

LIONSGATE

SEE NO EVIL

Production Notes

Rating: R (for strong gruesome violence and gore throughout, language, sexual content and some drug use)

THE CAST

Jacob Goodnight	Kane TM
Christine	Christine Vidal
Tye	Michael J. Pagan
Kira	Samantha Noble
Williams	Steven Vidler
Margaret	Cecily Polson
Michael	Luke Pegler
Zoe	Rachael Taylor
Melissa	Penny McNamee
Richie	Craig Horner
Russell	Mikhael Wilder
Hannah	Tiffany Lamb
Blaine	Cory Robinson
Eyeless Woman	Zoe Ventoura
Young Girl	Annaliese Wood
Officer 1	Tim McDonald
Officer 2	Trent Huen
Officer 3	Matthew Okine
News Reporter	Jason Chong
Bus Driver	Greg Skipper

THE FILMMAKERS

Directed by	Gregory Dark
Written by	Dan Madigan
Produced by	Joel Simon
Executive Producers	Matt Carroll
	Peter Block
	Vince McMahon
Co-Executive Producer	Jed Blaugrund
Co-Producers	John Sacchi
	Jason Constantine
Director of Photography	Ben Nott, ACS
Edited by	Scott Richter
Music by	Tyler Bates
Production Designer	Michael Rumpf
Costume Designer	Phil Eagles
Make-up and hair supervisor	Lynne O'Brien
Australian Casting by	Tom McSweeney, CSA
	Maura Fay Group
US Casting by	Donna Rosenstein, CSA

SYNOPSIS

Seven feet tall. Four hundred pounds. A rusty steel plate screwed into his skull and razor-sharp fingernails that pluck out his victims' eyes. Reclusive psychopath Jacob Goodnight is holed up in the long-abandoned and rotting Blackwell Hotel, alone with his nightmares until eight petty criminals show up for community service duty along with the cop who put a bullet in Jacob's head four years ago.

When one of their own is kidnapped by the killer and her fate uncertain, the remaining lawbreakers must fight this indestructible force of nature with a violent score to settle.

SEE NO EVIL stars World Wrestling Entertainment Superstar Kane™. The movie was directed by Gregory Dark.

ABOUT THE PRODUCTION

One of the most popular wrestlers in World Wrestling Entertainment, Kane has made a name for himself as a bad-boy in an industry already teeming with out-sized personalities. At 7 feet tall and over 300 pounds, the volatile wrestler made his first appearance in 1997 and wasted no time in breaking all the rules: during one broadcast, he set RAW announcer Jim Ross on fire; and he stunned audiences when he “tombstoned” WWE CEO Linda McMahon, effectively picking her up and dropping her on her head. In light of this penchant for savagery, it comes as no surprise that Kane would take on the role of Jacob Goodnight, the unstoppable homicidal psychopath in Lionsgate’s grisly horror film, SEE NO EVIL, as his first foray onto the silver screen.

“There are a lot of similarities between myself and Jacob Goodnight,” says Kane. “We both had what some people would say are horrible childhoods. And we both grew up to be extremely large powerful men who can now do whatever we want to do. The only difference is that Jacob Goodnight does what he does on a movie screen and I do what I do in the ring.”

A hulking mass with razor-sharp, pointed fingernails and a steel plate embedded in his bare skull (a patch-up from a past gun-shot wound), Jacob lives in squalor in an abandoned hotel. But when eight juvenile delinquents arrive to help clean the hotel in exchange for reduced sentences, Jacob hunts them down one by one through a maze of decrepit hallways and rooms. Seeing sin in the eyes of his victims, he kills them and plucks out their eyes, which he collects in specimen jars.

“I think fans of Kane are going to love Jacob Goodnight because he’s so brutal, so violent and so sadistic. It’s a natural fit,” says director Gregory Dark.

Joel Simon, President of WWE Films, sees Kane’s move into the film industry as a natural extension of his massive popularity. “In Hollywood, the first thing you need to find is an audience for your film,” says Simon. “Kane has that audience. American viewers tune into WWE shows every single week, 52 weeks a year. We have millions and millions of people who watch us weekly around the world.”

And to be sure, WWE audiences don’t expect to see Kane in a romantic comedy. “He can be a pretty extreme, horrific guy, so his fans obviously expect something in the horror genre,” explains Simon. “We were lucky to find a story that suits him as well as it does.”

A non-stop bloodbath that features a string of gruesome death scenes, SEE NO EVIL will undoubtedly please both devotees of the horror genre and Kane fans. Jacob Goodnight hunts primarily with a meat hook and chain, although he’s not averse to using an axe, or, as he does in one sequence, force-feeding a cell phone down a victim’s throat. “The movie’s definitely more graphic than people will be expecting,” says Christina Vidal, who plays Christine, one of the six unfortunate delinquents. “It’s just blood and body parts and nastiness all over the place.”

No stranger to violence, Kane was unfazed by the severed limbs and buckets of blood that adorned the set. “Personally, I find the gore in the movie comforting. I relate to it,” he says. “It’s like living out some of my dreams on the big screen.”

Apart from the scares and the gore, however, *SEE NO EVIL* distinguishes itself by portraying Jacob Goodnight as more human than monster. As the story progresses, flashbacks and surprise twists reveal the reasons for Jacob’s psychosis, transforming him into a more complex character than most movie boogey-men. “The Jacob Goodnight character has much more depth than characters like Jason or Freddy Kreuger,” says Dark. “We get an understanding of how he arrived at the place that he did. As a killer, he becomes real and relatable to the audience, which makes him much more frightening than simply a supernatural killer.”

Adds Kane, “Jacob Goodnight, like myself, is scarier because he’s real. He’s a living, breathing, human being who does what he does because he likes to do it.”

Since Jacob has very little dialogue throughout the course of the film, the burden fell on the director to effectively develop the character with images, something that came easily thanks to Dark’s background in music videos. But Dark ultimately credits Kane’s performance as the most effective tool in communicating Jacob’s story. “Kane as an actor is incredibly talented,” says Dark. “All I had to do was give him a note and he would adjust immediately. He became so invested in the violence and the angst and the insanity of the character that it just showed on his face.”

“I’m a firm believer that actions speak louder than words,” says Kane. “In the ring I speak with my fists and with my feet. Jacob just speaks with an axe and a chain.”

While he found a film shoot to be less physically demanding than a professional wrestling match, Kane admits that the actor’s trade has its unique challenges. “It’s easier to go into the ring than it is on set,” he says. “In the WWE, you have 30,000 people screaming your name or hating your guts; whereas here, there’s no audience. I had to look inside for my motivation.”

Kane’s wrestling expertise, however, was an asset during the action-packed shoot: he performed his own stunts and encouraged his co-stars to do the same. Luke Pegler, who plays Michael, a hardened drug dealer, was so impressed with Kane’s skills that he allowed Kane to simulate smashing his face against a wall during a brutal, pivotal scene. “It looks like he’s crushing my skull in his hands and smashing my face against the wall, but in reality I’m not feeling a thing,” avows Pegler. “I felt completely safe. He’s a master.”

Still, Kane still manages to frighten his fellow actors on set. “He scares the crap out of me,” admits Michael J. Pagan, who plays Tye. “I didn’t really have to act in the scenes or worry about my motivation. When he came crashing through a wall, all I wanted to do was run.”

Due to Kane’s naturally menacing look, Dark and prosthetics supervisor Jason Baird felt little need to alter his appearance with make-up and prosthetics. “Kane’s look by itself is extraordinarily frightening and quite unusual,” explains the director. “You don’t have to do much. He already has a

completely shaved head. He's seven-feet tall and he's huge. All we had to do was make him really filthy and add a few cuts and scars."

SEE NO EVIL was shot primarily at Australia's Movie World Studios, with a cast comprised of both American and Australian actors. Many of the hotel interiors where Kane hunts his prey were constructed on a sound stage, with movable sets that could be repositioned to create an endless labyrinth of hallways. Due to Kane's uncommon height, director of photography Ben Nott and production designer Michael Rumpf had to tailor the ceilings and doorway arches to accommodate the actor. "You see more ceiling detail in this film than you see in most other films because Kane is so tall and we're always looking up at him," says Nott.

Additionally, Nott used several lighting and photographic techniques to visually embellish Jacob's character. Hard top lights often bury Kane's eyes in shadow, creating the impression of a "hollow shell of man, with a soul in there somewhere in the dark." For Jacob's highly subjective point-of-view shots, Nott used a swing-shift lens, which shifts focus across the photographic plane. "The effect is that Jacob never sees the world like we see the world," explains Nott. "His world is only partly in focus."

In a departure from the current trend in horror films, Dark and Rumpf designed the film using a warm color palette, with ochres, yellows and warm greens dominating the sets and lighting. "Warm colors never let the eye rest, and that adds to the viewer's discomfort," says Dark. "They're more realistic and flesh-like and gory by nature. A lot of genre films resort to a monochromatic, comic-book look. But this is quite the opposite. You see all the gristle and messiness of life."

Dark also relied on almost three hundred different effects shots to choreograph the non-stop violence. "Because of my history in music videos, my movies are not very slow-moving," says the director. "They're very contemporary. I understand the MTV audience. This movie is fast-paced, fast-cut, and there are a lot of interesting stunts in it."

Kane, in particular, is pleased with the result. "WWE fans and hardcore horror fans are gonna love this movie," he proclaims. "Because of all the sick, demented stuff that I do on TV, it's nothing compared to what I do when I get on a 30-foot screen."

ABOUT THE CAST

KANE™ (Jacob Goodnight)

Kane is one of the major Superstars in the WWE galaxy, and *SEE NO EVIL* marks his motion picture debut.

On October 5, 1997, the world first laid its eyes on Kane when he appeared at Bad Blood. Standing in the ring at 7-feet tall and more than 300 pounds, Kane ripped off the cage door during a match between Shawn Michaels and Undertaker—the first-ever “Hell in the Cell”—and a new era in wrestling was born. The Big Red Monster has been terrorizing opponents and making waves ever since.

During his career, Kane has earned distinction and has continued to climb the ranks. At “King of the Ring ‘98,” Stone Cold and Kane clashed in a “First Blood” match, in which the first competitor to make his opponent bleed would win the match. As an added stipulation, Kane promised that if he lost he’d set himself on fire. This match gave Kane a distinct advantage over Stone Cold; since he wore a mask and most of his body was covered by his red costume, it was nearly impossible to confirm if he was bleeding. Despite the relentless, intense assault upon one another by both wrestlers, at the end of the day, Kane was the last man standing.

Over the years Kane has yet to recapture a world title of any sort, although he has enjoyed several reigns as the Intercontinental, Hardcore, and World Tag Team Championships – that he held with Rob Van Dam.

But it was during his time teaming with Rob Van Dam that Kane experienced one of the most emotional nights of his career. After being egged on for weeks about becoming “soft,” Kane agreed to a “Mask vs. Championship” Match against Triple H. Despite a valiant effort, Kane lost, and as RAW came to a close, the 7-footer unmasked and revealed his hideous face to the world.

Now exposed, Kane has embarked on a deadly path of destruction that continues to this day. He remains one of the most dominant forces on RAW and can be seen every Monday night on WWE Raw which airs in the U.S. on Spike TV at 9:00pm EST.

CHRISTINA VIDAL (Christine)

Christina Vidal is a talented young actress lighting up the Hollywood scene. She recently wrapped *Hotel*, a pilot for UPN; took a series regular role on *10-8* for ABC, and starred in, the Disney film *Freaky Friday*, opposite Jamie Lee Curtis. Last year she also recorded her own album for MCA Records.

Vidal is best known for portraying the title role of “Taina” on the Nickelodeon series *Taina*, in which she plays a multi-talented high school girl who has a powerful singing voice and her eye set on stardom. Like her character, Christina was enrolled in the prestigious La Guardia High School of the Performing Arts when she landed a series regular role on WB’s *Nick Freno: Licensed Teacher*. She was also a series regular on *Girls Across The Lake* (also for the WB), the *Commish Spin-off* and *Beck*.

In addition to *Freaky Friday* Christina’s film credits include Disney’s *Brink* and Todd Solondz’s acclaimed *Welcome To The Dollhouse*. She got her start in Touchstone’s *Life With Mikey*, a wonderfully funny comedy starring Nathan Lane and Michael J. Fox, in which she portrayed a “child star” found by Michael J. Fox’s talent agency that turns out to be a pick-pocket.

In addition to her talent as an actress, Christina is also an accomplished singer. She recorded the soundtrack to her hit show “Taina” as well as completing an album for MCA records.

Christina was born in New York's Spanish Harlem and raised in Queen's New York. She was awarded her first acting award in 1994 as "Best Youth Actress" from the "Youth and Film Awards" for her performance in *Life With Mikey*.

MICHAEL J. PAGAN (Tye)

Michael began acting in 1995, appearing with NBA great Kareem Abdul-Jabbar in a Bank of America commercial. The acting bug bit him and he began studying the craft. He quickly became acknowledged as a "natural" and was cast in the TV pilot *Razzle Dazzle*, and the Showtime Movie *Alien Avenger*. He scored another victory when he was cast as Denzel Washington's nephew, Sam, in the movie *Fallen* (also starring Donald Southerland, and John Goodman). His career exploded as Angela Bassett's son in *How Stella got Her Groove Back*, which earned him an NAACP Image Award nomination, and a starring role in USA Movie *Killers in the House* (with Mario Van Peebles and Holly Robertson Pete, directed by Michael Shultz).

As a guest star on NBC's *Hang Time* television show, the "No Smoking" episode won him TV's prestigious Prism award. In 2001 young Michael was awarded the KJLH/Disneyland "Proven Achievers Award", and was the first teen ever to appear in "ALAYE", the number one African American calendar. It wasn't long after that Disney gave Michael his own Movie, *UP UP and Away*, starring Robert Townsend and Sherman Hemsley.

This accomplished young Actor / Athlete has compiled over 90 trophies and medals, including two National USA Track and Field titles and ten national USA Track and Field medals (seven of which were won in 1995). Michael is a three time "Peers USA Track and Field Outstanding Male Athlete of the Year", awarded in 1993, 1994 and 1995. As starting point guard for Verbum Dei High School, he led his High School Basketball team to three consecutive CIF Championships in 2002, 2003, and 2004, which earned him the prestigious John R Wooden Division IV High School Player of the Year award and CIF 2004 Division IV High School Player of the Year.

SAMANTHA NOBLE (Kira)

Sam was born in Adelaide, South Australia, and moved to Sydney with her family in 1992, where she now resides.

Her career as a working actor commenced in 1997 when she played *Jodie* in *Home and Away*; followed by a small role in *All Saints*. In 2000, she was fortunate enough to spend some time in New Zealand, and made a couple of small appearances in *Lord of the Rings*.

In 2001, she worked as part of the Loop Group on Di Drew's film *Hildegard – the Duck Movie* and television commercials.

The following year she was again cast in *All Saints*, this time in the role of *Ebony Trafford* a young drug addict who is struggling to regain some kind of normal life. This character was so successful; they reintroduced it a year later.

The year 2003 was busy with appearances in video clips and several short films, including lead roles in *The Fall* and *How to Hurt*; also, another appearance in *Home and Away* and a pilot for Nickelodeon called *Big Yellow Bus*.

In 2001, Sam graduated BA in Drama, History and Education from the Australian Catholic University, and now teaches at schools and colleges in Sydney. She also directs children's plays, and works as an assistant director on showreels.

STEVEN VIDLER (Williams)

A graduate of the National Institute of Dramatic Art, Steven's recent film credits include Australian and international productions such as *The Thin Red Line*; *Two Hands*; *Dogwatch*; *The Crocodile Hunter: Collision Course*; *Bad Eggs*; *Lennie Cahill Shoots Through* and *House of Wax*.

Steven's international television credits include the Peter Bogdanovich-directed *The Mystery of Natalie Wood* for ABC, the Stephen King remake *Salem's Lot* and the BBC children's series *Jeopardy*. Steven has also appeared in some of Australia's best television dramas, including *Wildside*, *Day of the Roses*, *SeaChange* and, most recently, the Liberty & Beyond mini-series *Through My Eyes*. For his role in the Halifax telemovie *Hard Cops*, Steven was nominated for the 1995 AFI (Australian Film Institute) Award for Best Actor in a Television Drama.

As a stage actor, Steven has worked with some of Australia's best companies including Company B (*Words of One Syllable*, *Hamlet*) and the Sydney Theatre Company (*Away*, *Henry IV*, *Lost in Yonkers*).

Steven is also a respected writer and director. He directed the critically acclaimed drama *Blackrock*, which received a 1997 AFI nomination for Best Film. He also received an AFI nomination in 1995 for Best Screenplay in a Non-Feature Film for his short film *Hell, Texas and Home*. In 1994 Steven's body of work was recognized with a prestigious Gloria Payten Fellowship.

LUKE PEGLER (Michael)

Luke Pegler started acting when he was 19 years old with the lead role of Alex in the television series *Wild Kat* filmed in Perth. After this he decided to further his skills at the Western Australia Academy of Performing Arts.

Shortly after completing his studies in 2002, Luke secured his first role in the Miramax feature *The Great Raid* and later that year a supporting role in the successful Australian feature *Getting' Square*.

Luke garnered interest from US managers and shortly after moving from Perth to Sydney in 2003, he decided to spend some time in Los Angeles where he spent the first half of 2004.

ABOUT THE FILMMAKERS

GREGORY DARK (Director)

Gregory Dark is one of the top music video directors in the world. He has directed artists of incredible diversity from Pop superstars Britney Spears and Mandy Moore to hip-hop impresarios Ice Cube, Snoop Dogg and Outkast to multi-platinum rockers Linkin Park, Korn and Sublime. His music videos have garnered several MTV awards and nominations. His classic hip hop video “What U See is What U Get” for Xzibit won the Source Music Video of the year Award, BET’s music video of the year and is to date the longest running #1 video in the history of BET Topping their charts for a full straight year.

Dark’s style is visceral and ground-breaking, encompassing both strong narrative elements and stunning special effects.

Dark’s unique perspective is enhanced by his knowledge and appreciation of both film and art. He holds both an M.F.A degree from Stanford University and a Graduate degree in film from NYU. His career began as a fine artist with conceptual art shows at many New York galleries. His early paintings are owned by both the Whitney Museum in New York and Stanford’s Art Museum.

DAN MADIGAN (Writer)

Screenwriter, artist, cineaste, avid horror movie fan, Dan Madigan has had a varied and colorful resume in entertainment. From being an artist for Walt Disney Feature Animation to a recent stint as a writer for WWE, Madigan’s career has run an eclectic gambit. His artwork has been published in several publications and shown in various galleries.

JOEL SIMON (Producer)

Joel Simon is currently president of WWE Films, which handles a diverse slate of entertainment projects. He is currently producing *The Marine*, starring WWE Raw Superstar John Cena, which will be distributed by 20th Century Fox.

Previously, Simon served as president of Quincy Jones Media Group and Quincy Jones/David Salzman Productions, overseeing all feature and television productions from the late 1990s through 2001. Prior to that, he was partnered for nearly a decade with producer Bill Todman, Jr. in Todman/Simon Productions, which had a first-look deal with Lorimar and Warner Bros. Pictures, and whose feature releases included *Married to the Mob* and *Hard to Kill*. For television, the company produced the CBS series *People Next Door* and the movie-of-the-week *The Innocent*, which aired on NBC, as well as numerous network pilots.

Among Simon’s additional production credits are the feature comedy *Vacuums*, starring Chevy Chase; the blockbuster hits *X-Men* and *X-Men 2*; *Wild Wild West* starring Will Smith, Kevin Kline and Salma Hayek; *Steel*, starring Shaquille O’Neal and *The In-Laws* starring Michael Douglas and Albert Brooks; plus the television movie *Passing Glory* for TNT, and *Say It Loud: A Celebration of Black Music in America*, a five-hour VH-1 original documentary mini-series.

Simon began his career in the 1970s as co-founder and executive vice president of Simon Marketing, Inc., a marketing and sales promotional agency that served such national clients as McDonalds and Shell Oil.

VINCE MCMAHON (Executive Producer)

Vince McMahon, Chairman of the Board of World Wrestling Entertainment, Inc. (WWE), is a third generation promoter who has made WWE into the global phenomenon it is today. As a pioneer in the television syndication business, a recognized television

personality throughout the world, a visionary promoter and a fearless marketer, he continues to make his presence known as a leader within the broadcast and entertainment industries.

In 1972, McMahon joined his father's company, Capitol Wrestling Corporation, on a full-time basis. By 1979, the company had syndicated programming to 30 television stations. In 1982, he purchased the Capitol Wrestling Corporation from his father and decided to take what had been a regional operation and turn it into a national venture.

McMahon soon became a pioneer in the cable television industry by leveraging the new technologies of pay-per-view and close-circuit television for the first WrestleMania. Now, not only had he built a brand that people would watch in syndication, he had built the WWE into a brand that people would pay to watch. WrestleMania III in 1987 attracted 93,173 fans to the Pontiac Silverdome, setting an indoor attendance record that still stands. In April 2001, more than a million fans purchased WrestleMania X-7, the most watched non-boxing event in pay-per-view history. WrestleMania has achieved the one million buys level four more times since then. In fiscal year 2005, approximately 5.3 million households purchased WWE pay-per-view events, making the company the largest pay-per-view provider in the world.

Today, WWE produces new television programming 52 weeks a year. Its programming can be seen in more than 130 countries and heard in more than a dozen languages. "Monday Night RAW" on USA Network consistently is the most-watched regularly scheduled year-round prime time program on ad supported cable television. Since its premier in 1999, "WWE SmackDown" on UPN, now known as "Friday Night SmackDown," has consistently been one of that network's top-rated programs.

As the television audience has grown exponentially, so has the live event audience. In fiscal year 2005, WWE performed 325 live events, including 49 international events, entertaining more than 1.6 million fans around the world.

Under McMahon's leadership, the company continues to grow. In October 1999, the company undertook a successful initial public offering. Today, the company trades on the New York Stock Exchange under the symbol WWE. WWE has started WWE Films, which will produce and fully finance two to four motion pictures a year. Prior to his role as Executive Producer on WWE Films first theatrical release, "See No Evil," McMahon has received Executive Producer credits for "The Scorpion King," "The Rundown," and "Walking Tall."

McMahon continues to blaze new trails, making inroads into digital media with initiatives such as with the subscription video on demand product, WWE 24/7, and a slate of new, original wireless and web content.

In recognition of WWE's work to support children over the past 20 years, Vince, in 2005, was appointed to The Make-A-Wish Foundation of America National Advisory Council.

BEN NOTT, ACS (Director of Photography)

Ben Nott began his career in the film industry at the age of 23 working as a general assistant on commercials in Brisbane. He then worked on drama projects as a 3rd electrician in the lighting department before being drafted into the camera department. In 1988 he toured the country working on a documentary

to commemorate Australia's bicentenary that was directed by Queenslander Dick Marks. This association with the Brisbane director developed from here as Ben went to work for Dick's company, The Australian Film Co, as an in-house camera assistant. During his 7 years with Dick he was fortunate to work on some of Australia's premier advertising campaigns whilst assisting the nations' best cameramen (David Burr, Andrew Lesnie, Russell Boyd). Under the Australian Film Co umbrella Ben was able to develop from assistant to Director of Photography, going on to shoot many national TV commercials.

The beginning of 1999 saw Ben embark on his drama career. Working for Gold Coast based company Coote Hayes, he photographed the TV series *The Lost World* for New Line in the USA. Ben's credits include *The Lost World I, II and III*; *Counterstrike*, *The Outsider*; *The Great Raid*; *Salem's Lot* and *Waste*.

SCOTT RICHTER (Editor)

Scott Richter attended the University of Missouri at Columbia studying radio and television. He worked his way through school by working at multiple radio stations as a DJ and producer. From there he went to Texas working in both nightclubs and radio. Scott would re-edit the music videos and other visuals into extended and unique versions.

In 1991 Scott moved to Los Angeles with an interest in getting involved in music videos. His experience in remixing music led him to assistant editing then fully editing music videos and commercials. In 1994 Scott and his brother started their own music video and commercial editing company. Scott has been nominated for multiple MTV Awards and also for the coveted Emmy Award.

After many successful years as one of the top music video editors in the field, he found himself being drawn to the world of film. He was attracted to working in film because it allowed him to tell deeper stories that have a longer lasting impression and impact on people. Scott enjoys both finding and bringing out the personal style in his characters while still retaining an interesting visual style. In the spring of 2002, Scott was hand picked by Academy Award Nominated Director Rob Marshall and Academy Award Winning Editor Martin Walsh to help blend the worlds of dance, drama and music for the award winning feature film *Chicago*.

Scott's evolution as a feature film editor continues in 2004 as the editor for Miramax's *Havana Nights - Dirty Dancing*. Miramax has also called on Scott to edit sequences for *Ella Enchanted*, *Shall We Dance*, and the upcoming film *Underclassman*. A keen eye developed in the world of feature films, commercials, and music videos gives Scott the unique ability to tell stories with substance and style.

MICHAEL RUMPF (Production Designer)

Michael Rumpf's credits as Production Designer include *Big Reef*; *Tempted*; *Seconds To Spare* and *Cybergirl*. Michael's credits as Art Director include *The Great Raid*; *The Real Macaw*; *Roar*; *Little White Lies* and *Official Denial*.

JASON BAIRD (Special Makeup Effect Supervisor)

Jason Baird is the director of JMB FX Studios and has been based in Queensland for the last 15 years. Jason started out freelancing for the numerous films shot at Warner Roadshow Studios and Queensland and in 1999 opened JMB FX studios. Jason has worked on projects including *Star Wars Episode 2*; *The Matrix: Reloaded and Revolutions*; *Peter Pan*; *Ghost Ship*; *House of Wax*; *The Great Raid* and *Pitch Black*.

CAST

Jacob Goodnight.....KANE
ChristineCHRISTINA VIDAL
Tye.....MICHAEL J. PAGAN
Kira.....SAMANTHA NOBLE
WilliamsSTEVEN VIDLER
MargaretCECILY POLSON
Michael.....LUKE PEGLER
Zoe.....RACHAEL TAYLOR
MelissaPENNY McNAMEE
RichieCRAIG HORNER
RussellMIKHAEL WILDER
HannahTIFFANY LAMB
Young Jacob.....SAM COTTON
BlaineCORY ROBINSON
Eyeless WomanZOE VENTOURA
Young Girl.....ANNALIESE WOODS
Officer 1TIM McDONALD
Officer 2TRENT HUEN
Officer 3MATTHEW OKINE
News Reporter.....JASON CHONG
Bus DriverGREG SKIPPER

Stunt Coordinator
Assistant Stunt Coordinator
Stunt Players

MITCH DEANS
SCOTT McLEAN
LEE ADAMSON
CLANCY BECK
RENEE BOWEN
BRADD BUCKLEY
RAEYLENE CHAPMAN
HARLEY D'JEKIC
SHEREE SWORDS
SARKA HILL
JASON SHORT

Stand-ins

FILMMAKERS

Line Producer	RICHARD CLENDINNEN
Production Manager	SANDI ARCHER
First Assistant Director	JENNIFER LEACEY
Second Assistant Director	SCOTT LOVELOCK
Associate Producer	SHARLOTTE BLAKE
Art Director	ADAM HEAD
Assistant Art Director	DAVID NIMMO
Art Department Coordinator	DANIELLA RIGBY
Art Department Assistants	TIM ALLEN GLENN BLIGHT CHAD EDGINTON
Set Decorator	GILLIAN BUTLER
Set Dresser	MARNIE PANKOWSKI
Concept Artist/Graphics	JAMES COLMER
Storyboard Artists	JEFF BALSMEYER GRAEME CALLANDER
Camera Operator (A)/Steadicam	MARC SPICER, ACS
Camera Operator (B)	ZENON "BUTCH" SAWKO
First Assistant Camera (A)	DAN MAXWELL
First Assistant Camera (B)	DAVID CORDELL
Second Assistant Camera (A)	RIKI BYRNE
Second Assistant Camera (B)	BRENDAN SHAMBROOK
Additional Assistant Camera	DAN CLARKE
Clapper Loader	CHRIS HEALY
Video Split Operator	ELESHIA POLLARD
Script Supervisor	ANTOINETTE O'NEILL
Additional Script Supervisor	CARMEL LEONARD
Sound Recordist	GUNTIS SICS
Additional Sound Recordists	DANIEL CARLIN CRAIG WALMSLEY
Boom Operator	MARK van KOOL
Additional Boom Operators	STACEY PARISH

Chief Lighting Technician	IAN THOMSON
Best Boy	MICK O'BRIEN
Electricians	CRAIG BRYANT
	PETER CRITCHLEY
	DARRYL DEMPSEY
	RUSSELL LYONS
	CRAIG PERKINS
Rigging Gaffer	LEON SCHUSTER
Rigging Best Boy	ROSS BUTLER
Assistant Rigger	JOHN WALTON
First Company Grip	GRANT NEILSON
Dolly Grip	LUKE STONE
Grips	LIAM CONNOR
	JUSTIN FRAME
	IVAN TATAROVIC
Head Stunt Rigger	ANDY OWEN
Props Buyers	JOHN LAMBERT
	SIMON LILLEY
	CHRIS O'NEILL
Props Supervisor	MATTHEW PUTLAND
Standby Props	ROBBIE PORTER
Standby Props Assistants	STEVE CARPENTER
	JODIE WHETTER
Props Carpenter	SIMON PYLE
Greens	CHRISTOPHER LAVERTY
Location Manager	SCOTT STEWART
Costumer	MANUELA MASOCH
Costume Assistants	LAVINIA HARRIS
	JASON STEELE
	ANDREW TAYLOR
Costume Standby Assistants	LOUISE HOGG
	ROBERTA SHAW
	SUZY THOMSON
Costume Buyers	MICHAEL DAVIES
	HELEN MAINS
Makeup & Hair Supervisor	LYNNE O'BRIEN
Key Hairstylist	TESS NATOLI
Makeup/Hair Artists	LISA SHEEHAN
	REBECCA JANE SMITH
	EVE CONNOLLY
Additional Makeup/Hair	JACQUELINE DEACON
	LEA DIXON
	VIVIENNE FOX
	KYLIE GILLMEISTER
	SKYE GREEN-HANSEN

Special Makeup Effects Supervisor	MARNEY LINDSAY
Casting Associate	JASON BAIRD
Extras Casting	ALLYSON BOSCH
Dialogue Coach	TRISH WALLACE
ADR Dialogue Coach	MICHAEL MUDD
Third Assistant Director	JOHN HIGGINS
Additional AD	MIRANDA COLMAN
	RACHAEL BAGLEY
Assistant to Gregory Dark	TRACI DUXBURY
Executive Assistant to Joel Simon	RICHIE LOWELL
Executive Assistant to Jed Blaugrund	SHARYN STEELE
Assistant to Matt Carroll	HOLLY SMITH
Production Coordinator	AMBER COOK
Assistant Production Coordinator	MARIANNE EVANS
Production Secretary	ANGELIQUE BADENOCH
Production Assistant	LAURA CLELLAND
Unit Publicist	FIONA SEARSON
Still Photographer	PAUL BROBEN
Production Accountant	ANGELA KENNY
Payroll Accountant	BELINDA WILLIAMS-HILL
Assistant Accountants	KAREN BULL
	SUZIE FREEMAN
Construction Coordinator	SUSAN MEEHAN
Construction Foreperson	ANDREW MURRAY
Construction Manager	TONY GILTRAP
Assistant Construction Manager	STEVEN SARGENT
Construction Runner/Buyer	JANELLE ARMSTRONG
Leading Hand	TREVOR SPANN
Steel Leading Hand	REBECCA THIELE
On Set Carpenter	MICHAEL MEEHAN
Set Carpenters	DAVID BOWEN
	GARY CAMERON
	PAUL GRAHAM
	MATTHEW HADWELL
	MICHAEL HAYWARD
	BILL MANNING
	ANDREW MacINTYRE
	JOHN MANSI
	DAMIEN PUMPA
	DAN WINTON
	KEVIN WOOD
Carpenters	RUSSELL COLEMAN
	TROY CROWTHER
	DANIEL EYRE
	CLAYTON MANN

Trade Assistants	DION McMASTER BRADLEY NEARY TONY BELL JASON BROCK KAI BURKINSHAW
Steel Workers	JASON ARNOLD ANDREW NANCARROW
Scenic Artist	LES BROUGH
Assistant Scenic Artist	IAN MERCHANT
Set Finisher	DYLAN WEATHERBURN
Painters	ANDREW CAHILL BRAD SUMMERGREENE
Brush Hands	RAEWYN BOND DI BROUGH SACHA MARIA BULL DANIEL KELLY LEETH KEOUGH TIM MAHER JASMINE SLADDEN MICHELLE THATCHER JOHN WATFORD
Art Dept. Accountant	CRAIG McMAHON
Art Dept. Electricians	PHILLIP TUCHSCHERER NATHAN WILLIAMS
Additional Art Dept. Assistants	CLAIRE BURLET-VIENNEY GIOVANNI CUCCUREDOLU LEON DAY YVONNE de GREEF EMMA LARSSON ROBIN LEWELLYN MICHAEL MINK ALAN REEVES RICHARD SALTER RYAN SPANN ELIN WIGERMO BRIAN HOLMES ROB SUTTIE SIMON BUCKLEY ALEX HAINES JAMIE LEGGE ADRIAN MENEVEAU SHARRON WILLIAMS ROBERT SCHOCH
Special Effects Supervisor	
Special Effects Coordinator	
SFX Technicians	
SFX Assistant	
Model Maker Supervisor	MICHAEL DACZYNSKI
Model Makers	ERIC BACKMAN SUSAN BAGLIN ALEX DEVEAUX KYM SAINSBURY
Prosthetics Supervisor	

Project Manager
Shop Supervisor
Prosthetic Makeup

Chief Prosthetic Technician
Sculptor
Prosthetic Technicians

Air Brush Artist

Transportation Manager
Vehicle Coordinators

Safety Supervisor
Additional Safety
Unit Nurse
Construction Nurses

Catering
Animals

KAREN GROSE
GRANT LEHMAN
KAREN ADCOCK KELLY
TINA GORDON
SIMON JOSEPH
BRETT BEACHAM
LIAM HARDY
MARK CLEARY
JOSH HEAD
SHANE LEWIS MILLER
GARY VINCENT
STEVE PARKER

TROY CLARKE
DAVID HEAD
RODNEY WOODS
SAM ELIA
GREG SKIPPER
DIEDRE EAGLES
KALEB DAY
DARYL LYONS
CANADIAN KITCHEN
CHECK THE GATE ANIMAL
TRAINING

Post Production

Lead Post Production Supervisor
Post Production Supervisor (Australia)
Post Production Supervisor (U.S.)

Additional Editor
First Assistant Editor
Assistant Editor
Editorial PA
Assistant Editor (Australia)
Avid Assistant (Australia)

Sound Post Production and Mixing
Supervising Sound Editor/ Designer
Re-recording Mixers

Additional Re-recording Mixer
Sound Effects Editors

Dialogue Editor
Assistant Dialogue Editors

NANCY HIRAMI
SIMON KLAEBE
BARBARA SCOOTER OSTROWIECKI

ROBB SULLIVAN
GEOFFREY O'BRIEN
JAMES RENFROE
CHRISTOPHER OAKES
MANDY JACOBS
PAUL BOOTH

SONIC MAGIC STUDIOS
JONATHAN MILLER
JERRY GILBERT
SHAWN LONDON
SCOTT HINKLEY
RANDY BABAJTIS
JAKE EBERLE
SHAWN LONDON
SCOTT G. G. HALLER, MPSE
DHYANA CARLTON-TIMS

Foley Editor	CODY KING
ADR Mixers	RICHARD KITTING
	JEREMY BALKO
	ALAN FREEDMAN
Foley Mixers	JEREMY BALKO
	ANDREW MORGADO
Foley Artists	SUE PUSATERI
	SHELLEY RODEN, MPSE
Assistant Editors	TANNER CARROLL
	BRENT FINDLEY
Music Editor	DARRELL HALL
Music Editor	GEORGIANA RAMSLAND
Visual Effects Producer	JULIAN PARRY
On-set Visual Effects Supervisor	CRAIG CLARK
Additional On-set Visual FX Supervisor	DEREK WENTWORTH
Visual Effect Coordinator	SUZANNE EVANS-BOOTH
Visual Effects & CG Jacob by	FUEL INTERNATIONAL
Visual Effects Supervisor	ANDREW HELLEN
Supervising Compositor	DAVE MORLEY
Visual Effects Executive Producer	JASON BATH
Visual Effects Producer	KENT BOSWELL
Lead Compositor	BEN PIERRE
Supervising Technical Director	PAWEL OLAS
CG Supervisor	ANDREAS WANDA
Pre-Visualization Supervisor	SIMON MADDISON
CG Character TD	GARY SULLIVAN
Lighting Lead	PAUL LADA
CG Character Animator	ANDY SUTTON
Shaders Artist	MATT HERMANS
CG Artists	CRAIG BROWN
	OCTAVIO DE LELLIS
	KANE ELFERINK
	CHRIS FRENCH
	JOSEPH KIM
	ALEX MCLEOD
	GREG PETCHKOVSKY
Camera Tracking	LIANNE FORBES
CG Particles	MIKE BAIN
	MATT MCCOSKER
Matte Painter	DANIEL COX
Graphic Designer	PRU BRYANT-FENN
Digital Colorist	WARREN LYNCH
Senior Compositors	SAM COLE
	TONY COLE
	PHILLIP LEONHARDT
	HANNAH PEIRCE
Compositors	JASON BILLINGTON

	CHRIS DAVIES
	HOWARD HILL
	ALEXANDRA PAPA VRAMIDES
	JAMIE WOOD
	KOJI YAMAGUCHI
Junior Compositors	MATTHEW WYNNE
	DEXTER DAVEY
	LUKE COLE
IT Manager	DYLAN PENHALE
Systems Administrator	AN NGUYEN
IT Assistant	CHRIS SCOTT
I/O Operator	DANIELLE HESSION
Assistant I/O Operator	REBECCA JOHNSON
Production Assistant	STEVE KREUTZMANN
Render Wrangler	KENT LEE
Visual Effects by	PHOTON VFX
Visual Effects Producer	MARTIN WISEMAN
Digital Effects Supervisor	DANIEL BROWN
Digital Effects Production Manager	SHEREENA-LEE VAN DE BERKT
Digital Effects Coordinator	NICOLA SCARROTT
Digital Effects Coordinator	JAYNE HERRMANN
Sequence Lead	MURRAY SMALLWOOD
Compositors	ALICIA AGUILERA
	TATE ARBON
	DOMINIC BEAN
	BARIS CAGLAR
	ANGUS CAMERON
	SIMON DYE
	NICKY FARNSWORTH
	PAUL FREEMAN
	MATT GREIG
	RICHARD HALL
	SHELLY MORROW
	MARK NETTLETON
	LOREN ROBINSON
	DANIEL SUNWOO
	RANDY VELLACOTT
	KIM WORRALL
Technical Directors	MIKE SPARKS
	ROLAND CARATI
CG Effects Artists	ELISA ESTEBAN
	DAMON MILMAN
	CRAIG STEVENSON
VFX Editorial	PAUL BOOTH
Technical Support	DEAN CRANNEY
	NICKY LADAS
	DAVID PETTS
Loop Group Casting	JOE CAPPELLETTI /THE FINAL
	WORD

Loop Voices

BEAU BILLINGSLEA
JOE CAPPELLETTI
LYNN EVANS
JACQUELINE PINOL
PHILECE SAMPLER

Digital Intermediate Services (Los Angeles)
Digital Intermediate Executive Producer
Digital Intermediate Producer
Director of Digital Intermediate Services
Project Coordinator
Digital Intermediate Colorist

POST LOGIC STUDIOS
PETER McEVOY
ANNALISE KURINSKY
BRIAN SHOWS
DAVID DONALDSON
FRANK ROMAN

Title Artist
Dolby Sound Consultant

MELISSA ELLIOTT
JAMES WRIGHT

Digital Intermediate Services (Australia)
Digital Intermediate Producer
Digital Colorist
Digital Supervisor
Digital Liaison
Senior Compositor
Compositors

ATLAB AUSTRALIA
ANTHOS SIMON
OLIVIER FONTENAY
ROBERT SANDEMAN
JONATHAN DIXON
REBECCA DUNN
BRAD DUNN
JAMIE HEDIGER
MICHELLE HUNT
MATTHEW NORTH
TAKAHIRO SUZUKI
SANDEEP VENGSARKAR
LEO GOMEZ
PETER LUCZAK
HENRY YEKANIANS

Scanning & Recording

NEGATIVE CUTTING SERVICES
SYDNEY, AUSTRALIA
LEO BAHAS
VICKI McRITCHIE
SOPHIE McRITCHIE
JOHN SPATHIS

Negative Cutting by

Negative Cutters

Film Processing by
Laboratory Manager
HD Video Dailies by
Telecine Colorists

ATLAB QUEENSLAND
GARY KEIR
THE POST LOUNGE
SIMON CLARK
CHARLIE ELLIS
JUSTIN McDONALD
ALICIA BELL

Dailies Projectionist
Facilities Producer

Production Services provided by	VILLAGE ROADSHOW PRODUCTION MANAGEMENT PTY LTD.
President	MIKE LAKE
Production Financial Controller	LYNN PAETZ
Post Production Accounting	SUSIE SHAYLER
Production Facilities	WARNER ROADSHOW STUDIOS
Travel/Freight	SHOWFILM

Filmed at Warner Roadshow Studios, Gold Coast, Australia

MUSIC

X'ed (featuring Kamikaze)
Written by David Banner & Kamikaze
Performed by David Banner
Courtesy of SRC Records / Universal Records
Under license from Universal Music Enterprises

Gone
Written and Performed by James Root
Courtesy of Roadrunner Records, used by permission

Back to Boston
Written by Jeff Cohen & Aria Pullman
Performed by Aria Pullman
Courtesy of As You Wish Music & BreakoutBetty 22 Music

Army of One
Written by Bob Mair, Don Reynolds & Joel Wachbrit
Performed by Donzelli
Courtesy of Black Toast Music

My Deliverance
Written by Michael Sokolis & Joel Wachbrit
Performed by Burning Mary
Courtesy of Black Toast Music

Produced on location in Queensland, Australia

with the assistance of [PFTC Logo]

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PANAVISION®
Camera and Lenses
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