



NEW LINE CINEMA  
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# FREDDY vs. JASON

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Get ready for the ultimate showdown!

Freddy Krueger (Robert Englund) is in hell – literally. It's been nearly ten years since Krueger, one of the scariest horror movie characters of all time (from *A Nightmare on Elm Street* series), invaded peoples' dreams to exact his deadly form of revenge and murder. But now, his memory has been systematically erased by a town determined to put an end to Freddy once and for all. Potential victims have been drugged to prevent them from dreaming, rendering impotent the master of nightmares. They've eliminated their fear of Freddy, absolute torture for an egomaniac psychopath who's a legend in his own mind. Like an inmate with a life sentence, Freddy's been reduced to plotting a fantastic revenge that will never happen.

Until, that is, Freddy resurrects Jason Voorhees (Ken Kirzinger), the equally iconic madman from the *Friday the 13<sup>th</sup>* film series. Jason is the perfect means for Freddy to once again instill

fear on Elm Street, creating a window of opportunity for him to emerge from his purgatory. Recognizing how easily manipulated Jason is, Freddy tricks Voorhees into journeying to Springwood to start a new reign of terror.

But as the bodies begin to pile up on Elm Street and Freddy's fearsome reputation assumes new life, he discovers that Jason isn't willing to cease his murderous ways and step aside so easily. Now, with a terrified town in the middle, the two titans of terror enter into a horrifying showdown of epic proportions, alternating between the world of dreams and the harsh reality of the living world.

Who will win and who will lose in this battle to end all battles?

*Freddy vs. Jason* stars Monica Keena, Kelly Rowland, Jason Ritter, Christopher George Marquette, Lochlyn Munro, Katharine Isabelle, Brendan Fletcher, Zacharias Ward, Ken Kirzinger and Robert Englund as Freddy Krueger.

Directed by Ronny Yu, the Hong Kong-based visionary behind the seminal *The Bride With White Hair*, as well as *Bride of Chucky* and *Formula 51*, and produced by Sean S. Cunningham (creator and producer of the legendary *Friday the 13<sup>th</sup>* series), *Freddy vs. Jason* is written by Damian Shannon & Mark Swift (based on characters created by Wes Craven and Victor Miller). The executive producers are Douglas Curtis and Robert Shaye, Stokely Chaffin and Renee Witt.

New Line Cinema will release *Freddy vs. Jason* (rated R by the M.P.A.A. for "pervasive strong horror violence/gore, gruesome images, sexuality, drug use and language") nationwide on August 15<sup>th</sup>, 2003.

## ABOUT THE PRODUCTION

In 1993, New Line Cinema bought the rights to the *Friday the 13th* franchise, which featured as its central character the hockey-masked, seemingly indestructible killer, Jason Voorhees (who first appeared in 1980's *Friday the 13th* and went on to star in nine sequels). From the outset the studio envisioned an on-screen match up between Jason and their own equally iconic movie madman Freddy Krueger, who stalked people through their dreams in the popular *Nightmare on Elm Street* series (which began in 1984 and spawned six sequels). "Freddy and Jason are both pop horror icons," says producer Sean S. Cunningham, who produced and directed the original *Friday the 13th*. "They've been in the culture for over twenty years and each of them has become a symbol of all those things that collectively we are afraid of, first as teenagers and then as adults."

But the studio knew they were drawing on an established tradition in both film and comic books of combining two super-villains, and they knew there was a legion of fans for both franchises ready to pounce if anyone messed with their dream match-up. Although there were potential minefields everywhere, the first and most obvious challenge was – how do you honor both franchises equally and not resort to camp? Another dramatic question was, according to Cunningham, "who's tougher? Because neither Freddy nor Jason has been able to be defeated in their previous films. Audiences will absolutely require that these two seemingly invincible forces engage in a killer battle."

These questions proved to have complicated answers. A number of screenwriters took cracks at devising the right scenario before Damian Shannon and Mark Swift hit the target. Says Shannon, "We knew that you could have a smart and scary crossover that didn't throw the original films out the window. So the first thing we did was come up with a list of rules we thought were crucial for a successful merging of the two franchises. Adds Swift "First and foremost was that we wouldn't violate the mythologies and back stories for Freddy and Jason. Instead, their pasts play a vital role in their battle to find out once and for all who's the 'baddest mother' in all of horror."

Once the initial treatment was approved, the studio sent the writers off with little interference to craft a screenplay. “That’s one of the great things about working for New Line,” says Swift. “The studio lets you do your thing. Of course Robert Shaye, the head of the studio, was always very involved in the process. He has a great understanding of the horror genre and of these franchises in particular. He even has a cameo in the movie.”

Robert Englund, who has played the role of Freddy Krueger since the character’s creation in 1984, was attached from the beginning, though he, like the producers, was not happy with earlier attempts at the script, and his approval was vital to the project coming together. Shannon and Swift’s script, says Englund, “brought to the story all the things I wanted to see. I really wanted to exploit the nightmares of Jason Voorhees, to have Freddy privy to what makes Jason tick, to go into the nightmare world of little Jason and the fantasy world of big Jason and, in doing so, to have his back story reiterated through the plot. Freddy needed to get into Jason’s head and the screenwriters solved that.”

With the script in place, the studio turned to the talents of director Ronny Yu, who has a background in Hong Kong filmmaking. “Ronny’s film *The Bride with White Hair* is a perfect blend of action, horror and visual style – just what *Freddy vs. Jason* needed,” says Mark Shannon. “We spent quite a bit of time with Ronny in pre-production, and he had a lot of great ideas which we incorporated.”

Yu knew nothing about the two franchises but discussed the script with New Line and found that his unfamiliarity with Freddy and Jason was exactly what the studio wanted: somebody to come in with a fresh look and fresh ideas in order to put a new touch on the franchises. “When I look at this horror film I don’t look at it as a slasher movie,” says Yu. “I look at it as an action-horror movie. I look at it like *Alien*. For me, *Freddy vs. Jason* is like *Godzilla vs. King Kong*. There’s a lot of dynamic action, on top of it being scary.”

Still, the director must have been feeling the pressure to live up to the success of the earlier films. Not so, claims Yu. “I try not to get myself into that situation, because once you do you

create a lot of barriers. I try to just trust my own instincts. The way I direct is to look at the monitor from an audience point of view, not from a Ronny Yu point of view. I look at that shot and ask myself, 'If I were in the audience would I feel interested? Would I feel excited? Would I think this performance is great?' This is what I've always done, with every movie I've made. This is how I make a decision."

A challenge that Yu did take on was to blend the worlds of dream and reality so seamlessly that the audience would feel as tricked as the film's characters. That, he says, took the most thought and energy. "How do you trick the audience into believing what you're trying to achieve?" he asks. "It's not just the usual, 'Okay, cover this with a wide shot.' Somehow you have to give the audience that eerie feeling. You have to think much harder as a story-teller than in other films. Every frame has to be calculated. So all the time I was challenging myself."

Yu also possesses a strong background in graphic arts, and brings a similar sensibility to *Freddy vs. Jason*. Even Robert Englund, as familiar as he is with the series, found Yu's approach so different that it was at first disorientating. "Ronny and Second Unit Director Poon Hang Sang have both created comic books before, so they have that graphic, storyboard way of seeing the world. They see through the roof and they see up through the ground. It's like those cartoons where the guy gets punched so hard he leaves the earth, and you see the earth in the background receding as he flies. Ronny and Poon see things that way and they actually do things that way. It's amazing. You just have to surrender yourself to their incredible imagination, because it's unrestricted."

The blending of the two worlds of Freddy and Jason was just as tough for the screenwriters. "We wanted them to go at it in the dream world and in the real world," says Damian Shannon. "Figuring out how that was going to happen without breaking the rules for each character was definitely tough." It was also tough to think of a way for the other characters to bring Jason and Freddy together without reducing the teens to stock players. Swift added "But the real trick was coming up with a compelling story line for our new characters, the ones caught in the middle of these two titans of terror. In the end, it had to be about their struggle."

The film kicks off with Freddy Krueger wasting away in Hell, where he's resided for the past ten years after finally having been banished by his own daughter in *Freddy's Dead: The Final Nightmare*. But what's most troubling for Freddy is that back in the real world his legend has all but been forgotten – local residents won't dare speak his name, and parents have resorted to secretly giving their kids a drug that represses their ability to dream. So to launch his comeback in a big way, Freddy enlists the talents of another killing machine – Jason Voorhees, who is buried in a nearby cemetery. “Jason is buried under the ground, essentially asleep,” explains Ken Kirzinger, who plays Jason. “That's how Freddy takes advantage of him; he slips into Jason's dreams. The first time we see Jason is when he is awakened from a dream, coming up out of the ground, being reborn.”

Freddy sends Jason on a homicidal mission to a very familiar locale: the notorious 1428 Elm Street. All evidence of its bloody past bleached away, the house is now as squeaky clean as its teenage inhabitant, Lori Campbell, played by Monica Keena. Described by Keena as “this very quiet, subdued, virginal character,” Lori has a strong maternal streak, evident in her relationship with her doctor father. And when the bodies start to pile up, it will be the protective Lori who leads the war on Freddy.

Says Keena, “Lori is the least likely action hero ever. Then all these terrible murders start happening and she has to take care of everybody. She discovers this strength within her that she had no idea she possessed. So she goes through a huge metamorphosis during the course of this. She starts out as very sweet and innocent and turns warrior at the end.” In stark contrast to the soft-spoken, gentle Lori is her friend Kia, played by Kelly Rowland of the hit music group Destiny's Child, who makes her feature debut in *Freddy vs. Jason*. “Kia is very mouthy,” says Rowland. “She is very sassy and a worldly girl. She's very cool to be with, but don't step on her toes because she can be a real diva.”

Rowland also offers a sweeter side to Kia that co-star Monica Keena says comes from a place of truth. “Kelly is one of those people that you could never, ever say anything bad about,” says Keena. “She emits this wonderful glow and brings so much to her character. She's strong and very funny but she also has this vulnerability.”

Nevertheless, it's Kia's sassy side that gets the most exposure. A favorite target for Kia is Linderman, a nerdy boy who has a serious crush on Lori. Christopher George Marquette, who plays Linderman, describes how his character is "always trying to impress Lori, trying to talk to her, trying to hit on her. And Kia, her best friend, shoots me down every single time." But as with Lori, the bloody chain of events that transpires brings out qualities in Linderman that he didn't know he possessed. His character eventually stands up to Kia and, when he does, "it creates a real connection between them, and they end up really hitting it off."

Lori's first and true love is Will, played by Jason Ritter. Lori believes her late mother died in an accident, but the truth is much more sinister—a truth Will believes he alone knows. Convinced Lori's mother was murdered, Will has been locked up in a mental institution the last four years to keep him quiet. A troubled young man who still pines after Lori, Will, like the object of his desire, is an unlikely hero. But deeper within is a firm resolve to protect those he loves, making Will a more formidable foe than Freddy first imagines. Ritter manages to bring this necessary balance to his character by portraying Will's strength and vulnerability with equal finesse. Says Monica Keena of her on-screen love, "Jason has such a great soul, he gives his character so many different facets. Will has this very damaged side from years in a mental institution but he's also the hero of the movie. Jason has to balance this broken and crazy little boy that you want to take care of with Will's strength and power."

"Will loves Lori so much in the purest way," reflects Ritter. "But he pays for it because sometimes he's so focused on her that he doesn't pay attention to what else is going on and ends up losing a friend or two because of it." In fact, it is this myopia that sets the terror in motion. When the latest murder happens on Elm Street, Will escapes from the institution to save Lori from what he believes to be certain death. At his side is fellow inmate Mark, who has also been locked up to keep a lid on Freddy: Mark's brother was an earlier victim, so Mark has firsthand knowledge of the master's work. What Will and Mark fail to calculate, however, is that none of the other teenagers know about Freddy—so no one is afraid of him—and in their misguided attempt to save everyone, Will and Mark inadvertently let loose the monster.

The murder on Elm Street, carried out by Jason Voorhees, seems at first to be a clear victory for Freddy. The town is in a panic again, the kids are beginning to dream strange dreams and Freddy is becoming more powerful—he feeds on their fears. And the malleable Jason is easily dismissed, or so Freddy figures. But things quickly take a turn for the unexpected when Jason begins feeding his unquenchable thirst for blood, poaching Freddy’s victims right out from under his nose. It soon becomes apparent to Freddy that he’s created his own Frankenstein monster. Angry at the unexpected competition, Freddy begins a futile attempt to manipulate his creation back into submission. Thus begins a battle of wits versus sheer brute force, of the clever Freddy versus the relentless executioner Jason. And no one can stop the carnage.

Except, perhaps, the kids caught in the middle. Problem is, Jason inhabits the real world, Freddy the dream world. “Jason is stronger, so Freddy wouldn’t last very long with Jason in reality,” explains Robert Englund. “But Freddy’s a lot smarter, so in the dream world it’s a whole different thing—there’s a lot of mind games and manipulation.” As long as Freddy remains in the dream world he can maintain the upper hand by manipulating Jason’s dreams and emotions. But if Freddy *were* to find himself up against Jason in the real world, the balance of power would invariably shift.

At least that’s the theory Lori and her friends count on when they discover there might be a way to lure Freddy into the real world and ensure a confrontation. After a battle with Freddy in the dream world, Lori finds a piece of Freddy’s skin in her hand when she regains consciousness. This discovery inspires a risky plot to capture Jason and let him loose on Freddy when he appears in the real world. Once Jason has destroyed Freddy, the kids reckon they’ll kill Jason and bring the terror to an end. What follows is a mighty battle between the two beasts that flows between reality and dream, a cinematic spectacle that promises at turns to entertain, intrigue and terrify the audience. Or, as Monica Keena puts, “things don’t exactly work out the way we planned.”

Jason Ritter feels the screenwriters did an excellent job of making the teens believable and engaging. “It’s interesting” he says. “Instead of the heroes being the jock and the kick-ass tomboy girl, it’s Will and Lori. It’s not just stock characters; the writers put some thought into it.”



Monica Keena concurs. “In many horror movies from the past, the women have always just been sex objects, there only to look pretty and get murdered. But my character is the leader and the strongest person in the group. It’s exciting; it’s like an action movie. It’s a very strong part for a young woman. I felt like Lara Croft.”

Keena says the experience of shooting a horror film was nothing like she expected. “I’ve only seen two horror movies in my life, and one of them was *Nightmare on Elm Street*, when I was about eight years old. And it scared me so much that I couldn’t sleep for two or three months. So I always swore I would never do a horror movie. It was very cathartic to be working with Freddy and to realize he’s not a real person. Robert Englund is a really sweet guy under all the make-up.”

Kelly Rowland, who plays the assertive Kia, was anything but when she first faced Freddy, and it took Rowland awhile to get over her nerves, though she laughs about it now. “My brother was in love with Freddy Krueger,” laughs Rowland, “and he’d bring home the videotapes. Once I watched a little bit of it and couldn’t go to bed. Not for a day, not for a week, not for a month, but a year. I was terrified. And it was so funny because when we shot the scene at the mental hospital I was really scared, and Ronny kept telling me to calm down. He was, like, ‘Look at you on camera. You don’t have to act scared – you are scared!’ It’s one of my favorite scenes.”

Also added pressure for Rowland was being the novice on set, though she says her work with Destiny’s Child is similar in many ways. “Both singing and acting are performing, so the differences are more mental than anything. Here I have to memorize a lot of lines, which I’m not used to. And I have to act it out, to make it believable. And yet, sometimes when I’m on stage singing a song, I’m also acting, because I want the audience to believe what I’m singing. I think acting is going to enhance my singing, and the singing has helped me bring out my character because I can just turn it into a song. So it’s been different, and yet the same.”

And while Rowland as the diva-like Kia might sound like typecasting, Rowland’s co-stars say that nothing could be further from the truth. Jason Ritter, the son of veteran actor John Ritter

("Three's Company," "8 Simple Rules for Dating My Teenage Daughter"), says Rowland's "not spoiled at all. You'd think that she might be, but she's just totally down-to-earth and so kind. She's really open and welcoming. And she's brought all those qualities to her character." Rowland in turn has nothing but equal praise for her co-stars. Conditions on set were congenial all around and the actors made what they hope will be lasting friendships. But all agree the bulk of the praise must be aimed at the film's focal point, Robert Englund.

Comments like "magical," "awesome," and "amazing" continually spring up when Englund's name is mentioned. Englund is even credited by Ken Kirzinger for his own successful performance as Jason. Despite the longevity of the *A Nightmare on Elm Street* series, Kirzinger notes, "Robert still brings so much energy to his character. He really loves Freddy. You see it in Robert's work and it rubbed off on me. And it was great to have somebody who has had that continuity through the whole series."

Brendan Fletcher, who plays Mark, also appreciated what he calls Englund's "infectious enthusiasm" and, like Keena and Rowland, found the experience of working with "Freddy" strange after years of being afraid to death of him. "After being so traumatized as a child watching his movies," says Fletcher, "to have then hung out on set when Robert was talking about flying to Tofino to go surfing and hanging out at the hot springs was funny. You know, you were trying to listen to him and take him seriously, but you were scared to even look at him."

And it didn't help matters that Englund was fond of freaking out his co-stars on occasion. Englund would often sneak up on people and put his notorious claw on their shoulder. "And you'd be screaming, 'Robert, don't do that!'" exclaims Fletcher.

So while Englund got a few laughs, his co-stars often found themselves on edge despite the obvious atmosphere of a film set. Christopher Marquette, who plays the nerdy Linderman, recalls several tense moments on set. "Kelly and I were filming this one scene in the woods and neither one of us could walk more than ten feet away from camera because we were sitting there tripping out. I was like, 'What's behind that tree over there?' It was just the

atmosphere. Even though there were all these people around us we were constantly looking over our shoulder to make sure there was nothing to freak us out.”

Having fun at the expense of your colleagues is always good for a laugh, but given Englund’s lengthy history with Freddy, how did Englund himself maintain interest? For this Englund credits the franchise’s directors, past and present, for keeping him attracted to his character. “I’d have just come off some artistic European movie and I’d be saying, ‘oh God, I gotta get back in the make-up again.’ But then Renny Harlin, Stephen Hopkins, Chuck Russell, these young guys with their storyboards and their drawings and their enthusiasm, would just enthrall me with their talent and their energy and I’d get back on board.”

It proved the same with director Ronny Yu. “Ronny respects and loves this genre,” declares Englund. “He has a strange popular culture sensibility, though he doesn’t necessarily articulate it. It’s all in his visualization. He is as young and vibrant in that kind of way as you can be. It was hard work on this because of the schedule and the nights and the cold, but we’d run over to the monitor shivering and looking at our breath and we’d see cool stuff, even in the video replay. That kept me going after a twenty-four hour day working in freezing temperatures with blood spattered all over me. Ronny’s visual poetry on a little tiny screen in the forest.”

The attraction of the horror movie has a long and illustrious history. From *Nosferatu* to *War of the Worlds* to *The Exorcist*, *Freddy vs. Jason* has had many notable predecessors, including each character’s own successful series. But why the attraction? For many, the answer is simple: horror movies are a safe way to experience the adrenaline rush of fear without any attendant danger. As Jason Ritter puts it, “I go to a scary movie because I like that feeling of my heart beating. I like the physical reactions that you get, that tense feeling in your nerves, the blood pumping through your body, but without any actual danger. It’s a safe way to scare yourself.”

Robert Englund, though, argues that horror movies meet more than just a superficial need to be scared witless; he believes they “fulfill a certain cultural necessity. I think we don’t address death any longer in American culture,” explains Englund. “Everybody just wants to be young

forever, and no one realizes that death is as much a part of life as growing up. You live, you die; that's it. But something happens in the dark between an audience member and a horror movie. When you identify with the person in jeopardy in the film, you confront your own mortality. I think it's one of the last places we really confront death, in a dark theater watching a scary movie." Producer Sean S. Cunningham feels that "both Freddy and Jason collectively represent the faceless, unnamed fears in our psyche."

What makes Freddy so particularly frightening a villain is the lopsided playing field that is our subconscious. Freddy gets you when you're asleep, when you're at your weakest and most vulnerable. "What's scary about Freddy is how he knows your most private thoughts and exploits them," says Englund. "He knows your sexual peccadilloes, the boy you have a crush on, that you're scared of bugs. He's in your bedroom, he's under your bed. He's looking in that mirror when you brush your teeth, when you put the Clearasil on. He's invading that private, sacred space."

This is what makes Freddy's approach to murder so different from that of his rival, Jason, who prefers to pounce on his victims, eliminating them with a swift swipe of his machete. Producer Sean S. Cunningham likens Jason to a killer shark. "What's really terrifying about a shark is that he's just hungry. And similarly, Jason comes across as a faceless, mindless source of death that can just snatch your life away from you for no rhyme or reason, and that's a terrifying fear to have to live with."

But Freddy likes to play awhile, disarming his targets with a mix of emotional manipulation and sheer confusion before sinking his claws in. Freddy sucks his victims deeper and deeper into his dream world until they can no longer tell the difference between reality and illusion, torturing them psychologically before the final kill. As Ken Kirzinger, who takes on the role of Jason, points out, "Everybody hates nightmares, and to have somebody that can manipulate your dreams is obviously frightening. But to be unable to know the difference between reality and the dream world, to be caught in Freddy's dream world and not even know you're there until it's too late, *that* is absolutely terrifying."

It is this blending of reality and dream that is central to the story and to the film's allure. Just as the characters often cannot tell the difference between the two, the audience is left guessing as well. "It's a very complex story to tell," says director Ronny Yu, "because you have the dream world and you have the real world – they interplay. All the time the audience is left guessing, 'Are we in the dream world? Oh, maybe not.' So we can sustain their attention." Yu points to one scene in particular to illustrate the effect: "There's a scene where Freddy tries to kill Blake but he can't so Jason gets him instead. In Blake's dream world he's thinking, 'I'm okay, I'm okay,' but immediately we cut to the real world and Jason is right behind him. If I were the audience I would be intrigued."

The trick, too, is in the details—or, more specifically, the lack of them. Says Yu, "How do you trick the audience? How do you frighten them? You need that unknown killer, like the shark in *Jaws*. So we've tried not to show too much detail. You see a glimpse. You see the hand of Freddy or a glimpse of Jason's machete."

Even without the camera tricks, Jason and Freddy are simply two of cinema's most frightening monsters. Jason frightens us because of the senselessness of his rage, because he's so unapologetic in a culture that desperately demands reasons and remorse for murder. Freddy frightens us because he is the embodiment of vengeance gone wrong, both his own and that of the parents who killed him to avenge the death of their children; he is the deadly consequence that occurs when the line between justice and revenge is crossed.

To his younger viewers, Freddy is also the unwelcome reminder of the ugly truths that await the letting go of childish delusions. He doesn't wear a mask, literally and metaphorically. As Robert Englund puts it, "Wes Craven used to call Freddy the bastard father of us all. Freddy is the symbol of how no one teaches you that life's not fair; there are no classes in how people will stab you in the back, figuratively and literally. He's a symbol of all of the terrible news that's coming down the pike to really blacken your innocence as you mature. Freddy's always dealing with ripe, nubile youth, right at their becoming, and he is like this roadblock, perverting the purest form of their innocence: their dreams. But he's also a product of whom? He's a product of the parents' generation. He's the sins of the parents passed down. It's the same

with us, whether we inherit the ruined environment, war, pollution—whatever sins we inherit as young people that we have to deal with. Freddy is all of those things. And I think on a subliminal level the young fans understand that.”

To transform himself into Freddy Krueger, Robert Englund subjected himself to several hours of make-up application every day. Created by Special Make-up Effects Designer Bill Terezakis of WCT Productions of Vancouver, each Freddy face took three hours to apply and an hour to remove. Made primarily of foam latex, Freddy’s faces had to be broken down into individual segments (a separate piece for the nose, for instance), with some fifteen pieces necessary to get the final look. All then had to be attached and glued and blended onto Englund so the mask would be very form fitting. It was then “bullet-proofed” with a sealer as Freddy was often in or near water (as was Jason).

Freddy’s facial prosthetics made use of state-of-the-art technology, though design-wise, Terezakis was married somewhat to the original make-up of David Miller. Where Terezakis was given greater creative freedom was in the creation of the “demon Freddy.” It’s an exaggerated, heightened, angry—some might say satanic—expression that Freddy gets when he’s really angry, when he “mutates for a second,” as Terezakis puts it. “The demon make-up is based on Freddy Krueger’s make-up, but we took another life cast of Robert and we built an enhanced muscle over top of his face. And then we took the skin out of the original Freddy mold and blended that over top the new muscle to give him more of a brutish, beefed-up look. The paint scheme is reds and lavenders, there’s a mouthful of teeth, contact lenses—everything kind of blends together and makes what the audience will recognize as a demonic version of Freddy Krueger.”

Freddy’s face, however, wasn’t the only card in Terezakis’ deck. He was also responsible for a number of wounds, corpses, dismemberments and such—seventy-two gags in all that took thirty-one people in the shop, often working round the clock, and another dozen or so on set, to pull off. Terezakis admits he is a huge fan of the original films, not for the story line but for the prosthetics, citing them as sources for his inspiration. And major advances in technology have

meant that effects only dreamed about in the early days of the franchises can now be achieved. Most of all, though, *Freddy vs. Jason* benefits from Terezakis' wild imagination.

"Bill's just a true genius," exclaims Englund. "I wish I could give tours of his shop to all the fans because it's every twenty-year-old special effects make-up wannabe's dream. You could just live there. It's in this cool neighborhood in Vancouver, and he's got this great crew working for him, and all the cool toys and neat stuff. Wes Craven always managed to keep the fourteen-year-old boy alive in him, and Bill's one of those people, too. And like Ronny Yu, Bill has that graphic illustrator, comic's designer sense of shorthand. I knew I'd look cool because Bill would be there to see that I would."

Production Designer John Willett also contributed enormously to the look of the film, especially during the dream sequences. Freddy's dream world is a hellish blend of colors in the rust and fire range, while Jason's dream world is done in watercolors because, as Willet explains, "that's his secret fear. And there are three parts to Jason's world. There is a large house built at a forty-five degree angle and sunk into a swamp and around it all sorts of heads and arms are trying to get out of the ground. Inside is Jason's room as a child; it's tilted thirty degrees and half full of water, and is completely overrun with vines and all sorts of green living things. And the third part to it is when he opens his closet door. It's a giant aquarium with dead bodies floating in it. Jason and Freddy's worlds are truly nightmarish environments. They're our signature moments in the film, visually."

Willet is particularly fond of the boiler room set, symbolic of Freddy's hell. Willet took a very large existing boiler room and added tons of cable and wire and boilers and all sorts of mechanical and electrical stuff so that it looked absolutely crazy. He modeled the set after a city in China that no longer exists called Kowloon, which developed over the years without any regard to building code or anything else. "All the cable and plumbing and electrical were all just sort of hung on walls," describes Willet. "It would drape down hallways and into rooms. It was quite outlandish."

Of the real world sequences, Willet found the most interesting locations were the Camp Crystal Lake incarnations. “When we first see it, it’s in the 1950’s when it was first built,” says Willet. “It’s sparkling clean and smiling and shiny and very nice. Then the next time we see it, it’s been abandoned for fifty years so it’s all destroyed and overgrown. Then the last time we see it, it’s after the apocalyptic explosion at the end of the movie, and it looks just like the scene out of Dieppe from World War I, just fire and pits and craters and blackened earth.”

The designers made the separation between the dream world and reality reasonably obvious; you’re instantly aware that these are completely outlandish places to be. But when the nightmare parts happen in reality, director Ronny Yu and cinematographer Fred Murphy chose more subtle effects like playing with the lighting, or with bleach passing, for example. Yu also chose to keep reality as normal as possible so the audience would feel comfortable—just before unleashing Jason on them. “We decided that we wanted to make all the sets and the costumes and everything else very real,” explains Willet, “so that when the horror happens you’re not expecting it at all. So you have these very normal places juxtaposed with the really scary images, Jason’s nightmare world and Freddy’s hell. It’s fantastic.”

What fans may find the most fantastic, however, is the incredible acrobatic stunt work displayed during the battle scenes, especially when they take place on Freddy’s turf. As Stunt Coordinator Monty L. Simon describes it, whereas the ‘reality’ stunts were much more brutal and earth bound, “in the dream world they go flying across the room through a wall, crash down two stories, then get up and go right back at each other. Because they weren’t bound by reality, they could just keep coming back after some of the most horrendous action that we’ve ever put together.”

Simon achieved these effects through the use of modern techniques such as wirework. “The wirework was just phenomenal,” enthuses Simon. “We sent these guys flying in every conceivable direction. We’ve had them flying into objects, through walls, upstairs, downstairs. We just enlarged things to a point where Ronny Yu was happy. We just tried to make it as big as possible and let him tell us when to stop.”



For reality, Simon designed Freddy and Jason's movements based on their established characters. Simon describes Jason as "this walking bicep with a machete. He's just this big muscle that keeps killing people. Whereas Freddy is a lot more mobile. He's smaller and more agile." Then, for the dream world, Freddy is made even more mobile, and given "a lot more power to move things than simply by wiggling one of his blades."

Robert Englund loved playing this enhanced Freddy. "Freddy's almost magical in the dream world," raves Englund. "The stunts are wonderful and larger than life. I'd like to be able to say that I did all my own stunts, but I'm an old dog now. I had a great stunt double who really made me look good. I did my own water stuff and some of the fight stuff, but when you see Freddy flying through the air and hitting a wall or flying through the sky and landing in Crystal Lake on fire and things like that, believe me it's not me. I could never do stunts like that."

Ken Kirzinger, who plays Jason, on the other hand, could and did. Kirzinger has been a very successful stuntman for decades, which was a tremendous blessing – both ways. "I'd seen all the past movies, both *Nightmare on Elm Streets* and *Friday the 13ths* as they came out over the years," says Kirzinger. "I'm a big horror nut, always have been, and a science fiction nut. So this was all playtime for me. It was such a change because stunt work is very serious business, but playing Jason was just fun. I enjoyed it immensely."

But while Kirzinger and Simons and the rest of the team made the stunt work happen, they hand over creative credit to the director. "Ronny Yu is not your classic horror movie, slash and gash director," says Simons. "He brings a whole other layer to this thing with his Hong Kong film background. He's added a whole new flavor to the look, the style, even the acting. It's going to be tremendously different than any horror film. I don't remember ever seeing anything quite like what we're making here." Concur producer Sean S. Cunningham, "Ronny brings a wonderful visual sensibility which he's taking to a whole new level. He's a gifted, exciting director."

Called "the spirit of the entire film" by one cast member, Ronny Yu has brought both Freddy and Jason together in a manner that takes both franchises to the next level. "Ronny Yu has

made an intense, operatic horror film that bubbles over with style, action and scares,” says screenwriter Damian Shannon. “I think it’s safe to say that audiences have never seen anything quite like it,” says Swift.

Robert Englund completely agrees, believing “audiences really have a lot to look forward to. Not just these two horror icons, but also this great vision by a director who loves to work in this world. This isn’t just an assignment for him. It’s what makes *Freddy vs. Jason* a truly great rock ‘em, sock ‘em, spill your popcorn, hoot at the screen summer movie.”

## ABOUT THE CAST

### **Robert Englund** (Freddy Krueger)

After five years of success in regional theater, Robert Englund returned to the west coast where he had grown up. His very first audition landed him a starring role in the 1973 film *Buster and Billie*, directed by Daniel Petrie.

Far from living the classic hand-to-mouth existence of a struggling actor, Englund worked steadily through the 70s playing best friends, bad guy #1, and southern rednecks opposite Henry Fonda, Susan Sarandon, Jeff Bridges, Sally Field and Arnold Schwarzenegger, among others.

In the 70s, which some critics regard as the second golden age of American movies, Englund was privileged to work for such classic film directors as Robert Aldrich, Robert Mulligan, J. Lee Thompson, Bob Rafelson, and John Milius.

During this time Englund was living in Malibu, fishing off his porch at high tide and surfing, when not slogging through traffic on the seemingly endless rounds of interviews and call-backs that fill the days of every working actor. He guest starred in scores of TV shows as well as working alongside some of the biggest stars of that decade including Barbra Streisand, Richard Gere, Burt Reynolds and Charles Bronson.

Finally audiences could put a name to his familiar face when Englund was cast as Willie the friendly alien in the hit mini-series and subsequent weekly TV show "V." Within weeks, Englund went from questions like "Didn't I go to high school with you?" to "Aren't you that lizard guy on TV?" Twenty years later Willie still gets fan mail from sci-fi devotees both in America and around the world.

The series was a huge success. As a result Englund figured he would be eternally typecast as a sweet and lovable alien. To counter-balance this public image, he looked for a role that

would allow him to demonstrate another side of his talents. During one hiatus from filming the series, he auditioned for a hot young director making an interesting low budget horror movie for the independent studio New Line Cinema. Englund's interview with Wes Craven landed him the role playing the burn-scarred dream demon Freddy Krueger in *A Nightmare on Elm Street* and launched him into horror history.

An international hit, the movie made New Line Cinema a major Hollywood player and prompted seven sequels and a syndicated TV series. The character of Freddy Krueger has appeared on talk shows, comic books, rap videos, and even a cartoon appearance as a guest on "The Simpsons." There are numerous Freddy Krueger action figures, dolls, and attendant merchandising. Gottlieb came out with a very popular pinball machine based on the movies. Freddy Krueger blasted into the pop culture vernacular as heir apparent to the horror icons of the past. Englund's portrayal of Freddy Krueger is destined to stand alongside Bela Lugosi's Dracula and Boris Karloff's monster in *Frankenstein*.

In the mid 80s Englund starred in the hour-long network TV series "Downtown," a serio-comic look at parolees. The short-lived series also starred Blair Underwood and Mariska Hargitay. Acting on the small screen afforded Englund the opportunity to work with such diverse talent as Lillian Gish, Jack Warden, Sissy Spacek, Martin Balsam, Richard Thomas, James Earl Jones, Bruce Davidson, Lou Gosset, and Lea Thompson.

The international success of "V" and the *Nightmare on Elm Street* sequels opened the door for film work abroad. Englund has starred in movies shot in such exotic locales as Budapest, St. Petersburg, Tel Aviv, Johannesburg, Madrid, Palermo, Bucharest, and Zagreb. Englund is sought after as a guest at film festivals all over Europe, has served on juries, and has been celebrated with awards at festivals in Paris, Rome, Brussels, and Sitges (Spain), to name a few.

After over 60 feature-length films, four TV series, and countless episodic guest star roles, Englund is looking forward to continuing as a busy working actor in this new millennium.

**Ken Kirzinger** (Jason Voorhees)

Prior to taking on the role of Jason, Canadian Ken Kirzinger made his mark on Hollywood as a successful stunt man. Born in Saskatchewan and raised in British Columbia, Canada, Kirzinger first became interested in stunt work while still a teen. A few years later, while studying Physical Education at the University of British Columbia in Vancouver, Kirzinger took his first steps toward a career as a stunt man and actor, eventually abandoning his studies for the steady work in film that began with *Superman III*.

Since then Kirzinger has had notable guest-starring roles on such TV series as “MacGyver,” “The X-Files,” “The Outer Limits,” “Andromeda” and “Dark Angel”; roles in such films as *Ace Ventura: When Nature Calls* and *Legend of the Falls*; stunt work on TV series like “Airwolf” and “Smallville” and feature films such as *Shoot to Kill*, *Intersection*, and *Happy Gilmore*. He then graduated to stunt coordination, beginning with *Friday the 13th Part VIII: Jason Takes Manhattan*, then on to, among others, the “X-Files” TV series and features *Firestorm* and *Insomnia*.

**Monica Keena** (Lori)

Monica Keena most recently starred as Rachel Lindquist in the FOX comedy “Undeclared,” from “Freaks and Geeks” creator Judd Apatow. Keena’s most recent credits include MGM’s *Crime and Punishment in Suburbia* starring opposite Ellen Barkin and James DeBello, and the highest rated TBS original movie, “First Daughter,” starring opposite Mariel Hemingway. Keena was recently seen in the independent film *The Simian Line*, alongside stars Lynn Redgrave, William Hurt, Eric Stoltz and Cindy Crawford. She also starred in the independent film *A Fate Totally Worse Than Death*.

Keena had a recurring role as Abby, the manipulative teen who wreaked havoc on Capeside on the WB’s hit series “Dawson’s Creek.”

### **Jason Ritter (Will)**

Jason Ritter will soon be seen in the new CBS drama “Joan of Arcadia,” premiering this fall.

His feature film credits include *Mumford*, directed by Lawrence Kasdan, and *Swimfan*.

Among Ritter’s television credits are guest-starring roles on “Hack,” “Law & Order,” “Law & Order: SVU,” and the movie “The Dreamer of Oz.”

His theater credits include the Off-Broadway production of “The Beginning of August,” starring Mary Steenburgen, and the role of ‘Tim’ in the world premiere of Neil LaBute’s play “The Distance from Here” at London’s Almeida Theatre.

Ritter is a graduate of New York University’s Tisch School of the Arts, where he studied at the Atlantic Theatre Company. He also studied at the Royal Academy of Dramatic Arts in London. He is the son of actors John Ritter and Nancy Morgan, and the grandson of famed film cowboy Tex Ritter.

### **Kelly Rowland (Kia)**

Kelly Rowland makes her feature film debut in *Freddy vs. Jason* as “Kia.” As one third of Destiny’s Child, one of the best-selling female musical groups of all time, Kelly Rowland has brought the sound of her voice to millions of fans. She’s graced videos, been featured in magazines, and performed on television and concert stages worldwide. She’s experienced #1 hits, multi-platinum albums, industry accolades, and won Grammys and other awards.

Recently Rowland released *Simply Deep*, her debut solo album, on Music World Music/Columbia Records, and made an appearance on the sitcom “The Hughleys.”

Kelly’s love for music blossomed after her family relocated to Houston where she became friends with Beyoncé Knowles. The two gifted teens started singing together and, in the mid 1990s, formed Destiny’s Child. The group released its first smash single, “No, No, No,” in November 1997, with the first platinum album, *Destiny’s Child*, following in February 1998. Destiny’s Child’s follow-up effort, 1999’s *The Writing’s On the Wall*, was certified 8x RIAA

platinum in the United States and went on to sell more than 10 million copies worldwide. The success of that album was matched when Destiny's Child dropped the multi-platinum worldwide smash *Survivor* in 2001.

**Katharine Isabelle** (Gibb)

Katharine Isabelle started acting at the young age of five when she played one of the younger relatives in *Cousins*, starring Ted Danson and Issabella Rossilini. Since then she has gone onto the title roles of "Paige Fleming" in *Turning Paige* and, most notably, as "Ginger" in Director John Fawcett's feminist werewolf fantasy, *Ginger Snaps*. Other film credits include Christopher Nolan's feature *Insomnia*, opposite Al Pacino, *Josie and the Pussycats*, *Snow Day*, *Spooky House* and *Disturbing Behavior*.

A native of Vancouver, Canada, Isabelle has extensive credits in television including guest-starring roles on the series "The X-Files," "First Wave" and "Da Vinci's Inquest," to name a few; the miniseries "Titanic;" the MOW "Voyage of Terror" with Lindsay Wagner and Martin Sheen (FOX); and the NBC movie "Carrie."

Isabelle began production on *Ginger Snaps 2* and *3* in January 2003.

**Brendan Fletcher** (Mark)

At the age of 13, Brendan Fletcher debuted in the MOW "Little Criminals," which earned him a Gemini (the "Canadian Emmy") nomination for Best Performance by an Actor in a Leading Role in a Dramatic Program. His other film credits include a recurring role on *Caitlin's Way*, and guest leads on "Dead Man's Gun," "The Crow," "Da Vinci's Inquest" and "Millennium." Recently he also starred in the Sturla Gunnarsson MOW "100 Days in the Jungle."

On *Freddy vs. Jason*, Fletcher once again finds himself starring opposite Katherine Isabelle, whom he worked with on *Turning Paige*. Other film credits include *The Law of Enclosures*, opposite Sarah Polley; *The Five Senses*; *My Father's Angel*; the indie hit *Rollercoaster*; and the title role in another independent feature, *Jimmy Zip*.

## **Christopher George Marquette** (Linderman)

Christopher George Marquette, the eldest of three boys, began modeling at the age of four in Dallas, and worked in commercials and industrial films throughout Texas. At the age of eight, following his family's move to New York, he made his screen acting debut in the feature film, *Sweet Nothings*, playing the son of Mira Sorvino. He performed on the Broadway stage as Tiny Tim, in "A Christmas Carol" and in the drama, "An Inspector Calls".

Marquette has built a strong television following by playing Tony Danza's son; being a series regular on ABC's, "Alien in the Family"; and guest starring on such shows as "Beverly Hills, 90210" and "Law Order". He has also made appearances on the "American Teachers Awards", "Late Night with Conan O'Brien", and "Saturday Night Live".

Marquette took a crash course in piano playing for his starring role in the feature film, *The Tic Code*, with Polly Draper and Gregory Hines, in which he portrayed a child jazz piano prodigy who suffers from Tourette's Syndrome. His work earned him "The Best Child Actor" award in Italy when the film screened at the Giffoni Film Festival.

Marquette also does voice-over work on such animated series as, "Kids from Room 402", "Lloyd in Space", and "The Mummy", currently airing on the WB Network.

He has guest starred as on "E.R." and did two guest-star appearances on two different stories of "Touched by an Angel", for CBS. He continues to be a recurring guest star as Marc, the son of Rosa Blasi in Lifetime's episodic, "Strong Medicine". He has also guest starred on FOX's, "Boston Public" and FOX went on to cast him as a series regular as Dana Delaney's son in "Pasadena."

Marquette no sooner completed this film, when he was cast as "Eli", one of the leads in NewRegency/20<sup>th</sup> Century Fox film *The Girl Next Door* with Emile Hirsch and Elisha Cuthbert, directed by Luke Greenfield. This season, Chris was cast in the NBC pilot, "The Ripples", also starring Adam Arkin and Diane Farr as his parents. He will play Ed, their adolescent son, who



never ages. This is a story about a family that was irradiated 4,000 years ago by a falling meteor, with weird results.

Marquette feels he has truly been blessed with numerous opportunities within the entertainment industry. As a result, he has donated time to the Sunshine Foundation, the Cancer Society, and Pediatrics AIDS.

### **Lochlyn Munro** (Deputy Stubbs)

Lochlyn Munro's recent features include the megahit *Scary Movie*, Wes Craven's *Dracula 2000*, the Lesley Neilson comedies *Camouflage* and *Kevin of the North*, and the independent feature *Kill Me Later*, starring Selma Blair.

Munro will also be seen in the upcoming feature *Pressure*, directed by Richard Gale and starring Kerr Smith, and in Sidney Furie's *Global Heresy* with Alicia Silverstone and Peter O'Toole.

A native of British Columbia, Munro's early plans for a career in hockey were thwarted by a leg injury. While doing improv theatre in Vancouver, Munro was spotted by an agent and subsequently won a role in the "21 Jump Street" series. He then became a regular in the long-running Canadian hit series "Northwood."

Although he appeared in Clint Eastwood's acclaimed feature *Unforgiven*, Munro's Hollywood breakthrough role came with his starring role in Paramount's *Dead Man on Campus*. Additional film credits include *Night at the Roxbury* and *Duets*.

Television credits include regular roles on the series "Hawkeye" and "Two." He has most recently starred in the made for television movie "The Investigation," directed by Anne Wheeler and based on the infamous Clifford Olsen serial killer. Munro has also appeared in numerous other telefeatures and specials.

## ABOUT THE FILMMAKERS

### **Ronny Yu** (Director)

Ronny Yu was born in Hong Kong. After graduating from Ohio University, he became a production assistant in Washington D.C for the *ABC Evening News*. He returned to Hong Kong in 1975 and became production manager for Leong Po-Chin's *Jumping Ash* (1976) and *Foxbat* (1977). He produced Yim Ho's *The Extras* in 1978 and became a director the following year with *The Servant*. His credits as Director include *The Saviour* (1980), *The Postman Strikes Back* (1982), *The Trail* (1983), *The Occupant* (1984), *China White* (1989), *Shogun and His Little Kitchen* (1992), *Legacy of Rage* (1989), which starred the late Brandon Lee, *Phantom Lover* (1995), *Warriors of Virtue* (1997), *The 51<sup>st</sup> State* (2001), and *Bride of Chucky* (1998).

Yu has also supervised the productions of *Summer Lover* (1992), *Once Upon A Time, A Hero in China* (1992), and *All's Well, Ends Well Too* (1993). He was both the producer and director of *The Bride with White Hair I & II* (1993). *The Bride with White Hair I* won the following prizes that brought him international fame: "Best Screenplay" in The 30th Golden Horse Award Competition, 1993; "Best Film Song" in The 30th Golden Horse Award Competition, 1993; "Grand Prix" in Gerardmer Fantastica, 1994; "Best Cinematographer" in 13th Hong Kong Film Awards, 1994; "Best Art Director" in 13th Hong Kong Film Awards, 1994; and "Best Costume & Make Up Design" in 13th Hong Kong Film Awards, 1994.

### **Sean S. Cunningham** (Producer)

Sean S. Cunningham is one of the most successful independent filmmakers in the motion picture business. Winner of *Fangoria Magazine's* "Lifetime Achievement" Award, Cunningham's track record includes many provocative and successful movies including Wes Craven's cult film *The Last House on The Left*; the horror classic *Friday the 13<sup>th</sup>*; *A Stranger is Watching* for MGM; *Spring Break* and *New Kids* for Columbia; *Deep Star Six* for Carolco/Tri Star; *House*, the highest ever grossing film for New World Pictures, and its sequels, *House II: The Second Story* and *House III: The Horror Show*; and Disney's romantic comedy *My Boyfriend's Back*. He also produced *Jason Goes to Hell* and *Jason X*.

Cunningham studied drama and film at Stanford, and then began his career managing theater companies before switching to film. Concurrent to *Freddy vs. Jason*, Cunningham produced and directed *Extreme Close-Up*, a thriller set in the world of reality television.

**Douglas Curtis** (Executive Producer)

Douglas Curtis has enjoyed a long career producing and developing motion pictures. Curtis most recently Executive Produced *Friday After Next* his third collaboration with Ice Cube, having served as Co-Producer on *The Next Friday* and *All About the Benjamins*. Curtis' motion picture credits include Co-Producer on *Repli-Kate*, *Save The Last Dance*, and *Shadow of Doubt*, as well as producing *The Eighteenth Angel*, *Gunfighter's Moon*, *Judicial Consent*, *The Philadelphia Experiment*, *The Philadelphia Experiment II*, *Black Moon Rising* and *Nice Girls Don't Explode*. In addition, he directed and produced the motion pictures *The Sleeping Car* and *The Hazing*. He is currently in pre-production as Executive Producer on the upcoming New Line Cinema thriller *Cellular*, starring Kim Basinger and directed by David R. Ellis.

**Damian Shannon** (Screenwriter)

Damian Shannon attended both the University of Southern California and New York University studying film production. It was at USC that he met his writing partner, Mark Swift, whom he eventually teamed up with to produce a documentary on the fight or flight instincts of the common ostrich. Two weeks into this production, they decided to turn to fiction and moved to Las Vegas and began writing screenplays. Some of Shannon's projects in development include *Gator Farm*, *Area 52*, and *Shark Slayer*. He makes his feature screenwriting debut with *Freddy vs. Jason*.

**Mark Swift** (Screenwriter)

Mark Swift hails from South Florida, and attended school at the University of Southern California and Johns Hopkins University in Baltimore. After graduation, Mark worked at a corporate law firm in Washington, D.C., and narrowly missed becoming an attorney before coming to his senses and moving to Los Angeles to pursue a career as a screenwriter. Since then, he and his writing partner, Damian Shannon, have worked on projects for New Line,

DreamWorks, Warner Bros., and Universal Studios. He currently resides in Los Angeles with his wife and two children.

**Fred Murphy, A.S.C.** (Director of Photography)

Fred Murphy has an impressive list of credits including *AutoFocus*, *The Mothman Prophecies*, *October Sky*, *Stir of Echoes*, *Dance with Me*, *Metro*, *Faithful*, *The Fantastics*, *Murder in The First*, *Jack the Bear*, *Scenes from a Mall*, *Enemies a Love Story*, *Fresh Horses*, *Full Moon in Blue Water*, *Best Seller*, *The Dead*, *Five Corners*, *Hoosiers*, *The Trip to Bountiful*, *Eddie and the Cruisers*, and *Heartland*. Murphy was co-cinematographer with Henri Alekan on *The State of Things*, which won the Golden Lion at the 1983 Venice Film Festival. Murphy's feature career began with the release of *Girlfriends* in 1978. His television work includes "Witness Protection," "The Final Days," "Sessions," "The Gardener's Son" and the pilot for "Nothing Sacred."

Murphy was born and raised in New York City, and attended Columbia University and The Rhode Island School of Design.

**John Willett** (Production Designer)

John Willett graduated from the University of Alberta with a degree in stage design and started his career on the Canadian-based "SCTV." Other television credits include "The Beachcombers" and the television movies "Rose Hill" and "That Secret Sunday." Feature credits as Art Director include *Road to Wellville*, *The Firm*, *Jennifer Eight*, *Come See the Paradise*, *Billy Bathgate*, *Shoot to Kill* and *Mississippi Burning*. In addition, Willett production designed *Call of the Wild*, *Breaking In*, *Mystery Date*, *Run*, *The Amazing Panda Adventure*, *High Stakes*, *Bliss*, *Mr. Magoo* and *Halloween: H20*.

**Gregory B. Mah** (Costume Designer)

Gregory B. Mah has been designing for film and television since 1989. His feature credits include the 2003 remake of *Willard*, *North of Pittsburgh*, *Mr. Rice's Secret*, *The Whole Shebang* and *Ignition*. In addition, Mah has designed the following movies-of-the-week and mini-series: *Surrogate*, *For Hope*, *In the Shadow of Evil*, *Tricks*, *Fragments*, *The Accident*, *One*

*Hot Summer Night, Medusa's Child, The Baby Dance, The Taking of Pelham, Beauty, A Cooler Climate, Run Away Virus, The Prince of Mirrors, Final Run, Walking Shadow, and Ground Zero, The Inspectors.* Television series credits include the critically acclaimed *Wiseguy, The Commish,* and most recently *Pasadena.*

**Bill Terezakis** (Special Effects Make-Up Designer)

William Terezakis originates from Winnipeg, Manitoba, Canada. Upon completion of the intense one-year special make up effects program at the prestigious Academy of professional make Up in Hollywood, California, Terezakis moved to Vancouver to begin his career in the motion picture and television industry. As a member of IATSE 891's make up department, Terezakis has many credits as a specialized character designer, with many "Famous Monsters" to his name-such as the "X-Files" Fluke Man, "Dark Angels" Joshua and *Jumanji's* Giant Mosquitos.

Terezakis is an accomplished special make up effects artist who has worked along side some of Hollywood's best, Oscar winner Stephen Dupuis (*Mrs. Doubtfire, The Fly, Crash, Indiana Jones, Naked Lunch, Existenz*) and Oscar winner Rob Bottin (*Robo Cop, The Thing, Total Recall, Fear and Lothing in Las Vegas, Deep Rising*) and Oscar winner Jeff Dawn (*Terminator 1,2 and 3, Predator, Last Action Hero, Total Recall* (Arnold Schwarzenegger's personal make up artist) on the huge blockbuster *The Sixth Day.*

Terezakis is also an accomplished puppeteer, having performed memorable characters such as Teenage Mutant Ninja Turtles Donatello and Wick the Dragon, *Jumanji's* "monster vines" and many stints on *Los Luchadores, "The Outer Limits"* and *Poltergeist.* Terezakis is a senior member of the puppeteering department with ACTRA/UBCP.

Terezakis is an accomplished animation character designer having worked with some of Vancouver's most creative animation studios-Carbuncle Cartoons ("Ren and Stimpy", "Baby Huey") Bardel Animation (Steven Spielberg's *Feival*) and Delaney and Friends (Nillus the Sandman" for the Disney Channel)

**Ariel Velasco Shaw** (Visual Effects Supervisor)

Ariel Velasco Shaw has received both an Academy Award Nomination for Visual Effects for *A Nightmare Before Christmas* and an Emmy Award Nomination for Visual Effects for the television mini-series "From The Earth To The Moon." Shaw worked with Warner Brothers Imaging Technology as Director of Digital Production on such films as *Batman Forever*, *A Little Princess*, *Space Jam* and *Eraser*. He continued his work with Warner Brothers as Visual Effects Supervisor on the feature film *Contact*.

Shaw's numerous other credits as Visual Effects Supervisor include *Final Destination*, *Lethal Weapon 4*, *Armageddon*, *Soldier* and *Scary Movie 2*. Shaw served as Producer and Visual Effects Supervisor on New Line Cinema's *Bones*. Shaw began his career at Disney as Digital Film Print and Optical Supervisor on such classics as *The Lion King*, *Aladdin*, *Beauty and the Beast* and *Rescuers Down Under*. Most recently Shaw served as 2<sup>nd</sup> Unit Director on HBO's pilot "Carnival".

**Graeme Revell** (Composer)

Few musicians have followed as unusual a path as New Zealand born Graeme Revell in becoming a most sought-after film music composer.

In 1979, while working as an orderly in a mental asylum in Sydney, Australia, he began a music therapy group and formed a rock band with three of his patients, quickly developing a cult following on the Australian music scene. The mixture of rock, electroacoustic and electronic instrumentation began a genre which was later to be known as "Industrial Music." Revell also recorded the monologues and rantings of the patients and mixed them into the final score.

Re-locating to Europe in 1980, Revell combined studies in philosophy in Paris with the debut of his group "SPK" in the UK and throughout Western Europe. By 1984 his work culminated in a major recording contract with Elektra and WEA, but his interests did not reside for long in popular music.

By 1985 Revell was traveling the world recording again, this time the sounds of insects on all continents. These he processed and combined using the Fairlight Computer Musical Instrument into a project he called "Micromusic" which created new musical instruments in the digital domain exclusively from insect song.

At the same time he continued his interest in the artistic expression of madness by producing another album where he interpreted the pictorial musical scores of Adolf Wolfli. Wolfli was an asylum inmate in Switzerland whose "music" forms part of the famed Prinzhorn "Art Brut" (Outsider Art) collection in Lausanne. Mr. Revell credits Wolfli with the first "pictorial" music open to multiple interpretations, a device used later in the 20<sup>th</sup> Century by such luminaries as Xenakis.

By 1987 Revell had produced a project which was initially titled: "Music for Impossible Films." He had developed a great interest in film music, inspired by Morricone, John Barry and others, but despaired of ever being invited to write for film. One of the pieces on this record became, two years later, the theme for his first motion picture score: *Dead Calm*. It's unique combination of previously unrelated musical elements (by now a Revell trademark) won him the prestigious Australian equivalent of the Oscar for best score 1989.

*Dead Calm's* combination of solo cello, African drumming, railway yard ambiance (recorded by Revell late one night in London), female duet and the lyrics of the Stabat Mater were a strange enough combination. But Revell also added his own panicked breathing to increase the tension of the psychological thriller. The result was an immediate invitation to come to the USA in 1990. In his own words, Revell "hasn't had a day off since then."

Some 70 feature films and several mini-series and a hit TV series later, Revell counts the highlights of his career so far the opportunity to have collaborated with such talented filmmakers as Curtis Hanson, John Woo, Robert Rodriguez, Edward Zwick, Wim Wenders, Carl Franklin, Michael Mann, Philip Noyce, David Twohy and Michel Gondry and Ronny Yu.

Revell has been a major contributor to the broadening of musical tastes to include much of “world music,” “industrial” music and “electronica” in a modern setting. His facility with orchestral music and his life-long fascination with sound and music of all kinds has led progressive inclusion of any and all sound sources into early 21<sup>st</sup> Century music.