



Production Information

“Doom,” the landmark videogame that electrified a generation, leaps from the computer screen to the big screen as a terrifying sci-fi horror action adventure, transporting audiences to a dark and disturbing future with all the visceral excitement and horror that made its gaming predecessor a global phenomenon.

The action takes place at Olduvai Research Station, a remote scientific facility on Mars, where something has gone terribly wrong. All experiments have ceased, and communication has failed. The few messages that do get through are less than comforting. It's Level 5 Quarantine, and the only souls allowed in or out are the Rapid Response Tactical Squad (RRTS)—hardened Marines armed to the teeth with enough firepower to neutralize any enemy...or so they think.

The researchers at this Red Planet station have unwittingly opened a door, and all hell has broken loose. A legion of nightmarish creatures of unknown origin lurks in every corner and stalks the countless rooms and tunnels of the facility, killing what few people remain. A hellish zoo of demons, Imps, Barons and Hell Knights has taken over Olduvai. And they're not giving it back without a fight.

Sealing off the portal to Earth, Sarge (*The Scorpion King*'s DWAYNE "THE ROCK" JOHNSON), Reaper (*The Lord of the Rings*' KARL URBAN) and their mercenary team must use every weapon at their disposal—and some they find along the way—to carry out their orders: nothing gets out alive. Unfortunately, these things never go as planned...

Doom stars Dwayne “The Rock” Johnson (*The Scorpion King*, *The Rundown*, *Walking Tall*) as Sarge; Karl Urban (*The Lord of the Rings* trilogy, *The Bourne Supremacy*) as John Grimm, a.k.a. Reaper; and ROSAMUND PIKE (*Die Another Day*, *Pride & Prejudice*) as Dr. Samantha “Sam” Grimm. The film also stars RAZ ADOTI, DEOBIA OPAREI, BEN DANIELS, RICHARD BRAKE, YAO CHIN and AL WEAVER as members of the RRTS, and DEXTER FLETCHER as a wheelchair-bound communications officer.

Doom is directed by ANDRZEJ BARTKOWIAK (*Romeo Must Die*) and produced by LORENZO di BONAVENTURA (*Constantine*, *Four Brothers*) and JOHN WELLS (*Far From Heaven*, *White Oleander*, television's *The West Wing* and *ER*). The film is written by DAVID CALLAHAM and WESLEY STRICK (from a story by Callaham), based on the id Software videogame “Doom.”

The stellar behind-the-scenes team is led by director of photography TONY PIERCE-ROBERTS, BSC (*Underworld*), production designer STEPHEN SCOTT (*Hellboy*), costume designer CARLO POGGIOLI (*Van Helsing*, *Cold Mountain*), SFX supervisor KIT WEST (*The Bourne Supremacy*, *Raiders of the Lost Ark*, *Return of the Jedi*), VFX supervisor JON FARHAT (*The Interpreter*, *The Mask*), creature FX supervisor JOHN ROSENGRANT (*Aliens*, *Jurassic Park III*) and editor DEREK G. BRECHIN and fight supervisor DION LAM (*The Matrix* trilogy). LAURA HOLSTEIN and JEREMY STECKLER are co-executive producers.

“DOOM”: HISTORY OF THE GAME

“This is one hell of a ride.”

-Computer Gaming World

On December 10, 1993, id Software—a small company in Mesquite, Texas—unleashed a groundbreaking “Doom” on the world. A technically stunning feast of heart-stopping action and unspeakable horror, “Doom” heralded a paradigm shift in video games—the dawn of the FPS (“First Person Shooter”) perspective, in which gamers explore the map and annihilate enemies through the eyes of their on-screen avatars. “Doom” introduced multiplayer gaming over networks; file shareware (free demo-level

downloads of the game); and a system that encouraged users to modify and create their own levels. Selling millions of copies and racking up tens of millions of shareware downloads, countless industry awards and critical accolades, “Doom” remains one of the most popular PC games of all time.

In October 1994, id Software introduced a sequel, titled “Doom II: Hell on Earth,” followed by the additional titles “Final Doom” and “Ultimate Doom,” the first “Doom” game available at retail outlets.

“Doom3” went into development in 2000 and was released in August 2004. With a revolutionary graphics engine and intense, atmospheric visuals, it took the “Doom” experience to a new level of suspense and visceral excitement. In just five short months “Doom3” sold over a million copies for PC—with a Microsoft Xbox version and PC Expansion Pack, “Resurrection of Evil,” following shortly thereafter.

Now the game that made history makes its way from the computer monitor to the big screen as a thrilling science-fiction horror action adventure.

As avid gamers and “Doom” fans themselves, producers Lorenzo di Bonaventura and John Wells were committed to creating a unique cinematic experience that held true to the feel and spirit of the game. “The most important thing was to be true to the essence and the core of it,” says di Bonaventura. “But the real challenge was to try and come up with a story that non-gamers would appreciate just as much.”

“The game itself is very cinematic and very scary,” comments Wells. “You enter this world in a subjective manner, in the first person, and walk through these corridors and around corners, where terrifying demons can jump out at you at any second. Even though it’s a computer screen in front of you, the best way to play ‘Doom’ is to turn the lights down low, close the curtains and scare yourself half to death. Both Lorenzo and I thought that would translate very well into a film.”

With the game series as the basis for the film, di Bonaventura and Wells brought together a group of the property gatekeepers who could bring the world of “Doom” to life as it never had been before—beginning with id Software CEO Todd Hollenshead and the game’s architects John Carmack, Kevin Cloud and Tim Willits.

“We looked to id to be our guide,” di Bonaventura recalls.

“We weren’t looking for the film to be exactly the type of story we had,” id’s Hollenshead adds. “We wanted the movie to have something that was new, that would be interesting and exciting to fans—with a bit of the unexpected in there—but still be true to the feel of playing the videogame.”

ABOUT THE PRODUCTION

From Virtual Space to the Big Screen

Undoubtedly, bringing a film with *Doom*’s history and scope to life required a director that could marry a fleshed-out drama and visual experience with the visceral excitement of the game. Lorenzo di Bonaventura had previously worked with Andrzej Bartkowiak on the martial arts movies *Romeo Must Die*, *Exit Wounds* and *Cradle 2 the Grave* and felt Bartkowiak’s vision for *Doom* was ideal. He knew the director had a strong, fast and collaborative work ethic—mandatory for an undertaking of this nature.

“Before he was a director, Andrzej was one of the greatest cinematographers that ever lived,” says di Bonaventura. “I knew he could bring tremendous scale and scope to the movie.”

Screenwriters David Callaham and Wesley Strick set out to write a stand-alone film with solid foundation in the gaming experience. “The setting is the same, yet more complicated, and the world we move through is very similar,” notes Wells. “We kept some of the game’s most iconic elements. At the same time, you don’t have to have played the game to understand this world and be scared.”

Doom’s ensemble cast is led by Dwayne “The Rock” Johnson, who has been a fan of “Doom” since its first incarnation. “It broke the mold,” he says. “You are, for the first time in the history of video gaming, the ‘first person’ shooting. You are this person walking through this incredible world, shooting these monsters.”

Though he was originally approached to portray the hero of the piece, Johnson dove straight into the concept of playing its antihero—Sarge, the uncompromising Marine sergeant whose zeal for orders skates the edge between enforced morality and pure evil. “This film pulls no punches,” he says. “We are unapologetic in portraying this world and this story.”

“All of us were thrilled when Dwayne wanted to play Sarge,” says di Bonaventura. “He is immensely talented and has a natural command of a room that comes in handy if you’re commanding a platoon.”

To play Reaper, the soldier at the heart of the adventure, the filmmakers needed a leading man who could carry out nonstop mayhem while bringing emotional depth and conflict to the character.

Karl Urban, who rose to prominence playing Eomer in *The Lord of the Rings* trilogy, had also been a fan of the game. “The opportunity to have my own 3-D version of it, and to play it out, was a no-brainer for me,” Urban remarks. “It was a very solid script with fantastic, three-dimensional characters, all with great arcs and journeys. Most importantly, it was a faithful rendition of the game. It’s unapologetic. It’s dark and intense.”

Sarge’s team is comprised of ‘an eclectic ensemble of actors from the U.S. and the U.K.—many of whom are classically trained theater actors: DeObia Oparei as Destroyer, Ben Daniels as Goat, Raz Adoti as Duke, Richard Brake as Portman, Yao Chin as Mac and Al Weaver as The Kid lend their talents to complete the RRTS. Rosamund Pike and Dexter Fletcher round out the cast as the brilliant scientist Dr. Sam Grimm—Reaper’s sister—and Pinky, the paraplegic communications officer.

Like Johnson and Urban, many of the core cast had played “Doom.” “It’s a massive game, and it’s got a massive fan base,” notes Adoti. “You want to do it justice.” Daniels had played the game since it was first introduced. “When I read the script, I knew that the people who had written it are gamers,” he comments. “No one but a gamer would have written a ‘First Person Shooter’ sequence in a game-to-movie conversion.”

The great challenge for the visual effects department was to create the film’s groundbreaking “First Person Shooter” sequence that unfolds through Reaper’s perspective. It’s an all-out search-and-destroy mission in which Reaper takes on numerous creatures that have never before been seen in any of the “Doom” games.

The filmmakers wanted to give the audience the same thrill that they found in the “Doom” game series. Military fatigues at the ready, weapons gripped tightly in hand, the audience would become the Marines of the film.

“‘First Person Shooter’ is a tip of the hat to the gamers,” di Bonaventura describes, “but it’s also just a plain exciting concept—a way to convey the heightened reality of what’s happening. I think that section is where people who don’t play games will completely understand why gamers do it.”

“It just brings you right into the action,” says Adoti. “It grabs you by the collar and brings you in. You can’t just be comfortable in your seat watching it with your popcorn. You’re involved with it suddenly, and it’s very real.”

Becoming a Marine on Mars

Weeks prior to the start of production, the cast and filmmakers descended on Barrandov Studios in Prague, Czech Republic. As sets were being designed and constructed, the men in the cast began an intensive training period to gel into the cohesive military unit they portray in the film.

Though *Doom* takes place in a futuristic society on a distant planet, the cast and filmmakers dedicated themselves to achieving palpable realism throughout every aspect of the production. To portray elite soldiers, the core cast would need to learn everything about how a soldier acts, moves and speaks. This challenge fell to consultant Tom McAdams, who had spent almost three decades serving in the military. McAdams joined the company to take the actors through an abbreviated but intensive two-week-long “boot camp.” This included courses in weaponry, ammunitions, first aid and communications. McAdams trained the core team with Kalashnikov blank-round-firing AK-47s, though they would all carry different weapons in the film.

“I formulated a basic program, which started with familiarization of weapons systems—strip and assembling, hold and aiming, stoppage drills, loading, unloading—all the things that a basic soldier would have to know,” McAdams explains. “Even though some of the actors have used weapons previously in films, they didn’t have the depth of knowledge that I wanted to give them. When they picked up the weapon, they had to handle it correctly. Everything they did needed to look exactly how Special Forces would do it...like they’ve had years of experience soldiering.”

“If we’re going to be Special Forces, then we should spend a lot of time together,” says Johnson. “I’ve got a lot of respect for our soldiers, so I was really excited to do this.” Adds Urban, “Not only did Tom instill in us the kind of military knowledge and skills we needed, but he also helped us bond and form into a solid, cohesive unit.”

“We got up every morning at 6 a.m. and trained together,” Johnson remembers. “Tom was invaluable to the group. He answered every single question that was possibly asked of him.”

Though he was initially charged with only boot camp, everyone in front of and behind the camera saw value in retaining McAdams for his unique point of view on the film’s military actions throughout production. His notes resulted in significant changes to the script to bridge the gap between fantasy science fiction and military reality.

McAdams, who had never previously consulted on a film production, was surprised by how serious and focused the actors were about their weapons training. “Even in their time off, some evenings we’d stay behind another two hours or so after filming, just so the guys could do their drills again and have continuity,” McAdams recalls.

Director Bartkowiak also consulted with McAdams before each set-up to ensure the action (as he had blocked it) passed muster with the military expert. “Before any scene, we’d always get together first thing and do a walk-through, then bring the actors in and explain to them who would go in and who would give covering fire,” McAdams explains.

The men constituting the RRTS were not the only ones to undergo training upon their arrival in Prague. Throughout her life, Rosamund Pike, who portrays scientist Sam Grimm, has had a fascination for all things medical and relished the opportunity to attend Prague Medical School for some dissection and anatomy classes. “I worked with a paramedic and joined the second-year medics in their human dissection classes,” she says. “It’s very full-on...an entire room full of cadavers. I have to have my hands in some pretty dank and nasty places in the film,” Pike says.

Using Big Weapons to Fight Big Monsters

McAdams also worked with production designer Stephen Scott, armorer Richard Hooper and prop master Ray Perry on the handling of the production's numerous weapons. Hooper had made conceptual drawings of modifications to present-day weapons, guided by the principles that the film was set sometime in the future. For all intents and purposes, the weapons would need to be fully functional for the actors to use on-camera. This idea was to make "some of the biggest guns ever produced," says production designer Scott.

The team also wanted each character to be identifiable through his weapons. "You get to know the characters by their guns, so we tried to make the weapon unique for each person," says Hooper.

In keeping with the spirit of the "Doom" series, the characters' weapons are true to form. Reaper carries a standard combat weapon with a rifle inside the outer casing. Sarge carries a bigger and more powerful gun. Destroyer has the largest of the weapons—a chain gun, with ammunition fed in from a pouch on his back. Goat carries a pump-action shotgun. Duke and Portman are armed with plasma rifles that have powerful torches and cameras, and The Kid carries handheld submachine guns.

"Most of the actors preferred to hang on to their weapons during breaks rather than put them down," Hooper observes. "They carried it or slung it around their shoulders and the actors forgot about the weight. It became part of them." The cast often stayed late to clean up their spent shells from the day's shooting.

Between Hooper and McAdams, gun safety was always an issue, with the actors equally attuned to the dangers of even firing blanks. "We make sure that everybody is protected as much as possible," says Hooper, "to make sure everybody hits his mark and aims in the right place."

Throughout the course of the film, Sarge acquires two weapons in addition to his rifle and pistol—Destroyer's chain gun and the Bio-Force Gun (BFG). The chain gun was by far the loudest and most impressive to Johnson. "When you fire that thing, it gives you an amazing feeling of power," he says, "even with 50 zombies coming at you."

One of the hallmarks of the game was sure to be included in *Doom*'s feature film debut. The BFG was an element that had to carry over. "It's suspended in air, just like in the videogame. As Sarge takes it off, the first words out of his mouth are 'Oh s----,'" laughs Johnson.

Its early designs rendered it too bulky and heavy to create as an actual firing weapon. So Hooper and visual effects supervisor Jon Farhat collaborated on creating something that would be visually convincing through digital effects. "The BFG is the 'holy grail' of the weapons within the Weapons Lab on the planet," says Hooper.

Dreaming up Demons from Hell

The game, 'Doom,' features a legion of Imps, zombies, demons and other monstrosities that had all been created digitally by id Software's John Carmack, Kevin Cloud, Tim Willits, Kenneth Scott and other designers and artists. For the film, director Bartkowiak and producers di Bonaventura and Wells would settle for nothing less than horrifically tangible, physical creatures. "With our resources, we had to push them a little bit further and allow them to be even more articulated than they are in the game," comments di Bonaventura.

For this critical element, they turned to Stan Winston Studio, which has created legendary cinematic creatures from the xenomorphs of *Aliens* to the hunter *Predator* and the unstoppable *Terminator*.

To ensure continuity of the creatures from the game, the team at id Software sent the high-poly and matte models of the various demons—including the Hell Knights, Imps, Pinky Demon and the Imp—over to special makeup effects supervisor John Rosengrant and visual effects supervisor Jon Farhat.

To perform as the hero creatures, Stan Winston Studio called on 6'4" Doug Jones and 6'8" Brian Steele. Jones, who previously played the aquatic Abe Sapien in *Hellboy* recalls, "I saw designs of the monsters from the game, creatures with spiky shoulders that throw fire and crawl up walls and I thought, 'Oh yes, that's something I could do.'" Jones also coached the dancers Bartkowiak brought in from Prague to perform as zombies and in crowd scenes.

Jones had created body molds for previous films, so as soon as he signed on, Rosengrant and his team began to create latex bodysuits of the various creatures he would play. “I play all the Imps in the film,” he says. “I die about four different times.” For scenes in which a demon would be slain by bullets, special effects supervisor Kit West fitted the suits with explosive squibs over thick body armor that would protect him from each bullet impact. These, along with the jaws and other servo-motor parts on the creatures’ surfaces, were controlled by Rosengrant’s on-set technicians.

“These monsters are the real deal,” says Johnson. “They look incredible, with sheer gravity and weight. They really kick a lot of ass in the movie.”

“You can feel the texture of all these creatures,” says Pike. “They’re all so functional and real and terrifying. It does feel like you’re in a videogame.”

Ben Daniels describes the sequence when the Imp sinks its teeth into him as “deeply freaky. The motor on the jaws was really strong and the teeth are made from the actual material that dentures are made from. I had nightmares for weeks.”

Combat Ready: The Creatures of *Doom Attack*

The demons had several extended combat sequences that required collaboration between many departments—from West’s special effects group to Rosengrant’s makeup effects crew to the actors themselves. Designing these fights fell to Hong Kong fight choreographer Dion Lam. A veteran of numerous films (including the *Matrix* trilogy), Lam examined the strengths and weaknesses of the players, as well as the locations where the fights would take place, to add organic elements to each fight. He then storyboarded and shot each scene using members of his own team.

The first scene—a mammoth battle between Destroyer (DeObia Oparei) and the Hell Knight, a towering demon locked in an electrified metal holding cell, marked Lam’s first experience choreographing a fight in which one of the fighters was wearing a suit. “I designed a fight with two beings, one of which had tremendous power and the other was only human,” Lam says. “Destroyer is confronted with this huge creature that is bent on killing him. He punches him; it doesn’t work. Head-butt, kick; totally doesn’t work. So...he has to use his imagination.”

Working with the director and West, Lam used the set to dictate how the fight would play out. “Every time one of the combatants gets thrown against the fence, he is electrocuted,” explains special effects supervisor West. West dressed his team in black costumes against black backgrounds and applied welding rods at the end of sticks that would send sparks in all directions each time a body hit the mesh wall. “It was absolute mayhem,” he remembers.

Lam’s second major fight sequence was between Sarge and John, both of whom are, by the end of the film, physically enhanced. “The Rock is a big man,” says Lam. “But Karl is very strong and quick. Both characters are smart Marines with a military background, and that includes a certain amount of martial arts.”

To portray their increased strength, Lam put the actors on wires to allow them to execute high leaps and falls. To ground the film in realism spliced with science fiction, he avoided the more whimsical wirework that can be used in martial arts films.

Visual effects supervisor Jon Farhat and his team enhanced West and Rosengrant’s physical on-set work. They also created additional futuristic touches, such as the team’s transportation through the Arc Chamber wormhole and Pinky’s digital wheelchair device. Dexter Fletcher, who plays Pinky in the film, flew to Prague early in the prep stage to be fitted with a special wheelchair rig. Later, this rig would be replaced by a digital model that would appear welded to his character’s severed body.

The Look of Horror: Martian Sets

To physically realize the underground research station already familiar to players of the game, the filmmakers brought in two-time Academy Award®-nominated production designer Stephen Scott. Scott studied underground engineering projects and tunneling architecture and technology, but he also analyzed the game itself. “I wanted to take the mood, the atmosphere and some of the scale of the game into the designs of the sets,” he says. “I hope fans of the game will see things they recognize in terms of shapes and technology. Since most of the game is set underground, I wanted that feeling of strength and solidity to carry over. The sets should look heavy, as though they are supporting a million tons of rock and earth above.”

The sets were further enhanced by director of photography Tony Pierce-Roberts's lighting and photography. "What Tony has done with the lighting is brilliant," lauds Ben Daniels. "He has recreated the atmosphere from the games with a lot of blue and yellow lighting. Walking through these sets feels like you're in the game."

Scott and the construction team built a number of interconnecting sets on soundstages at Barrandov that would give the sense of "dark, tight and narrow spaces"—while allowing for camera and equipment access. Though Scott wanted low ceilings to enhance this effect, he made the ceilings "floating" to allow Bartkowiak to raise or lower his camera to any position in the space. Corridors were also designed to appear different, depending on the angle from which they were shot. "Because it is a dark corridor, if you shoot in one direction it's a totally different corridor from shooting in the opposite direction," he says.

To furnish the sets, Scott both extrapolated on present technology and design and looked to the game for inspiration. "I think it's good to have sets that people can relate to and feel part of," he says. "The Infirmary contains equipment we have never seen before, yet it feels familiar."

On Mars, besides the Arc Chamber, there is the Atrium, which in turn leads to the Airlock. Then through the Airlock, the audience is led into the different Laboratory areas—the Animal Lab., the Holding Cell, the Archaeology Lab, the Weapons Lab, Carmack's Office, the Infirmary, Observation Room, the Bathroom and the Mudroom, which comes off the Archaeological Dig.

For the Atrium set the production used Prague's Vitkov Mausoleum. It was built in the 1930s with more than a million tons of rock. The color of the floor was changed by laying down a black surface, and further detail—such as Union Aerospace Corporation (UAC) logos and corporate identity symbols—was added.

The rat-infested Sewer runs underneath the corridors. "Tunnels and sewers are a specialty of mine," says Scott. "They are nice things to design. You can introduce all sorts of very distinct surfaces and textures. We built a sewer, which was around 80 feet long. With a clever bit of shooting and cutting it looks much longer."

A Helicopter Gun-Ship brings the RRTS from their Barracks on Home Planet to the exterior elevator that takes them to the subterranean Arc Chamber. For this, Scott

designed a futuristic-looking helicopter, packed with weapons such as laser-guided rockets.

The team from id Software were the ultimate critics when it came to judging the world Bartkowiak and his core group created in Prague. When Todd Hollenshead and Tim Willits visited the set, they were taken aback. “We’d been working with this game for four years, and suddenly we were stepping out of the game universe in virtual space and onto a live set. Everything, even down to the signs beside the doors and the UAC graphics on the computer monitors, is right down to detail from the game,” remembers Hollenshead.

“The sets give off a tactile sense of jeopardy or concern about what is coming around the corner,” says di Bonaventura. “One of the things that works so well in the game is the sense of claustrophobia. These sets, and the way they were shot for this film, will carry over that palpable sense of impending doom into the theater.”

A DOOMED PLANET: BACKGROUND STORY

Marines of the Rapid Response Tactical Squad

Set in an unspecified future, the story unfolds through the eyes of the RRTS, a highly trained band of Marines led by Sarge, played by Dwayne “The Rock” Johnson. “Sarge is dedicated to America,” says Johnson. “He’s dedicated to the Marine Corps. Above all else, regardless of his orders, he will see that those orders get delivered and will see them through. He has a high amount of respect for his own men, for this elite group of guys that he leads.”

Sarge’s counterpoint is John “Reaper” Grimm, played by Karl Urban. “John Grimm is a complex, introverted character,” notes Urban. “He is the son of scientists who were killed in an accident at Olduvai Station, but he turned his back on the scientific world in favor of the military. He has the nickname of ‘Reaper.’ That’s partially because of his surname, Grimm, and partially because he’s very good at what he does.”

Supporting Sarge and Reaper is a team of hardened, diverse Marines. “This is a special unit,” describes di Bonaventura. “It’s a tactical squad that has been formed—by

the idiosyncratic nature of the characters—to do the really dirty work.” Adds Ben Daniels, who plays Goat, “They’re very good at their jobs, but inevitably when you get a squad that is so specific and highly trained, you get an extreme bunch of people.”

DeObia Oparei (*Moulin Rouge!*) plays Destroyer, a 6’6,” 260-pound killing machine. “He’s a bad S.O.B.,” describes Johnson. “He carries around this chain gun and he just wants to shoot people.” Theater actor Ben Daniels plays Goat, whom the actor describes as an “obsessive-compulsive who suffers from hyper-religiosity. He’s very peculiar.” Raz Adoti (*Resident Evil: Apocalypse*) portrays the ladies’ man Duke. “Duke is the epitome of smooth,” Johnson describes. “He’s a player.” Richard Brake (*Batman Begins*) plays the sinister Portman. “I see him as a scumbag, drug-pedaling bully,” says Brake. “But underneath the surface, he’s just a scared little boy.” And Al Weaver (*The Merchant of Venice*) comes on board as The Kid, a sharpshooter and the newest member of the team. “This is his first mission with them,” says Weaver. “He’s a good shooter. He knows he can do his job. But he has to grow up, and this mission forces him to do that.” Theater actor Yao Chin plays Mac, who joins the team on its way to Olduvai Station. “Mac is a great piece of the puzzle,” says Johnson.

As the squad is set to take an extended leave, a new mission comes down the chain of command, maintain Level 5 Quarantine on Mars’ Olduvai Research Station—owned and operated by the UAC. “They are going to go on leave when they get called ‘for a game,’ which tells you a little bit about their mentality,” di Bonaventura comments.

“This is very unfortunate news for the team, but very fortunate news to Sarge, because he lives for this,” adds Johnson.

The RRTS’s rallying call is “Pray for War!” “It’s what they live for,” di Bonaventura says. “Their adrenaline is war. It’s what defines them.”

Wells adds that the expression captures the dichotomy of being in the military—training to commit the very acts one dreads. “It means that we have to confront our fears straight on,” he says. “In the film, it captures the notion that something bad has happened, and they are the people to go and fix it. It’s a challenge—like screaming before you jump off a cliff.”

To get from Earth to Mars, the team must travel through a wormhole-based teleportation system called the Arc, run by wheelchair-bound research casualty Pinky,

played by Dexter Fletcher. “In the early days of the Arc and wormhole transportation, the technology had not been perfected and Pinky suffered more than most,” Fletcher explains. “During one transport, things went very wrong and, as one of the characters in the film says, ‘I went to one planet and my ass to another.’ Consequently, Pinky now has a wheelchair welded to his torso to make him mobile.”

Haunted by More Than Ghosts

On this planet is Reaper’s past. This includes his sister, Dr. Samantha “Sam” Grimm (Rosamund Pike), who chose the path of science and has not seen her brother since he joined the military. “It [the death of their parents] was a huge tragedy in their lives,” comments Pike. “They were teenagers when it happened, and they dealt with it in very different ways. John’s way of dealing with it was to become a kind of killing machine and just obey orders. Sam decided that she would carry on with their parents’ research. That is what caused the rift.”

Sarge questions Reaper’s motives for joining the team on this mission, but Reaper reassures him that he will not let his personal issues interfere with the job. “But, of course that does happen,” Urban notes. “The main reason John goes back to this dreadful place where he grew up and watched his parents die is to get his sister.”

“Their orders are simple,” says di Bonaventura. “Contain and calm down the situation—which at first doesn’t seem that large—that rapidly gets out of control. And they are put to the ultimate test. Some of whom are going to survive, and some of whom will not.”

Sam has heard the transmission from Olduvai Station’s senior scientist Dr. Carmack (named after the “Doom” saga’s creator), whose horrified image signals the catastrophic nature of the emergency. “He is obviously terrified about something, but Sam doesn’t realize what terror has been unleashed,” Pike explains.

The team’s orders are to seal off and secure the underground facility while uncovering what took place at the now-deserted Martian research labs. Tense and on point, the team creeps through dank corridors, abandoned labs and sewers. Each

discovery yields an escalating sense of madness and mayhem. This team is prepared for anything—except what they find.

The research station has been overtaken by creatures that are straight from hell. The situation quickly descends into an all-out war, with Sarge and his men attempting to destroy a legion of creatures while struggling to carry out their orders to contain whatever is loose on Mars. “All hell breaks loose,” says Johnson. “And it’s nonstop.”

“The team is suddenly confronted with extraordinary things that don’t belong in anyone’s world,” comments Daniels. “You have some who are ahead of it—like Sarge—talking in very black-and-white terms. Everyone else gets a little fringed around the edges. But they still try to do their jobs with the least casualties possible.”

These monsters are more than human, and it will take more than humans to fight them. “If you’ve got to fight demons, you’ve got to have big weapons,” says di Bonaventura. Though they have come to Mars with plenty of firepower, they pick up new and improved weapons along the way, most dramatically the BFG, a research weapon locked away in its own reinforced chamber. “Sarge stumbles upon it,” says Johnson. “It’s what he has always dreamed about.”

Sarge’s orders are clear—whatever is causing this outbreak on Mars must be contained, which means no one at Olduvai Station gets out alive. “As the situation progressively gets worse and the unit starts to splinter, Sarge starts to go in a very morally dangerous direction,” says Urban.

“There’s a gray area Sarge walks,” notes Johnson. “He does things that are questionable, without a doubt. But at the same time, he has his orders. And they’re logical considering the situation.”

As the team is picked off by increasingly gruesome and deadly demons, Reaper finds himself increasingly at odds with his commanding officer and the orders they’re all sworn to carry out. “Sarge and John have been through quite a few scrapes together and a lot of battles,” comments Urban. “But through the course of this new mission, that relationship gets strained to the point where it starts to deteriorate. A real difference of ideologies, philosophies and morals comes through, and John is forced to make a choice.”

The mystery behind the mutations taking place sheds a horrific light on the work Sam and her colleagues have been engaged in at Olduvai Station. “It goes back to our primal fears about good and evil,” says Pike. “And life and death.”

“The best action and horror movies always have underlying humanistic themes,” notes Wells. “In the midst of all the brutality and action in our film, there are also clear moral choices that the characters must make about who they are going to be and how that will affect not only their own fates...but the fate of their world.”

Universal Pictures Presents A John Wells Productions / di Bonaventura Production of An Andrzej Bartkowiak Film: *Doom* starring Karl Urban, Rosamund Pike, Raz Adoti and The Rock. The music is by Clint Mansell. The costume designer is Carlo Poggioli. *Doom's* visual effects supervisor is Jon Farhat; the film's editor is Derek G. Brechin. The production designer is Stephen Scott, and the director of photography is Tony Pierce-Roberts, BSC. *Doom* is co-executive produced by Laura Holstein and Jeremy Steckler. The executive producer is John D. Schofield. It is based on the videogame by id Software. The film is produced by Lorenzo di Bonaventura and John Wells. The story is by David Callaham; the screenplay is by David Callaham and Wesley Strick. It is directed by Andrzej Bartkowiak. © 2005 Universal Studios.

www.doommovie.com

ABOUT THE CAST

KARL URBAN (John Grimm, a.k.a. Reaper) is best known for his dynamic role as Rohan warrior Eomer in *The Lord of the Rings* trilogy. Director/Writer/Producer Peter Jackson cast Urban in *The Lord of the Rings* after viewing a rough cut of the critically acclaimed independent film *The Price of Milk*, which garnered Urban a Best Actor nomination at the New Zealand Film Awards.

Born in Wellington, New Zealand, Urban first appeared on television as a child. Throughout his school years, he wrote, directed and starred in many film and stage productions. As a young adult, he postponed his university studies to further pursue his acting career, training and working throughout “Australasia” in theater and film.

The actor was most recently seen starring as Lord Vaako opposite Vin Diesel in the science fiction action-adventure *The Chronicles of Riddick* and as Kirill opposite Matt Damon in the espionage thriller *The Bourne Supremacy*.

Urban's feature film debut was in *Heaven*, starring Martin Donovan and Richard Schiff. His other film credits include *Via Satellite* and *Ghost Ship*, in which he starred opposite Gabriel Byrne and Julianna Margulies.

ROSAMUND PIKE (Dr. Samantha "Sam" Grimm) grew up in London, the only daughter of two professional opera singers. Her key formative years were spent on the European continent, including a liberating few months in Italy as her father worked with modernist composer Hans Werner Henze.

At 16, Pike was accepted at the celebrated National Youth Theatre where she spent the following three summers, culminating in her playing her first lead role in *Romeo and Juliet* when she was 18. It was that performance which brought her to the attention of agent Dallas Smith who spent the next few years closely guiding her career. The play ran over the summer holidays prior to her taking a place at Oxford, where she was to study English Literature at Wadham College.

At Oxford, Pike continued to act and toured with the university production of *The Taming of the Shrew*. The tour, during summer recess, took her on a six-week trip to Japan where she performed in theatres in Osaka, Kyoto and the Tokyo Globe. Prior to leaving, she spent two days shooting her first film role in *A Rather English Marriage*, starring Tom Courtenay and Albert Finney.

Pike also spent evenings at the local repertory theater, the famous Oxford Playhouse. She played the part of the restoration actress Elisabeth Barry in Stephen Jeffrey's play *The Libertine*, and as Ann in Arthur Miller's *All My Sons*.

Before she left for Oxford, Pike was cast as Lady Harriet in the BBC's lavish production of *Wives and Daughters*, opposite Michael Gambon, Francesca Annis and Bill Patterson.

During the following summer she spent ten weeks filming *Love in a Cold Climate*, an adaptation of the Nancy Mitford books. The cast list included Alan Bates, Sheila Gish, Celia Imrie, John Standing and Anthony Andrews. Returning to Oxford for

the final three terms she took the role of Kyra in David Hare's *Skylight*, directed by young film director and fellow Oxford student James Rogan.

Pike's next role was as Miranda Frost, MI6 agent, champion fencer and a true match for James Bond in *Die Another Day*. After Bond, Rosamund returned to theater, as The Blonde in award-winning director Terry Johnson's highly acclaimed "Hitchcock Blonde" at the Royal Court Theatre in London.

In early 2004, Pike started work on Laurence Dunmore's *The Libertine*, alongside Johnny Depp. She played Elizabeth Malet, wife to Depp's Earl of Rochester, with John Malkovich as King Charles II and Samantha Morton as Elizabeth Barry.

Pike stayed in the U.K. for her next project, an adaptation of the classic Jane Austen novel, *Pride & Prejudice*. Directed by Joe Wright, the film features an all-star cast including Keira Knightley, Brenda Blethyn, Donald Sutherland and Dame Judi Dench. Currently, Pike is filming James Oakley's *Devil You Know*, slated for release in 2006.

RAZ ADOTI (Duke) can also be seen later this year as Richie Rich in *Haven*, his second movie with Orlando Bloom. The movie also stars Bill Paxton and was written and directed by Frank E. Flowers.

Born in England to Nigerian parents, Razaaq Adoti (a.k.a. Raz) is the second eldest of five children. After graduating high school, Raz's first intention was to work behind the scenes as a cameraman, but he fell in love with the stage instead. At the age of 17, after his first year in college, Adoti landed his first job in theater. That segued into his first appearance on television in the U.K.

Before graduating, Adoti was cast as Nathan Detroit in the National Youth and Music Theatre Company's (NYMT) production of *Guys and Dolls*. The tour took Adoti to Japan, the Edinburgh Fringe Festival and numerous other places across Europe. Additionally in 1991, he secured a part in NYMT's production of the opera *Aesop*, which won a Fringe First Award.

In 1992 he was accepted to train at the prestigious Central School of Speech and Drama (former students of the academy include Sir Laurence Olivier, Dame Judi Dench and Vanessa Redgrave). At CSSD, Adoti earned his Bachelor of Arts degree in acting.

Upon graduation, he was signed by one of London's most reputable talent agencies and his professional career was truly under way.

Within a year of leaving drama school Adoti's dream of performing on stage came true. In 1997, he was cast in a major supporting role in Steven Spielberg's new epic, *Amistad*. He was humbled to be a part of the distinguished cast assembled to chronicle a very important chapter in American history. The ensemble included: Sir Anthony Hopkins, Morgan Freeman and Matthew McConaughey.

After completing *Amistad*, he returned to London with newfound determination. He worked on various television and film projects. In 2001, Hollywood came calling again and this time, Adoti was given the chance to work with another Oscar®-winning director, Ridley Scott. Adoti played the main antagonist in Scott's *Black Hawk Down*, Yousuf Dahir Mo'alim. Since then he has gone on to co-star in director Paul Anderson's *Resident Evil: Apocalypse*, opposite Milla Jovovich.

Adoti's past television credits include Sky One's award-winning television drama *Dream Team*, BBC's BAFTA award-winning miniseries *Holding On*, ITV's award-winning television drama, *Soldier Soldier* and Channel 4's controversial miniseries *Men Only*.

Adoti currently resides in Los Angeles.

DWAYNE "THE ROCK" JOHNSON (Sarge) has solidified his position among Hollywood's hottest leading men. His co-starring role in Universal's *The Mummy Returns* first brought him to the attention of the entertainment industry, and his starring role in *The Scorpion King* broke box office records with the biggest April opening of all time.

Johnson is currently shooting his starring role in the science fiction thriller *Southland Tales* for famed writer/director Richard Kelly (*Donnie Darko*). This film is made up of an eclectic and all-star cast, also co-starring Sarah Michelle Gellar and Seann William Scott.

Johnson recently wrapped production on *Gridiron Gang*, in which he plays a correctional facility counselor who forms a football team of young criminals. The film is based on a true story and is being directed by Phil Joanou. *Gridiron Gang* is set for

release on September 15th, 2006 and has already been deemed Sony's big hit for next fall.

Johnson was last seen co-starring with an all-star cast in MGM's *Be Cool*, the sequel to *Get Shorty* directed by F. Gary Gray. Johnson co-starred with John Travolta, Uma Thurman, and Vince Vaughn in a role that allows him to further expand his repertoire by playing a gay bodyguard who is also an aspiring singer. Johnson received rave reviews and critical acclaim for his performance.

Johnson was recently seen in MGM's remake of *Walking Tall*, which co-stars Johnny Knoxville and Neal McDonough. He played the role of sheriff Chris Vaughn who comes back to his hometown after serving in the Army, only to find it corrupted. This version, inspired by the original Buford Pusser story, is about one man's fight to stand up to injustice and save both his family and the town that he loves so dearly. *Walking Tall* not only enjoyed great box office success, but also has climbed the charts as one of the top selling DVDs ever.

Before that, Johnson was seen starring in Universal's *The Rundown*. Peter Berg helmed this action/comedy starring Johnson, Seann William Scott, Rosario Dawson and Christopher Walken. *The Rundown* further exemplifies Johnson's action-hero status with the die-hard action sequences and his undeniable screen presence. *The Rundown* opened number one at the box office on opening weekend, and was critically acclaimed by the *Los Angeles Times*, *New York Times* and *Ebert & Roeper*.

Born in San Francisco and raised in Hawaii, Johnson would become a third-generation professional wrestler, following the WWF careers of his father, Rocky Johnson, and his grandfather, Samoan High Chief Peter Maivia. Johnson shined as a high school All-American and as a star defensive lineman for the University of Miami Hurricanes. He had a brief career in the Canadian Football league and after a shoulder injury, turned to the world of wrestling. "The People's Champion" has gone on to set a record as the six-time World Wrestling Federation Champion. Not content to remain in front of the camera, his autobiography, "The Rock Says," was released in January 2000 and shot to number one on *The New York Times* Bestseller List.

After his March 2000 appearance on *Saturday Night Live* (surprising many with his strength in the comedic ring and garnering the show's highest ratings that year),

Johnson was cast by director Stephen Sommers in *The Mummy Returns*, which to date has grossed more than \$400 million worldwide. Once again Johnson parlayed his natural charisma into box office gold, not only safeguarding the *Mummy* franchise, but also pushing it to a new level. His character was so well received by Universal executives during dailies that they quickly planned a film based on his character, *The Scorpion King*.

Johnson resides in Florida with his wife Dany and daughter Simone Alexandra.

ABOUT THE FILMMAKERS

ANDRZEJ BARTKOWIAK (Director) was recognized as one of international cinema's finest cinematographers before becoming a director. His work as director of photography includes such hits as *The Verdict* (1982), *Prince of the City* (1981), *Thirteen Days* (2000), *Lethal Weapon 4* (1998), *U.S. Marshals* (1998), *The Devil's Advocate* (1997), *Dante's Peak* (1997), *The Mirror Has Two Faces* (1996), *Jade* (1995), *Species* (1995), *Speed* (1994), *Twins* (1988), *Prizzi's Honor* (1985), *Terms of Endearment* (1983), *Deathtrap* (1982) and many others.

Born in Lodz, Poland, Bartkowiak turned his hand to directing in 2000 with *Romeo Must Die* and has since directed *Exit Wounds* (2001), the pilot for the television series *HRT* (2001) and *Cradle 2 the Grave* (2003).

DAVID CALLAHAM (Screenplay by) makes his feature film debut with *Doom*. Callaham was raised in Orinda, California, and graduated from the University of Michigan with a degree in English. In 2002, at the age of 24, he sold his first screenplay, *Horsemen*, to Michael Bay's Platinum Dunes and Focus Features. Additional work by Callaham is currently in development with Universal Pictures and Warner Bros. Callaham is a Bigfoot and Loch Ness Monster enthusiast, and in his spare time he participates in play-by-mail imaginary professional wrestling.

WESLEY STRICK (Screenplay by) graduated from U.C. Berkeley with a B.A. in English in the mid-70s. From the late 70s to early 80s he worked as a rock critic for *Rolling Stone*, *Circus* and *Creem*.

Strick began writing screenplays in the mid-80s. His debut film was the critically acclaimed courtroom drama *True Believer* starring James Woods and Robert Downey, Jr. Among his numerous subsequent movies, Strick wrote *Cape Fear* for Martin Scorsese and co-wrote *Wolf* (with novelist Jim Harrison) for Mike Nichols. Their script won a Saturn Award (Best Science Fiction, Fantasy and Horror).

Current projects include an independent film titled *Love is the Drug* that will be entered in festivals this winter and an episodic drama for CBS set in Nashville. With David Cronenberg as executive producer, Strick is also developing the cult classic *Dead Ringers* as an HBO series. Strick's first novel, *Out There in the Dark*, will be published in February 2006 by St. Martin's Press. He lives in Los Angeles with his wife Marla and their sons Jake and Sam.

LORENZO di BONAVENTURA (Producer) was born in New York. His father, Mario di Bonaventura, is an international conductor.

di Bonaventura received his undergraduate degree in intellectual history at Harvard College and earned a Master of Business Administration at the University of Pennsylvania's Wharton School of Business. He began his professional life operating a river-rafting company and later joined Columbia Pictures and worked in distribution, Marketing and in the office of the president.

In February 1989 Mr. di Bonaventura joined Warner Bros. While at Warner Bros., he was involved in over 130 productions. Amongst his biggest commercial and critical successes were: *Falling Down* (1993), *A Time to Kill* (1996), *The Matrix* (1999), *Analyze This* (2000), *The Perfect Storm* (2000), *Ocean's Eleven* (2001), *Harry Potter and the Sorcerer's Stone* (2001), *Training Day* (2001) and *Scooby Doo* (2002).

In January 2003 di Bonaventura formed a production company based at Paramount Pictures. di Bonaventura Pictures most recently produced the hit *Four Brothers*, starring Mark Wahlberg and *Constantine*, starring Keanu Reeves; and is in post-production on *Derailed*, starring Clive Owen and Jennifer Aniston, coming to theaters November 11.

JOHN WELLS (Producer) is one of the most prolific producers, directors and writers for the stage, television and film.

For the 2005-2006 season, the multiple award winner is at the helm of three fast-paced one-hour dramas—NBC's *ER* and *The West Wing* and the upcoming ABC show, *The Evidence*. His shows have cumulatively amassed 203 Emmy nominations and 46 wins.

In the midst of its 11th season, *ER* has received unprecedented critical acclaim and 112 Emmy nominations and 21 wins—more than any other drama series in history. Most recently, Wells and *ER* were honored to their commitment to diversity in television by the Producers Guild of America. *The West Wing* garnered over 84 Emmy nominations and 23 awards, including four consecutive wins for Outstanding Drama Series. *Third Watch* has received seven Emmy nominations and one award, and was distinguished with the 2002 Peabody Award. Wells and his talented team of producers have also received an additional four Peabody Awards, nine People's Choice Awards, three Producers Guild Awards, four Humanitas Prizes and two Golden Globe awards, among other honors. Prior to *ER*, *The West Wing* and *Third Watch*, Wells served as a writer and producer on *China Beach*.

Additionally, Wells and his production and development team have a number of high-profile films in various stages of production and development. In addition to *Doom*, his most recent motion pictures include Carroll Ballard's forthcoming *Duma*, a family film starring Hope Davis and Campbell Scott; Peter Kosminsky's adaptation of Janet Fitch's critically acclaimed novel *White Oleander*, starring Alison Lohman, Robin Wright Penn, Michelle Pfeiffer and Renée Zellweger; Neil Jordan's *The Good Thief*, starring Nick Nolte; and the film version of the highly-acclaimed novel *A Million Little Pieces* by James Frey.

In an arrangement unique to the business, John Wells Productions also funds Christine Vachon, Pam Koffler and Katie Roumel's New York-based Killer Films. With Killer, Wells executive produced *Far from Heaven*, *The Grey Zone*, *One Hour Photo*, *Camp*, *Party Monster*, Robert Altman's *The Company*, *A Dirty Shame* and the forthcoming *Mrs. Harris*, *The Notorious Bettie Page* and Todd Haynes's *I'm Not There*:

Suppositions on a Film Concerning Dylan. Wells also recently produced the film *At Home at the End of the World*, which was released by Warner Independent Films.

Wells' award-winning stage work includes productions of *Judgment*, *Balm in Gilead*, *Battery* and *She Also Dances*.

Born in Alexandria, Virginia, and raised in Denver, Colorado, Wells graduated from Carnegie-Mellon University in Pittsburgh, Pennsylvania, with a Bachelor of Fine Arts and later earned a Masters degree in film and television at the University of Southern California. He is a past president of the Writers Guild of America.

JOHN D. SCHOFIELD (Executive Producer), one of international cinema's most experienced filmmakers, entered the film industry as a floor assistant and worked his way up to first assistant director before becoming production manager on films such as *The Border* (1979), *Romancing the Stone* (1984), *Crazy People* (1990) and *I'll Do Anything* (1994).

Simultaneously, Schofield worked as associate producer, producer or executive producer on *Blood Tide* (1982), *Florida Straits* (1986), *Rent-a-Cop* (1988), *Yellow Pages* (1988), *The Naked Gun* (1988), *Nothing But Trouble* (1991), *The Naked Gun 2 ½* (1991) and *I Love Trouble* (1994).

Schofield subsequently co-produced *Jerry Maguire* (1996), *As Good As It Gets* (1997) and *I Dream of Africa* (2000) before producing *Enemy At the Gates* (2001). He then co-produced *Ali* (2001) and *Beyond Borders* (2003) before executive producing *The Brothers Grimm* (2004) and producing *Forget About It*, which is currently in post-production.

TONY PIERCE-ROBERTS, BSC (Director of Photography) was born in Birkenhead, England, where he lived until the age of 11, when he emigrated with his parents to Central Africa. On an impulse, he left school to join the Central African Film Unit, where he found he enjoyed making game films and doing freelance work for visiting film crews, including units for the BBC.

Within five years, Pierce-Roberts came to London and joined the BBC, beginning as an assistant cameraman. He has won two BAFTA awards for Best Film Cameraman

for *Tinker, Tailor, Soldier, Spy* and for *Caught on a Train*. Among his work in television dramas have been several distinguished films, including *A Voyage Round My Father*, *The Good Soldier* and *Homeless*. His first feature film, *Moonlighting*, directed by Jerzy Skolimowski, was followed by *P'tang Yang Kipperbang*, part of David Puttnam's *First Love* series.

Pierce-Roberts's feature credits include *A Private Function*, *A Tiger's Tale* and *Out Cold*. For his work on *A Room With a View* he received the New York Film Critics Circle Award for Best Cinematography and *The London Evening Standard* Award for Outstanding Technical Achievement, as well as BAFTA and Oscar® nominations. He shot *Slaves of New York* for Merchant Ivory; *White Fang* in Alaska for Disney; *The Dark Half* for George Romero and *Splitting Heirs* for Robert Young. He received great personal acclaim for his cinematography on the Merchant Ivory productions, *Howards End*, for which he received Oscar®, BAFTA and ASC nominations for Best Cinematography, and *Remains of the Day*, for which he received a BAFTA nomination for Best Cinematography.

He went to America to work with Joel Schumacher on *The Client*; Barry Levinson on *Disclosure*; John Pasquin on *Jungle 2 Jungle*, and John Roberts on *Paulie: A Parrot's Tale*. He also photographed *Haunted* for Lewis Gilbert; and *Surviving Picasso* for James Ivory, followed by *Astérix et Obélix contre César* for Claude Zidi.

Time For Blackadder, directed by acclaimed commercial director Paul Weiland, was shown in the cinema outside The Millennium Dome during the year it was open.

Pierce-Roberts's recent credits include *Underworld* for Len Wiseman. Prior to that he shot *The Importance of Being Earnest* for Oliver Parker, as well as *Dinotopia* for Marco Brambilla; *The Trench for William Boyd*; *Kiss Kiss, Bang Bang* for Stewart Sugg, and *The Golden Bowl*, again for James Ivory.

STEPHEN SCOTT (Production Designer) is the son of distinguished production designer Scotty and started in the art department as a draughtsman before becoming assistant art director on *Indiana Jones and the Temple of Doom* (1984).

He was the U.K. art director on *Who Framed Roger Rabbit* (1988) and art director on *Madame Sousatzka* (1988), *Indiana Jones and the Last Crusade* (1989), *Afraid of the*

Dark (1991), *First Knight* (1995), *Tomorrow Never Dies* (1997) and *Die Another Day* (2002). He also worked as assistant art director on *Interview With the Vampire* (1994).

Scott was production designer on *Highlander: Endgame* (2000) and *Hellboy* (2004). He also production designed the cult British television series *Dr. Who*, which was first aired in the early 1960s.

DEREK G. BRECHIN (Editor) has worked as an editor on a number of Bartkowiak's films including Warner Bros.' *Cradle 2 the Grave*, *Exit Wounds* and *Romeo Must Die*. Additionally, he has edited features for Warner Bros. including *13 Ghosts* and *Deep Blue Sea* and Paramount's *Team America*, *Breakdown* and John Woo's *Paycheck*.

Brechin's work on *The Patriot*, *Cutthroat Island*, *Last Action Hero*, *Cliffhanger*, *Basic Instinct*, *Total Recall* and *Die Hard* have made him an industry staple in the action film genre.

JON FARHAT's (Visual Effects Supervisor) credits as visual effects supervisor include: *Blue Crush*, *Dragonfly*, *Nutty Professor II: The Klumps*, *Doctor Doolittle*, *Liar Liar*, *My Fellow Americans*, *The Nutty Professor*, *Dead Man* and *The Mask*. He was Art Director on *Grand Canyon* and Visual Effects Artist on *Defending Your Life*.

CARLO POGGIOLI (Costume Designer) entered the film industry as assistant to the costume designer on *The Adventures of Baron Munchausen* (1988), and subsequently became an assistant costume designer on *Splendor* (1989). He continued as assistant costume designer in his native Italy on such films as *La Voce della luna* (1990), *Indochine* (1992), *Per Amore, solo per Amore* (1993) and *Occhio Pinocchio* (1994).

Graduating to international productions, Poggioli continued to work as assistant costume designer on *The Scarlet Letter* (1995), *The English Patient* (1996), *Dangerous Beauty* (1998) and *Les Misérables* (1998). He then became an associate costume designer for *A Midsummer Night's Dream* (1999) and *The Talented Mr. Ripley* (1999).

His work as costume designer includes *Il Giardino dei Ciliegi* (*The Cherry Orchard* – 1992), *Il Lungo Silenzio* (*The Long Silence* – 1993), *Marquise* (1997), *Nina, o sia La pazza per amore* (TV – 1999), *Jason and the Argonauts* (2000), *The Mists of*

Avalon (the 2001 miniseries for which he was nominated for an Emmy Award for Outstanding Costumes for a Miniseries, Movie or a Special), *Falstaff* (2001), *Cold Mountain* (2003 – for which he was nominated for a BAFTA Film Award for Best Costume Design), *Van Helsing* (2004), *The Brothers Grimm* (2005) and *Laughing Water* (2005), which is currently in post-production.

CLINT MANSELL (Music by) is a cutting-edge artist who has composed music for some of the most notable action and suspense films of the last decade. Notably, he has worked on Warner Bros.' *The Fountain*, Paramount's *Sahara*, *Trust the Man*, *Requiem for a Dream*, *Suspect Zero* and *Abandon*, as well as New Line's *Knockaround Guys* and *Murder by Numbers*.

He formerly fronted England's pioneering new wave band Pop Will Eat Itself, who were signed to Nothing Records, the boutique label run by Trent Reznor of Nine Inch Nails.

JOHN ROSEGRANT (Creature Effects Supervisor) is a key member of the Stan Winston Studio. His credits include: *Terminator 3: Rise of the Machines* (Makeup Effects Supervisor), *Jurassic Park III* (Effects Supervisor), *Pearl Harbor* (Effects Supervisor), *End of Days* (Makeup Effects Supervisor), *The Sixth Sense* (Effects Supervisor), *The Lost World: Jurassic Park* (Creature Effects Supervisor), *Congo* (Makeup Effects Supervisor), *Predator* (Creature Effects crew), *Aliens* (Creature Effects Coordinator) and *The Terminator* and *Terminator 2: Rise of the Machines* (Terminator Special Effects).

KIT WEST (Special Effects Supervisor) many years experience of movie special effects include work as mechanical effects supervisor for *Raiders of the Lost Ark* (1981) and (continuing in this capacity) for *Star Wars: Episode VI – Return of the Jedi* (1983) and *Dune* (1984).

He became special effects supervisor for *King David* (1985) and has since supervised the special effects for *Young Sherlock Holmes* (1985), *Tai-Pan* (1986), *Empire of the Sun* (1987), *Taffin* (1988), *Casualties of War* (1989), *Universal Soldier*

(1992), *1492: Conquest of Paradise* (1992), *Shadow of the Wolf* (1992), *Dragonheart* (1996), *Daylight* (1996), *Kull the Conqueror* (1997), *Black Dog* (1998), *Enemy at the Gates* (2001), *Around the World in 80 Days* (2004) and *The Bourne Supremacy* (2004).

id SOFTWARE (DOOM Creators) – Freud's primal part of the human psyche and one of the hottest game shops on Earth – has been rocking the gaming world from Mesquite, Texas since 1991. As a renowned leader in the industry, id Software forged such frenetic titles as *Wolfenstein 3D*, *DOOM*, *DOOM II*, *QUAKE*, *QUAKE II*, *QUAKE III Arena*, and *Return to Castle Wolfenstein*. With intense graphics and mind-blowing action, id's games have helped redefine the modern video game, continually setting industry standards for technology and gameplay. And, in keeping with tradition, id Software has amplified the world of adrenaline pumping 3-D gaming with the release of their latest action title, *DOOM 3*®. id Software's advanced *DOOM 3* engine is leading the next revolution in 3-D interactive games. Check out more about id Software at www.idsoftware.com.