

### FINAL DESTINATION 3

On what should be one of the happiest days of her life, high school senior Wendy (Mary Elizabeth Winstead) joins her friends for a graduation night celebration at a local amusement park. As they're about to board a roller coaster, Wendy is suddenly spooked. Her boyfriend Jason (Jesse Moss) reassures her that it's merely the act of relinquishing control that's giving her the jitters. Wendy overcomes her fear, but no sooner has the pneumatic harness descended, securing her in her seat, than Wendy experiences a vivid premonition of a fatal accident in which the roller coaster becomes a death trap for her and her friends.

Emerging from her terrifying vision and still on the ride platform, Wendy freaks out and demands to be let off. Her classmate, Kevin (Ryan Merriman), who's seated beside her, feels compelled to accompany Wendy. As they're leaving, Lewis (Texas Battle) taunts Kevin, calling him a wimp. Insults turn to blows, others join the scuffle, and soon a handful of students are forcibly ejected from the ride. As they watch from below, Wendy's premonition proves nightmarishly true - the coaster careens out of control, and all those aboard perish.

But that's only the beginning...

Those who survive the disaster discover that fate is hard to escape. They were meant to die...and death is not so easily cheated!

It's not long before death comes to claim its next victim, and it's through this tragedy that Wendy realizes there are clues to the survivors' impending demise contained in photos she took at the amusement park that fateful night. As Wendy and Kevin desperately try to interpret the clues that might save lives, one-by-one their friends meet fantastically gruesome ends...and soon it will be their turn.

New Line Cinema presents the supernatural thriller *Final Destination 3*, the latest and most terrifying installment in this popular, action-packed series, which marks the return of the filmmakers of the first *Final Destination*. James Wong (*Final Destination*, "X-Files") directs from a screenplay by Glen Morgan (*Final Destination*, *Willard*) & James Wong. The producers are Craig Perry (*Final Destination*, the *American Pie* franchise), Warren Zide (*Final Destination*, *American Pie*), Morgan and Wong.

*Final Destination 3* stars Mary Elizabeth Winstead (*Ring 2*, *Sky High*) and Ryan Merriman (*Ring 2*, *Spin*) and features a supporting cast of talented young actors including, Alexz Johnson ("Instant Star," *Reefer Madness*), Kris Lemche (*Ginger Snaps*, *eXistenZ*), Sam Easton (*The Underclassman*, *The Butterfly Effect*), Jesse Moss (*Ginger Snaps*, *Incident At Deception Pass*), Gina Holden (*Fantastic Four*, *Man About Town*), Texas Battle (*Coach Carter*, *Easy Money*), Chelan Simmons ("Smallville," "Wonderfalls"), Crystal Lowe (*I Spy*, *Get Carter*), and Amanda Crew (*She's The Man*, "Smallville").

The filmmakers have assembled a talented production team including director of photography Rob McLachlan (*Final Destination*, *Willard*), production designer Mark Freeborn ("Millennium," *Willard*), costume designer Gregory B. Mah (*Freddy vs Jason*, *Willard*), editor Chris Willingham ("Millennium," "24") and visual effects supervisor Ariel Velasco Shaw (*Final Destination*, *Blade Trinity*).

New Line Cinema will release *Final Destination 3* (rated "R" by the M.P.A.A. for "strong horror violence/gore, language and some nudity") nationwide on February 10<sup>th</sup>, 2006.

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## ABOUT THE PRODUCTION

When your number's up, it's up!

"I think the idea of fate has always been in people's heads. Are we fated to meet the one we marry? How will we die? These are questions that everyone's thought about," says director James Wong, who with producer Glen Morgan, wrote the screenplay for *Final Destination 3*, as well as the original *Final Destination* which was released in 2000 (*Final Destination 2* was released in 2002).

Producer Craig Perry, who has shepherded all three films in the franchise, believes that it is this human curiosity about life and death that gives the films their broad appeal. "I think the whole franchise taps into the common fears we all have about dying," he says. "It addresses questions like, 'What if I die today? How is it going to happen? Can I stop it? Have I done something that might actually be facilitating my death?'"

The audience comes to observe the inner workings of life and death from a safe distance - and then is challenged to leave these weighty issues behind in the theatre.

"We did a preview for *Final Destination 2*, which has a terrible elevator sequence in which a woman's head gets corkscrewed off," Perry explains. "A bunch of kids were actually waiting for the elevator to go down to the parking lot after the movie. The elevator doors opened, closed, and then half-opened again. The kids all looked at each other, said 'Screw that,' and headed for the stairs! For me that was a great moment. It meant that the movie had worked because those kids were scared to death of a real elevator!"

Matching, or ideally exceeding, the nailbiting thrills of the opening sequences of the first two films was the first hurdle filmmakers faced. New Line production executive Richard Brener came up with the idea of staging the opening disaster aboard a roller coaster.

Over the course of several cold spring nights in Vancouver, this valiant group of young actors rode the coaster from sun-down to sun-rise, 20-25 times each night.

“I’m a thrill junkie,” says 22-year-old Ryan Merriman, who plays Kevin. “I love roller coasters, so after 17 times it was still cool. It got challenging – you get a little woozy and it’s kind of like having a hangover.”

Mary Elizabeth Winstead adds, “The roller coaster at first was just so much fun because it was something that I haven’t really done since I was a kid. It was an adrenaline rush and it really wasn’t too bad until probably the 13<sup>th</sup> time around when I started getting a really strange feeling in my head. But I was proud of myself. I didn’t throw up. None of us did.”.

The roller coaster sequence that opens the film is the most complex of all the *Final Destination* opening sequence disasters. In order to achieve the desired effect, the filmmakers shot coverage of the cast riding the actual roller coaster; soundstage coverage using a replica coaster housed in an enormous set with tracks extending 30 feet up to the ceiling; green-screen elements of the cast doing their own stunt work; and finally, visual effects shots to augment reality and go where no human body can.

Finding a roller coaster to match the one that James Wong and Glen Morgan envisioned in their script proved impossible. “If you’re going to crash a roller coaster, the best possible scenario is to crash the roller coaster,” says visual

effects supervisor Ariel Shaw. “Since that wasn’t an option, we extrapolated elements to build our digital model from the roller coaster in Vancouver where we planned to shoot, as well as another roller coaster in California. We combined these two coasters and then added other pieces. So now we have this ‘Franken-coaster’ that’s pretty cool, but it still doesn’t satiate all of the beats that are in Jim and Glen’s script. The script describes a 250 ft. climb and then a corkscrew drop – then another climb almost as high as the first one, so we made further modifications until we got it right. Then we actually composited it into the environment of the fairgrounds, which required a full scan of the fairgrounds that we could then manipulate in CG,” Shaw explains.

From this point on, Shaw worked closely with director of photography Rob McLachlan, the art department, special effects, stunts, and various other departments to explore the complexities of each specific element in the sequence. “We did a pre-visualization of the sequence that allowed us to work out the mechanics of each scene and see how we were going to shoot it,” he continues. “Would we need to be on a crane? What kind of lens would we use?”

“One of the first things we had to figure out was where and how we would mount the cameras on the coaster,” McLachlan explains. “The clearance on the cars is actually pretty narrow when it’s running through the superstructure of the rollercoaster. We tested it by using large pieces of high density foam mounted in various positions. We ran the coaster and watched as chunks of foam were snapped off. We did this until pieces stopped breaking off, and then we knew how far our cameras could stick out in various positions on the coaster.”

McLachlan also faced the challenge of coming up with a wide variety of shots that would map the trajectory of the coaster while building tension in the scene. “One of the things that keeps an action sequence going is a progression of shots, so that you never revisit the same shot twice...so that you’re always moving on to something new and different. We used remote control camera systems in a

way that I don't think they've been used before, and is quite impressive. We shot with two or three cameras most of the time and used some old movie tricks like having a mirror reflect an object so that it looks like it's going to run right over the camera."

To seamlessly create the illusion of all hell breaking loose on the coaster, ingenuity on the part of all was required. "I think the best way to sustain the illusion with stunt work is to come from a different angle for each gag," says stunt coordinator JJ Makaro. "Where you pull a person for one gag, you drop them for another, and spin them for yet another."

From the pre-visualization, filmmakers determined which scenes would be shot on the real coaster; which would take place in the replica coaster against green screen; and which would be CGI. The replica coaster also came with a very specific list of performance capabilities. "The challenge of this one was that we effectively had to create six separate gimbals for each of the cars," says special effects coordinator Rory Cutler. "The important thing was to try and create a synchronous movement between the six cars in the roller coaster chain and do it in a way that would be convincing."

Most gimbals are fairly straightforward in that they have to position a boat or an airplane, which is usually three dimensions of movement. "Our system had to be able to move in the same three dimensions but on each car, and in proper symmetry to one another," Cutler continues. "What we ended up with was essentially two very large steel structural towers that suspended the six coaster cars as a chain between them, with each joint of the cars being a hydraulically driven set of couplers that would allow us to generate the angles between the cars." The six-car coaster rig was 50 feet long, necessitating a green screen that covered the walls, floor and ceiling of nearly an entire sound stage.

There are several shots in which the characters who have survived the first part of the crash are flipped completely upside down. “To do that our gimble, in addition to having joints between the cars, had one massive rotating system that allowed us to take the whole chain of cars and rotate them over 180 degrees,” Cutler explains.

“We wanted to use as much live-action and work with our key talent as much as possible in order to capture the visceral reactions that help build the tension,” says Ariel Shaw. “We needed to make sure that the effects of gravity were true to life – that hair and muscles were being pulled in the right direction.”

It made for an interesting experience for the actors. “We were hanging upside-down 20 feet off the ground,” Mary Elizabeth Winstead recounts. “We’re screaming and crying because we’re about to fall to our deaths and we’re trying to hold ourselves in the car. The stunt coordinator let the harnesses go just enough so that it would look like we were really holding our own weight, and it really felt like we were...so just being in the moment I was really freaked out. I was fighting to hold on with my legs and my knees. The first time we did it I really wasn’t acting!”

Winstead and Ryan Merriman did virtually all of their own stunt work. “Ryan has a natural flair for movement, and he’s a good athlete,” says stunt coordinator JJ Makaro. “In one scene, we had him take a fall and then blew a fireball at him as he was getting up. We played that one really close, and Ryan was totally up for it.”

The film has its fair share of thrills, chills and gore - but it’s not all blood, guts and dismemberment. “When we had our script read-through with the actors, I was surprised at how legitimately funny the script was,” says producer Craig Perry. “The characters are well-drawn and the situations have that distinctly Morgan and Wong dark, twisted humor.”

*Final Destination 3* also brings a new element to the mix that has made the franchise so popular. “We wanted to make *FD3* familiar, but different, something new for the audience,” James Wong says. “There has always been a discussion about, ‘If there’s death, is there a sort of opposing life force? If there’s evil is there good?’ ‘And how does that element assert itself?’ We came up with the idea of digital technology, in the form of digital photography. There are digital cameras everywhere – phones are now cameras! It’s not a chemical process, it’s electrical – so we decided to plant clues to how the characters will die in the photographs that Wendy takes the night of the coaster crash. You may take it as death sadistically playing with the characters, showing them how they will die, or you can interpret it as a benevolent life force helping the characters thwart fate and escape death.”

The digital photos also give the audience the opportunity to interpret clues along with the protagonists and attempt to ascertain whose death might be next. “As we go into a new sequence, the audience is armed with a bunch of clues so they can really engage in the movie in a way that they couldn’t with the first two,” comments Craig Perry.

Wendy and Kevin come together in an attempt to save lives – theirs, and those of the other coaster crash survivors – but they are an unlikely couple. “At the beginning of the story, Wendy sees Kevin as a sort of dumb jock,” Winstead quips. “They hang out simply because he’s her boyfriend’s best friend. But because of what they go through - losing people they love – and because they’re working together as a team, by the end they have become close friends.”

Merriman also noticed the arc of his character, Kevin. “I start off as the happy-go-lucky guy, the jokester. I play football with my boys, I got my girl,” Merriman says. “But then losing my sweetheart kind of makes me stop – I start wondering about life and why things happen the way they do.

“Wendy’s just angry at first, but the accident affects me in a way that makes me want to know what happened,” he continues “I’m the one who finds out about the Flight 180 disaster (the opening sequence plane crash from the first *Final Destination*), which starts the whole ball rolling of Wendy and I trying to interpret the clues in the photos.”

Craig Perry says that the filmmakers had very specific things in mind when it came to casting the film. “The qualities we were looking for in our two leads were people who had the charisma of movie stars, but weren’t so ridiculously rarified that you couldn’t feel like you might know them,” he says. “What we really wanted was normal people in extraordinary circumstances – so it would be like watching your friends go through the tortures of the damned.”

James Wong says he immediately knew that Merriman and Winstead, who previously had acted together in *The Ring 2*, were right for the roles. “The moment Ryan came in I thought he was the right guy to play Kevin,” says Wong. “Kevin needed to be the kind of guy you want to hang out with, your goofy best buddy, but also someone who could rise to the occasion and become a hero. He had to straddle that line, and also have an all-American, boy-next-door quality.”

“Mary brings a kind of soulfulness to her role as Wendy,” Wong continues. “She is deeply affected by the accident, but she’s strong, and fights to maintain control.”

One of the strengths of the ensemble cast was the range that they brought to the story. “The characters in the film are all very distinct and every single person in the cast is incredibly different,” Perry remarks. “It’s a testament to their character that they all get along so well, and at a young age are so adept at dealing with people who are very different from themselves.”

Eighteen-year-old Alexz Johnson, the youngest member of the cast, plays Erin, a Goth-girl who is a purposeful outsider along with her boyfriend Ian. "I read twice for the part of Julie, Wendy's younger sister," Johnson remembers. "I had this real rocker jacket on at the second reading, and I was in a real bad mood. As I was leaving, they called me back to read for Erin. Her dialogue in the scene was very sarcastic and I've got a pretty dry sense of humor, so I think the filmmakers picked up on that."

Kris Lemche, who plays Ian, gets to deliver a lot of the best lines in the film. For example, standing in line for the coaster he points out that statistically the chance of dying on a coaster ride is one in 150 million... the natural conclusion being that you've got a better chance of dying in a car accident on the way to the amusement park than on the ride.

"He does spout some interesting facts that seem to be just right there on the tips of his fingers," says Lemche. "And most of the weird stuff that I've talked about I have gone and researched. On the very first day of shooting I had a line about a concept called paradol, which is this human thing of seeing bizarre and, what we'd interpret as sort of prophetic images in very simple things - like seeing the Virgin Mary in a piece of burnt toast and how human beings seem to have this. The first day I had no idea, I had never heard of it before and it was just thrown in there in the script and it's something I had to sort of ramble off. During the read-through I asked Glen Morgan about it and he wrote me notes on it, he gave me websites to look at and it's been sort of an ongoing education, dealing with these random insertions of weird information."

The *Final Destination* franchise has never fit easily into a genre classification. "I'd say that *Final Destination 3* is a supernatural thriller," says producer Craig Perry. "In my opinion, a straight horror movie has an element of the supernatural. But there's an action component in the franchise, because of the way death deals out its vengeance. Therefore, *Final Destination 3* is a supernatural thriller

which combines the best of the horror genre by keeping it supernatural and otherworldly, with elements of the thriller - the action, suspense and close calls that we expect from that genre. It's less of a synthesis than a sort of bastard offspring of two genres."

Striking a balance between the genres presents its own set of challenges for the crew.

"Jim Wong's movies are very action-driven and the sheer logistics of what has to happen in a scene has been a major influence in how we approach lighting and shooting it," says director of photography Rob McLachlan. McLachlan and production designer Mark Freeborn worked together closely to create the look of the film. McLachlan is an alumnus of *Final Destination* and Freeborn worked with Wong and Glen Morgan on the stylish thriller *Willard*.

"Right from the inception with *Final Destination*, the idea was that if this is going to be scary, we can't tip our hand to the audience," says McLachlan. "We can't give the viewer any clues that they're about to be scared. What makes these films work is that the environments look very familiar. Everything you see is within the realm of reality and naturalism. We're not being very theatrical with the lighting, which most horror films tend to be."

"From a design perspective, I wanted this one to be a little darker than the first two films," says Freeborn. "We pushed the imagery a little further this time, made it a little blacker, set the visual mood a little more strongly than in previous incarnations."

Before Wendy, Kevin and their friends ever set foot on the roller coaster, aptly named 'Devil's Flight,' they must pass through an ominous portal guarded by a 40-foot devil.

“Colors can speak volumes about the attitude of a set – about what the set means to the actor and in fact, can infect the actor with a particular mood in some situations. Red was the only color for our horned friend,” Freeborn remarks. “We were lucky in that the real roller coaster had red cars laid on a red track. We carried the red theme into the coaster platform, our largest stage set, and that tied the whole package together.”

Morgan and Wong’s script is like an intricate jigsaw puzzle, with each small piece fitting into the next to reconstruct the fractured image. “Jim and Glen both love playing with text and imagery - with film trickery, a kind of connect-the-dots,” Freeborn continues. “In the midway scene that opens the film, there is imagery that connects to the events that occur later on. There’s an illuminated sign for one of the rides called the ‘High Dive’ in which the letter ‘v’ goes dark. At one of the midway games, a sign reads ‘Test Your Skill’, but the way the camera sees the sign the letter ‘s’ in the word ‘skill’ is obscured.”

Toby Lindala, special makeup and prosthetic effects supervisor, gets to play flat out with the many gags in *Final Destination 3*, fashioning picture perfect death and dismemberment. “I first worked with Jim and Glen on the first season of “X-Files.” They’ve always been great to work with. They come from such a strong writing background that there haven’t been any drastic changes in the script from the first draft. It’s been nice that we’ve been able to spend the time working out gags,” Lindala says.

From the vibrant energy of the young cast to the collaborative machinations of the filmmakers and crew, making the film was an exciting experience for all involved. And as the filmmakers prepare to unleash their work on the world, they are excited to see how their target audience – young adults – are able to handle the ride.

“Young adults are the people who go to see these movies and they are the very ones who actually like being scared,” says producer Craig Perry. “They like putting themselves in harm’s way. They’re testing the boundaries of what they can and can’t do. And these movies sort of tie into and tap into that bravery and weird fear that they want to experience without truly putting themselves at risk.”

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## ABOUT THE CAST

### **Mary Elizabeth Winstead** (Wendy Christensen)

2005 was quite a year for actress Mary Elizabeth Winstead and 2006 is looking even better. 2005 saw Mary Elizabeth with her first lead role, starring in the hit Disney film *Sky High* as a high school student with both superpowers and a secret. She also appeared on the big screen as a young Sissy Spacek in the hit film *The Ring Two* and in *Checking Out*, opposite Peter Falk and Laura San Giacomo. She has just finished filming a lead role in *Bobby* for writer/director Emilio Estevez, joining an all-star cast that includes Anthony Hopkins, Demi Moore, William H. Macy and Sharon Stone. Winstead will soon start work on a lead role in Dimension's *Black Christmas*, a remake of the 1974 horror film about a serial killer who terrorizes a sorority over Christmas break. This film will reunite her with some of the creative team from *FD3*. As soon as she finishes that film she will begin work on the female lead in *Love at First Song*, a film for writer/director Randall Wallace.

Winstead made her television debut with a guest role on the popular CBS series "Touched by an Angel." She followed up that part with a recurring role on another CBS drama, "Promised Land," and then landed her first starring role on the NBC daytime drama "Passions." That role netted her nominations for a Hollywood Reporter Young Star Award and also a Young Artist Award. Some of her other credits include a starring role on the CBS drama series "Wolf Lake," and starring in the MTV original film "Monster Island."

Originally from Rocky Mount, North Carolina, Winstead is a cousin of the legendary Ava Gardner. Throughout her childhood she had a fondness for the performing arts and studied several types of formal dance including ballet, tap and jazz followed by voice and acting lessons. Her theatre credits include "The

Nutcracker” and the Broadway production of “Joseph and the Amazing Technicolor Dreamcoat” with Donny Osmond.

Winstead resides mostly in Los Angeles but often takes trips to her home in North Carolina and travels to various other cities and countries for her work. Despite her busy schedule, she is still finding time for higher education, taking college courses over the computer.

### **Ryan Merriman** (Kevin Fischer)

At the age of 22, Ryan Merriman has already amassed an extensive list of credits in both film and television. He recently starred in the Hallmark Channel’s epic tele-film, “The Colt,” in which he plays the lead character, ‘Jim Rabb,’ a young soldier in the Union First Cavalry during the Civil War. He appeared in the box office hit *The Ring 2*, and played a starring role in the independent film *Spin*, co-starring Stanley Tucci, Dana Delaney, Paula Garcés and Ruben Blades. In 2002, Ryan co-starred as ‘Myles Barton’ in *Halloween 8: Resurrection*.

Merriman came to the attention of moviegoers in 1999, co-starring in the *The Deep End of the Ocean* with Michelle Pfeiffer, Treat Williams and Whoopi Goldberg. The same year he also starred in the independent feature *Just Looking*. Merriman co-starred in the CBS Hallmark Hall of Fame presentation “Night Ride Home” opposite Rebecca DeMornay, Keith Carradine and Ellen Burstyn; and opposite Richard Dreyfuss in HBO Pictures’ “Lansky.” Perhaps his most recognizable role on television as a young actor was that of ‘Young Jarod’ on the NBC hit series “The Pretender,” for four seasons.

Merriman played starring roles in the TNT original film, “Everything That Rises,” opposite Dennis Quaid, Mare Winningham and Harve Presnell; and in the Disney Channel’s production of “A Ring of Endless Light,” which co-starred Mischa Barton and James Whitmore. He was seen in his first major leading television role in the ABC television/ Touchstone Pictures series, “Veritas,” playing 17 year-

old rebel 'Nikko Zond;' and appeared in an episode of the miniseries "Taken," produced by Steven Spielberg

Merriman was honored last year with a Movieline 'Young Hollywood Award' as 'One To Watch.' In 1999 and 2000 his talent was recognized with Young Artist Awards for his work in *The Deep End of the Ocean* and as 'Outstanding Lead Actor in a Cable Movie' for his role in "Everything That Rises." He won awards in 1997 and '98 for 'Outstanding Performance in a Drama Series by a Supporting Actor' for "The Pretender." In addition, in 1997 he was nominated by 'The Hollywood Reporter Young Star Awards' for 'Best Performance by a Young Actor in a Drama TV Series' also for "The Pretender."

Merriman has played leading roles in several other television movies including "Dangerous Child," "Rocket's Red Glare," "Luck of the Irish" and "Smart House." His first starring role was on the NBC television sitcom "The Mommies."

### **Kris Lemche (Ian)**

Kris Lemche was featured in the role of Noel Dichter in David Cronenberg's science-fiction feature *eXistenZ*; and co-starred with Emily Perkins and Katharine Isabelle in the genre hit *Ginger Snaps*. He played lead roles in the indie features, *A Simple Curve*, *The Last Casino*, *State's Evidence*, *My Little Eye*, *St. Jude* and *Johnny*. Lemche's feature credits also include *Knock Around Guys* for New Line Cinema.

Lemche played a recurring role on the hit television series "Joan of Arcadia" as one of the series' quirky manifestations of God. His television credits include leads in the CBS television movie "Children Of Fortune" and the ABC movie of the week "Bailey's Mistake." Lemche appeared as Emile in the CBS mini-series "Joan Of Arc," and starred in the television movies "Newton: A Tale of Two Issacs" and "Teen Knight." His small screen credits also include guest lead roles on the series "Dragnet " "Eerie Indiana: The Other Dimension" and "La Femme

Nikita.” He was a series regular on the WB series “My Guide To Becoming A Rockstar.”

At 17, Lemche landed a recurring role on the Disney series “Flash Forward,” and a guest lead role on the FOX youth series “Goosebumps.” Abandoning plans to study biochemistry, he instead moved to Prince Edward Island to work on the CBC series “Emily of New Moon.” His work on the show earned him a Gemini Award (Canadian Emmys) in 1998 as ‘Best Supporting Actor.’

### **Alexz Johnson** (Erin)

Alexz Johnson stars as Jude Harrison in the CTV television series “Instant Star,” which debuted on the ‘N’ (MTV Networks) in July 2005. She has a four-octave range and eight years of operatic training, and the role showcases her talent as a singer/songwriter.

Johnson is featured as a singer and dancer in the Showtime movie musical, “Reefer Madness,” which premiered at the Sundance Film Festival last year. The television movie is adapted from the off-Broadway musical, which was inspired by a 1930's propaganda film.

Johnson played the lead role in Disney’s television series “So Weird,” and had a principal role on the hit series “The Chris Isaak Show.” Her small screen credits also include appearances on the series “Cold Squad” and the television movie “Selling Innocence.”

Johnson had her performance debut at a very young age, competing in talent contests and festivals, before winning the National Anthem Contest and being named ‘Best Anthem Singer’ by the Vancouver Sun, her hometown daily. As a result, Alexz found herself frequently singing the National Anthem at NHL and NBA games.

### **Sam Easton** (Frankie Cheeks)

Sam Easton has appeared in the features *The Underclassman* for Miramax Pictures; and New Line Cinema's *The Butterfly Effect*, starring Ashton Kutcher. He plays recurring roles on the WB series "The Mountain" and Showtime's popular series "The L Word." Easton's series television credits also include, "Taken," "The Dead Zone" and "Elvira Kurt's Adventures in Comedy."

Easton is a stand-up comic who has entertained audiences across Canada and in the US. In 2000 Easton received the Phil Hartman Award for 'Best Up-and-Coming Stand-Up,' and was a finalist for Yuk Yuk's Comedy Underground 'Funniest New Comic' award. Easton was also nominated as 'Best Newcomer' for the 2003 Canadian Comedy Awards.

### **Jesse Moss** (Jason)

Jesse Moss recently appeared in the TNT/Dreamworks mini-series "Into The West." He played a lead role in the genre feature *Ginger Snaps*; and co-starred in the action/adventure film *Incident at Deception Pass*. Moss' other feature credits include *Deluxe Combo Platter*, *Sole Survivor*, and *Prozac Nation*.

Currently shooting the lead role of Quinn on the highly anticipated series, "Whistler", other television credits include co-starring roles on "The Collector" and a lead role in the FOX series "Beyond Belief." He played a lead role in the Disney MOW "Noah"; and was featured in the award-winning television movie "Door-To-Door." Moss' small screen credits also include guest lead roles on the series "Mysterious Ways" and "So Weird;" as well as "The Twilight Zone," "Are You Afraid Of The Dark," and "Dark Angel."

### **Gina Holden** (Carrie)

Gina Holden began acting professionally when she arrived in Vancouver three years ago. Her star has been rising ever since. She is currently filming a lead role in New Line's *Butterfly Effect 2*. Television credits include recurring roles on

FOX's "Reunion" & CBC's "Davinci's City Hall." Holden also played Jennifer Beals love interest on the hit show "The L Word." She has worked opposite Ben Affleck and Gina Gershon in the feature film *Man About Town*. Other acting credits include *The Fantastic Four*, *The Dead Zone* and *Deviant Behaviour* (where she performed all her own stunts that included working with pink toe tarantulas). Along with her film and television roles, Gina continues to work in theatre & study with the Lyric Project in Vancouver.

### **Texas Battle** (Lewis )

Texas Battle appeared in a supporting role in the Paramount/MTV Film's basketball movie *Coach Carter*, starring Samuel L. Jackson. Battle played 'Maddux,' a high school basketball player, who learns from Carter that there are other things in life besides basketball.

Battle recently wrapped a supporting role in the independent film *Even Money* (a.k.a. *Jumpshot*) opposite Nick Cannon and Kim Basinger. His small screen credits include guest starring roles on Fox's "The Bernie Mac Show" and UPN's "The Parkers." He also recurred last year on UPN's "All of Us," and currently has a recurring role on The WB's hit show "One Tree Hill."

### **Chelan Simmons** (Ashley Freund)

Chelan Simmons has been acting since the tender age of 8, when she landed her first role on Stephen King's "It". Since then she has played lead roles in the MOW s, "Caved In," "Monster Island" for MTV networks; and "Dark Seas" and "Snakehead Terror" for SCIFI. Most recently she was seen in *Dr. Dolittle 3*, and had a supporting role in the FOX feature *John Tucker Must Die*, with Jesse Metcalfe and Ashanti. Simmons appeared in the television movies "Carrie," "Ratz," and "The Susan Wilson Story." She played recurring roles on the MTV comedy series "Now What," and the WB series "Smallville;" and had a lead role on the popular CBC teen series "Edgemont." Simmons guest starred on "The Collector," and had a recurring guest starring role on the FOX series

"Wonderfalls." Look for Chelan in the upcoming feature *Wind Chill*, produced by George Clooney.

**Crystal Lowe** (Ashlyn Halperin)

Crystal Lowe appeared in the features *I Spy* starring Eddie Murphy and Owen Wilson; *Get Carter*, starring Sylvester Stallone; and *Insomnia*, starring Robin Williams and Al Pacino. She is about to start filming a lead role in the feature *Black Christmas*, and has just wrapped a guest lead on the new ABC series, "The Evidence."

Lowe played a recurring role on the MTV comedy series "Now What," and recently appeared in the popular Showtime series "The L Word." She guest starred on the long-running MGM television series "Stargate," and played a guest lead role on the series "The Adventures of Shirley Holmes." A former Miss Coorslight/MAXIM (Canada), Lowe has appeared on numerous television series including, "Life As We Know It," "The Collector," "DaVinci's Inquest," and "Breaker High."

**Amanda Crew** (Julie Christensen)

Amanda Crew's career has been moving forward since graduating from the American Academy of Dramatic Arts' summer program. Upon completion she played a lead role for two seasons on the YTV series "15/Love." Amanda played a recurring role on the television series "Life As We Know It," and appeared on the popular WB series "Smallville." Crew has also appeared in the Dreamworks' feature *She's The Man*, starring Amanda Bynes and co-starred in the FOX feature *John Tucker Must Die* with Jesse Metcalfe and Ashanti. Currently, Amanda is shooting a lead role in the new CTV series "Whistler", which will air Spring 2006.

## ABOUT THE FILMMAKERS

**Glen Morgan** (Producer/Writer) & **James Wong** (Director/Producer/Writer)

Glen Morgan and James Wong's partnership began when the two became friends in an English class at El Cajon Valley High School, San Diego. Their feature films include *Final Destination*, *The One*, and *Willard*. In television they have written and produced for "21 Jump Street," "The Commish," "X-Files," and "The Others." They created the series "Space: Above and Beyond."

**Craig Perry** (Producer)

In 1997, Perry partnered with Warren Zide to form Zide/Perry Entertainment. Their first production was the successful action film *The Big Hit*. Other productions include Universal's *American Pie* franchise; New Line Cinema's *Final Destination* franchise; Warner Bros' *Cats And Dogs*; Sony Pictures' *Little Black Book*; and Helkon Media's *RepliKate*.

In 2004, Perry formed Practical Pictures with Sheila Hanahan Taylor. Upcoming projects include the drama *Henry's List Of Wrongs* and the comedy *All You Can Eat*, both for New Line Cinema; the action thriller *Suspension* for Paramount Pictures; and *LaFayette Terrace*, a pilot for AMC Television.

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

**Warren Zide** (Producer)

**Warren Zide, who currently serves as President/CEO of Triple Lindy Pictures, Collider.com and ScoreRunner.com, has forged a career in the film industry that epitomizes his entrepreneurial spirit. Zide is credited with starting the first literary management company devoted exclusively to the representation and management of screenwriters. He has since helped to**

**build and accelerate the careers of well over 100 screenwriters. Producer of such hits as Universal Pictures' *American Pie* three-picture franchise and New Line's *Final Destination* three-picture franchise, it took only seven films for Zide to achieve worldwide box office totals of over \$1 billion.**

**Robert McLachlan** (Director of Photography)

Born in San Francisco but raised in Vancouver, Canada, Robert McLachlan is the son of an artist and avid photography enthusiast. "I grew up around images," McLachlan recalls. "Probably the best piece of advice that my father gave to me was that it really didn't matter what I did in life as long as it was something I loved. I loved photography, but I wasn't sure there was a way to make a living at it!"

While attending university in Vancouver, a short documentary that McLachlan photographed gained enough attention that companies came to him to shoot their industrial films. With a fellow film student, McLachlan formed a small company to produce these industrial films as well as TV commercials and documentaries.

In the late 1980s, the filmmaker came to realize he was spending too much of his life as a businessman and not enough time doing what he loved -- photography. So he left most of the business to his partner and ventured out to create images. McLachlan received his first small break shooting the adventure series *Beach Combers* and then applied his newly found aquatic experience to the CBS telefilm "Adrift." That, in turn, led the cinematographer to the Stephen J. Cannell ABC series "The Commish" and then to Fox's series "Strange Luck" which caught the eye of "The X-Files" creator, Chris Carter.

Carter invited McLachlan to join the team of "Millennium" during which time he met "X-Files" scribes Glen Morgan and James Wong. McLachlan formed a tightly knit relationship with the duo, who brought him along to shoot his first studio

feature, *Final Destination*.

In 2001, McLachlan shot Morgan and Wong's, *The One* starring Jet Li. He recently photographed *Cursed* an anamorphic Werewolf movie for Dimension with Wes Craven, and A 24P HD pilot with John Woo as well as, the Musical, "Once Upon A Mattress" in 24P HD for Touchstone/ABC.

**Mark Freeborn** (Production Designer)

Mark Freeborn worked with Glen Morgan and James Wong on the 2003 re-make of the horror classic *Willard*, creating an evocative environment for Willard Stiles' descent into madness. At the other end of the spectrum, Freeborn was responsible for the design of Warner's Bros. family comedy *See Spot Run*. His other production design credits include *Screwed* for Universal Pictures; *Far From Home: The Adventures Of Yellow Dog* for Twentieth Century Fox; *Bingo* for Tristar Pictures; and *Cousins* for Paramount Pictures. Additional credits include *Love Field* for Orion and *Immediate Family* for Columbia.

Freeborn's credits for the small screen include the series, "Millenium," "Harsh Realm," "The Lone Gunmen," "Wolf Lake," "The Marshall" and the pilot of "Dark Angel" for Fox. He was responsible for creating the dark and haunting world of the HBO/Hallmark mini-series "In Cold Blood," based on Truman Capote's book.

**Ariel Velasco Shaw** (VFX Supervisor)

Ariel Velasco Shaw has been a senior member of the digital production community since 1984 when he joined New York Institute of Technology, one of the premier computer graphics facilities in the world. His early research in digital imaging set the foundation for today's digital imaging production process.

In 1989, Shaw was asked to join Walt Disney Feature Animation, to aid in designing a digital-imaging department that was capable of completing full-length feature films via computer. The end result was the first full-length animated film

to be digitally post produced, and the launch of the highly regarded digital ink and paint system CAPS. During his tenure as the Digital Imaging Supervisor at Walt Disney Feature Animation, he worked on such classic films as *The Rescuers Down Under*, *Beauty and the Beast*, *Aladdin*, and *The Lion King*. His Disney career culminated in an Academy Award Nomination in Visual Effects for his breakthrough work on *The Nightmare Before Christmas*.

Shaw next joined Boss Film Studios, helping them to make the transition from a traditional visual effects studio to a digital effects studio. While at Boss Film Studios he supervised on *True Lies*, *The Scout*, and *Drop Zone*.

Subsequently, Shaw worked with Warner Bros. as Director of Digital Production/ Digital Effects Supervisor, to build up Warner Bros. Imaging Technology. Because of WBIT's success, culminating in the number one grossing film of 1994, *Batman Forever*, Warner Bros. committed to growing WBIT to the much larger Warner Digital Studios. Shaw's visual effects supervision credits for Warner Digital include, *My Fellow Americans*, *Vegas Vacation*, and *Contact*.

Shaw went on to work with titles and optical industry powerhouse Pacific Title, and Mirage Entertainment Sciences, synthesizing leading edge high technology with the industry standard traditional optical technology to form a new entity, Pacific Title / Mirage Studio. While there, he supervised on the smash hit films, *Lethal Weapon 4*, *Armageddon*, *Soldier*, and was Emmy Award Nominated for the Tom Hanks / HBO Series "From the Earth to the Moon".

Shaw's most recent visual effects supervisor and producer credits include *Final Destination*, *Bones* and *Freddy vs Jason*, all for New Line Cinema; *Scary Movie 2*, and "Carnivale" (2<sup>nd</sup> Unit Director.)

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

Gregory B. Mah is another Morgan and Wong alumnus who worked with them on *Willard* for New Line Cinema. Also for New Line, Mah designed the costumes for the horror/thriller *Freddy vs Jason*. He designed costumes for Bill Pullman and Lena Olin for *Ignition* and clothed Stanley Tucci, Bridget Fonda, Giancarlo Giannini and Talia Shire in *The Whole Shebang*. His other feature credits include *Mr. Rice's Secret*, starring David Bowie.

For the small screen, Mah has designed costumes for numerous MOWs including, "14 Hours" for Paramount and TNT; "Ground Zero" for NBC; "Final Run" for Lions Gate/CBS; "A Cooler Climate," starring Sally Field and Judy Davis for Paramount/Showtime; and "The Baby Dance," starring Stockard Channing and Laura Dern. His series television credits include "Touching Evil," "Pasadena," and "The Commish."

**Chris Willingham, A.C.E. (Editor)**

Chris Willingham is a three-time Emmy-award winning film editor for his work on the acclaimed FOX series "24". His career, which has spanned almost three decades, includes other television cult favorites, among them, "The X-Files," "Millennium," "Harsh Realm," "The Others," "Space Above and Beyond," "21 Jump Street" and "The A-Team." He recently completed editorial on "Empire", a six-hour limited series for ABC, shot entirely on location in Rome, Italy and cut in Rome and Los Angeles, CA.

**Rory Cutler (SPFX Supervisor)**

Rory Cutler has brought his own brand of ingenuity in the creation of special effects to the world of film, television and commercials.

His feature film credits include, *Blade III*, *Get Carter*, *Baby Geniuses II*, *Firestorm*, *Cats & Dogs* and *Jumanji*. For the small screen, Cutler's credits include the television movies "12 Days Of Christmas Eve" for USA Network; "Christmas Rush" for TBS Superstation/Sony Tri-Star; and "Bye Bye Birdie" for

Hallmark Ent. He was the SPFX Supervisor on the television series “The Chris Isaak Show,” “Smallville” (2<sup>nd</sup> Unit), “The Days,” “Sliders II,” and “The New Addams Family.”

**Shirley Walker** (Composer)

Shirley Walker has made a successful career as a composer over the years, working on several television series as well as films. Her credits in television include “Batman: The Animated Series” for which she received a Daytime Emmy Award for Musical Direction. She previously collaborated with James Wong and Glen Morgan on “Space Above and Beyond” for which she received a Primetime Emmy Nomination. Shirley has also composed for many feature films including *Final Destination* and *Final Destination 2*.