

ALEX KAVANAGH (Costume Designer) recently served as costume designer on the sleeper hit feature *Harold and Kumar Go to White Castle*. She has also designed the early 19th century costumes for the feature film *Ginger Snaps: The Beginning* and the contemporary wardrobe for *Ginger Snaps: Unleashed*. Her work can also be seen in Vincenzo Natali's comedy *Nothing*.

Her television credits include the recent *Love Rules* for The Disney Channel / ABC, Nelvana Entertainment's series *Beware of Dog*, The Disney Channel's *In a Heartbeat* and Showtime's *Leap Years*, as well as the cable films *Who Killed Atlanta's Children?*, *The Wishing Tree*, *The Devil's Arithmetic*, *Happy Face Murders* and *Red Sneakers*.

Her upcoming feature film projects include the follow-up to the shocking indie hit *Saw*.

REINHOLD HEIL and JOHNNY KLIMEK (Music by) are bringing a fresh approach to film scoring.

Reinhold Heil, born and raised in West Germany, moved to the former West Berlin at age 19 to study classical music production and piano at the Academy of Arts. With his first band he recorded two albums of fusion jazz, only to return to eclectic pop by joining the original Nina Hagen Band in 1977, with two gold and platinum albums all over Europe coming out of this formation. Consequently, Reinhold graduated from the academy a full-blown professional musician.

With Hagen's departure from the band in 1979, the four remaining members formed the group Spliff and built their own recording studio and publishing company in Berlin. Over the next five years the band released four albums awarded again with gold

and platinum, as well two feature film soundtracks. (The first of these albums was *The Spliff Radio Show*, which featured Johnny Klimek's older brother Alf as the front star.)

Not limiting himself to performing and leveraging his education and studio experience, Reinhold also began to produce albums of various artists such as Nena (singer of the worldwide hit *99 Luftballons / 99 Red Balloons*). That album and single garnered Reinhold numerous gold and platinum awards throughout the world, including the US. Reinhold went on to work with many solo artists and bands, most prominently the Rainbirds and British recording artist Kim Wilde. Composing Baroque and Renaissance style music for a Shakespeare production at the renowned Schiller Theater in Berlin proved his springboard from the theatrical stage to the silver screen and he began composing music for films. Which is where Johnny Klimek entered the picture.

Australian born Johnny Klimek had his first musical experiences playing drums and bass in amateur pub bands throughout Australia at the age of 17. He moved to Berlin in 1983 and together with his brother Alf and twin sister Jayney Klimek formed the band *The Other Ones*, achieving worldwide chart success.

In 1987 he started operating his own studio in Berlin and began working as a producer for artists from the Berlin underground. In 1989 he became involved in the electronic music scene and together with Paul Browse (formerly of Clock DVA) he formed the electronic music projects SYSTEM 01 featuring Timothy Leary and Effective Force with various vinyl and CD releases. At the same time he produced and co-wrote for groundbreaking artists of the Techno scene like Blake Baxter, Paul van Dyk, Laurent Garnier, Gudrun Gut's *Ocean Club* featuring Blixa Bargeld, Dr. Motte and many other underground acts.

Just like Heil with his pop productions, Klimek became increasingly bored with the Techno scene and needed new challenges. Having met through Johnny's brother, they found that there was enough common ground to start experimenting together. The first stage of that was a collaboration with singer Jovanka von Wilsdorf under the project name *BabyLoon*. Heil had just decided to move to California, when Tom Tykwer approached Klimek for a trailer for his film *Winter Sleepers*, and mentioned that he was looking for a team of composers—the pair scored that film in the summer of 1996. There was a great chemistry in the team and they decided to do future films of Tykwer's,

despite Heil's distance—who eventually built a studio in Santa Barbara. The two worked with writer/director Tykwer on his next film—the worldwide phenomenon *Run Lola Run*.

Then Klimek returned to Berlin, expanded his studio and scored a few major German movies, while Heil was doing the same thing in Santa Barbara. They reunited for Tykwer's next movie, *The Princess and the Warrior*, as well as the German detective spoof *Nick Knatterton*. Klimek eventually relocated to California as well, setting up his studio in Hollywood.

Now both based in Southern California, Heil and Klimek have quickly established themselves in the American film scene, even managing to find themselves named in *Variety*'s elite top “20 Creatives To Watch” in the film/TV/theatre/music world. Recent score work for the duo includes *Tangled*, starring Rachel Leigh Cook and Jonathan Rhys-Meyers; *Bang! Bang! You're Dead*, directed by Guy Ferland for Showtime; and Ernest Dickerson's (writer of Spike Lee's *Malcolm X*) *Confessions of a Campus Bookie*, which scored big for F/X. They also contributed the scores to Fox's *One Hour Photo* and the indie feature *Swimming Upstream*, starring Geoffrey Rush; music for various episodes of Jerry Bruckheimer's newest hit TV series, *Without a Trace*; and the Cruise/Wagner feature film for Lions Gate, *Shattered Glass*. They also scored the HBO Original *Iron Jawed Angels*, starring Hilary Swank and Anjelica Huston, and the Australian indie *Deck Dogz*, directed by Steve Pasvolsky. Recently they provided compositions for *The Matrix Revolutions*, scored several episodes of HBO's Emmy-nominated *Deadwood* and completed the score on the new Lakeshore action/thriller *The Cave*.

—george a. romero's land of the dead—