



# SLITHER

## Production Information

*“We’ll find Grant. There ain’t many places he can hide, looks like a damn squid.  
Sea World, maybe.”*

—Wheelsy Chief of Police Bill Pardy

From the twisted mind of filmmaker JAMES GUNN (writer, 2004’s *Dawn of the Dead*) comes the latest addition to the unique canon of horror comedy films—a story so deliciously heinous, hilariously base and unbelievably demented that its mere name brings to mind the sickening giant mollusks of the invertebrate underbelly world. Huge slugs from outer space, bloodthirsty zombies and slime-ridden oozing bug overlords have finally come together in one cinematic creation: *Slither*.

Welcome to a resurrection of the days when David Cronenberg, Frank Henenlotter, Stuart Gordon and John Carpenter’s works such as *Re-Animator*, *The Thing*, *The Brood*, *Basket Case* and *The Fly* alternately freaked us out and made us snort with laughter. With his directorial debut of *Slither*, Gunn brings back a gonzo spirit to filmmaking that makes horror movie lovers both cringe and chuckle.

Realizing that the key to getting the undead back into our homes and hearts was to tackle a film with uncommon actors, underutilized dry humor and invaluable special effects, Gunn has designed a world that gives just the right shiver.

How did he do it? By crafting a film that's part monster movie, part zombie flick and all dark comedy, the writer makes a foray into directing that is a celebration of all things queasy. A former colleague of legendary horror camp filmmaker Lloyd Kaufman of Troma Entertainment (*The Toxic Avenger*, *Class of Nuke 'Em High* fame), Gunn cut his teeth writing films such as cult favorite *Tromeo & Juliet*, a beautiful love story about body piercing, kinky sex and car crashes...and William Shakespeare.

Gunn tackled the re-imagining of George Romero's classic with 2004's horror hit *Dawn of the Dead*. Flawlessly executing that script (and winning over legions of horror fans), Gunn knew his next step was to write and direct his own film and blend humor and terror like rarely before. In the process, he could introduce a new audience to a time-honored genre and satisfy fans underfed on contemporary horror and undercooked remakes.

By folding together prosthetic effects with computer technology in *Slither*, Gunn has helmed a nostalgic monsterpiece. In a love story so disgusting, shocking and humorous, he spins a tale of a small town infected by an alien slug plague that takes many forms and brings out the worst in people. And he does it all with an interlaced creepiness and humor that will make the faintest of heart burst out laughing while he cringes in fear.

Written and directed by Gunn, *Slither* is produced by PAUL BROOKS (*My Big Fat Greek Wedding*) and ERIC NEWMAN (*Dawn of the Dead*). Joining Gunn behind the camera are director of photography GREGORY MIDDLETON, CSC (*Between Strangers*), production designer ANDREW NESKOROMNY (*Alien: Resurrection*), editor JOHN AXELRAD (*Stir of Echoes*), costume designer PATRICIA LOUISE HARGREAVES (*Dead Heat*) and composer TYLER BATES (*The Crow: City of Angels*).

MARC ABRAHAM (*Spy Game*), THOMAS A. BLISS (*Air Force One*), NORM WAITT (*The Wedding Date*) and SCOTT NIEMEYER (*White Noise*) serve as executive producers of the film.

## **ABOUT THE PRODUCTION**

### **Synopsis of *Slither***

*“Sleep tight. Don’t let the bed bugs bite.”*

—Wheelsy resident Mrs. Strutemyer

As *Slither* begins, we are introduced to one of the few leaders of Wheelsy’s pack—successful, albeit oafish, local businessman Grant Grant (MICHAEL ROOKER, *Henry: Portrait of a Serial Killer*). With beautiful young wife Starla (ELIZABETH BANKS, *The 40-Year-Old Virgin*), a large house and fat bank account, Grant truly relishes his “big fish-small pond” role in the town. Other than the fact that the passionate love he feels for his woman goes completely unrequited, he’s a man content. But things are about to change for Grant in ways no one could have ever imagined.

On a humdrum evening, Grant hits the local honky-tonk for an all-night bender. There he encounters Brenda Gutierrez (BRENDA JAMES), the younger sister of an old girlfriend, who’s more than willing to listen to Grant’s woes. Abandoning their drinks for a moonlight stroll, the pair discovers something slimy in the woods behind the bar. Near the remains of what appears to be a meteor, Grant and Brenda find a trail of glistening, noxious ooze and a pulsating, unidentifiable mass. Suddenly, the glob comes to life and overtakes Grant, penetrating his body with a pustule-covered tentacle. An alien parasite has found and infected its unlucky human host, an unwilling transporter who now must continue to infect others in order to survive.

Signs of Grant’s transformation are instantly apparent: the extended periods of time he spends in his basement amassing meat products; the strange sounds and odors Starla notices emanating from the bowels of their home; his erratic behavior towards his wife—sometimes loving and tender, then suddenly ferocious and aggressive. And most gruesomely, the denizens begin to suspect Grant’s involvement in an unusual number of missing pets and farm animals around town.

With each day that passes, Grant becomes less and less human, evolving into a bloodthirsty creature driven by a primal need to kill and destroy the uninfected.

Unfortunately, Grant's not the only problem. He has begun spawning scores of giant slugs that are out to inoculate any redneck into whom they can get their siphons.

Now joining Starla on her quest to stop Grant and the infected is her former high school beau, local Chief of Police Bill Pardy (NATHAN FILLION, *Serenity*). A handsome everyman with a burning love for Starla, Pardy gets suspicious of his old rival and leads the charge to take him down. The pair gathers a makeshift crew of uninfected, including foul-mouthed Mayor Jack MacReady (GREGG HENRY, *Star Trek: Insurrection*) and smart-ass teen beauty Kylie Strutemyer (TANIA SAULNIER) to help stop the evil plague laying siege to Wheelsy.

As the rebels attempt to avoid both the slippery slugs that just want to worm inside of them and their former neighbors-turned-meat-eating zombies, it's anyone's guess as to who will stay slug-free. But when the ragtag team comes face-to-face with an ancient, vengeful entity beyond all human comprehension, fierce alliances will be forged, former friends will be destroyed and a hilariously gruesome showdown will take place—hillbilly style.

**Make Your Own Damn Movie!**  
**Blending Practical Effects and CGI for *Slither***

*“Either of you ever seen anything like this?”*

*Me neither, and I watch Animal Planet all the \*\$%^@!\* time!”*

—Wheelsy Mayor Jack MacReady

The successful re-imagining of *Dawn of the Dead* firmly established James Gunn as an exciting new voice in the horror film genre. Gunn's take on the cult favorite was hailed by critics and horror fans as the work of a true aficionado, the product of a man who truly got and celebrated the genre. It was evident that screenwriter Gunn was almost eerily in touch with what scares people the most.

“I grew up watching horror movies,” shares Gunn. “And I loved Stephen King novels. So when I got into filmmaking, I knew that I wanted to explore the genre. I have

a great time writing and directing horror movies and feel like it's a good fit, maybe because I'm such a fan of them myself."

As a teenager in the 1980s, Gunn found himself greatly influenced by the over-the-top, darkly humorous horror films of that era. In particular, he followed the work of acclaimed directors David Cronenberg and John Carpenter.

"When I wrote *Dawn of the Dead*, I wanted to do something that brought back the grit of the '70s horror flicks. But when I began thinking about *Slither*, I knew that I was looking for more of an '80s feel," he shares. "Lots of blood and guts, bigger-than-life special effects, tons of action—with a little bit of the camp factor—something kind of retro."

Gunn's approach to *Slither* was to eerily, yet comically, tell the story of a small town infected by an alien plague taking various forms: from a disgusting army of slugs to their tentacled, acid-spewing, bulbous overlord. But at the core of *Slither*, he wanted to have a story that might involve the audience as well as scare it. "There's a love triangle at the heart of the film among Grant and Starla and Bill," he reflects. "A lot of problems spring from this."

To bring this unconventional story from page to screen, Gunn knew he would have to employ practical special effects and prosthetics for the majority of the film shoot to complement the necessary CGI. Eager to get his hands messy in the goo that brought such fearsome joy to his childhood, Gunn wanted to take advantage of the advances made in prosthetics in the past 15 years. The unique tactile element that practical effects and prosthetics would provide was crucial to the tone he wanted to convey in *Slither*, and not just to how the film would look on screen visually.

"I really missed the dirty grittiness and grime of old prosthetic effects," says Gunn. "There's been a lot of technical advancement in the field since the time of *The Thing*. With *Slither*, I wanted to show off some of that new stuff and get people back into it."

Gunn knew that he needed a special effects artist of the highest caliber to bring his vision to the screen. With a script that featured a central character undergoing a transformation to something monstrously inhuman, Gunn was looking for someone who could capture the nuances of Grant Grant's physical changes. Since Grant's

metamorphosis is gradual, that artist had to deliver a delicate, then over-the-top, creature as Grant transitions from human into full monster mode. Gunn and the *Slither* producers turned to industry veteran TODD MASTERS of MASTERSFX and his effects producer DAN REBERT.

“Todd is a complete artist, the first person that we hired on the film,” states Gunn. “I knew from the beginning the kind of film *Slither* would be in terms of effects and prosthetics, and I knew Todd was the guy for the look we wanted.”

Honored with an Emmy for his work on HBO’s *Six Feet Under*, Masters’ long list of effects credits includes such frighteners as *Predator*, *A Nightmare on Elm Street 5*, *Mortal Kombat* and *Tales From the Crypt*. He recalls what first interested him in *Slither*: “I thought the script was hilarious and it reflected other things that I had done in the past, but it twisted it, and just made it so much more enjoyable. When you’re in the effects business, you kind of get to a point where you skip all the dialogue and just look for the effects. But this was just so much fun to read.”

Masters also responded to Gunn’s commitment to use practical effects and prosthetics to complement CGI in *Slither*. “James was really insistent from the beginning about that,” he says. “He wanted these creatures to look like they’re actually on set and interacting with the cast, and really wreaking havoc.”

A horror buff himself, Masters had seen a number of recent genre films that were disappointing in terms of the creatures that headlined them. “Sometimes when you’re in a dark movie theater and they do this build-up and suspense before they show you the monster, you don’t believe it’s really there if it’s all computer effects,” he relates. “And James was one of the first directors to really be aware of that. He wanted to make sure that this film had a real physicality to it—that the scares are really there.”

As the two shared a fondness for 1970s and ’80s horror and alien invasion films, they were able to use a creative osmosis when beginning to take Gunn’s vision for the film’s monsters from concept to execution. They began to riff off of one another’s ideas to get just the right look and feel for the creatures, and to adapt them as the script and characters were developed.

“You get a lot of visuals out of James’s script,” says Masters. “He writes very descriptive words about this critter or that critter. We worked hard from the beginning to make sure that we were filling up his head with visuals that fit his words.”

With animated visual aspects a strong component of the script, Gunn and Masters headed to visual effects supervisor JOHN GAJDECKI (*Stargate: Atlantis, The Santa Clause 2*) to complement the work of MASTERSFX’s prosthetic teams with believable CGI and animation. Gajdecki notes, “We spoke a lot, and we decided to take the best of both worlds. There are things that prosthetics do really well, and there’s things that visual effects do really well. Right from the planning stage, we complemented each other so things could happen easily, efficiently and economically.”

Gunn also took extreme care to weave his effects into a compelling story that had enough plot and character development to be interesting on its own. He didn’t want the blood, guts and monsters to override any one character’s story or the natural progression of events in the film. He knew he had to make the film work as a complete experience for moviegoers.

With the key crew, visual design and story in place, it was time to cast the film. Now all Gunn needed were key actors who could pull off a hunky, goofy cop; gorgeous small-town teacher; and a bizarre antagonist who could wear a 150-pound prosthesis and stay scary after hours in a makeup chair.

### **Fresh Meat! Casting *Slither***

*“Would you mind handing me a piece of that possum there at your feet?”*

*Little bit?”*

—Wheelsy resident Brenda Gutierrez

Gunn and the producers set out to make a film about real people, real characters who had real lives, whether or not they were being attacked by monsters from outer space. “When I started writing *Slither*,” he recalls, “I felt it should stand on its own as a movie about a few characters and their lives. If it could do that, then adding the horror elements to it would make it even more interesting.”

Once again, the writer/director didn't see a lot of this character-driven approach in recent horror films, so he took inspiration from some of his favorite horror classics which feature protagonists who are much more than just hapless victims of terrible circumstances. While writing the script, he was diligent about developing plot elements and character back-stories that would forge some type of connection between the characters and the audience.

In addition to the retro-horror feel of the film, everyone who read *Slither's* script responded to the subversive humor and comedic elements of it, a credit to Gunn's deft hand as a screenwriter (and formative time at Troma). "First and foremost, *Slither* is a horror film," Gunn observes. "But it's not a pressed or over-the-top kind of comedy. It's human comedy: unique, eccentric characters talking in unique ways and doing weird things. No one's overacting. But all of them just happen to be very strange people.

"It all begins with characters—who they are, how you feel about them, how they're interacting with each other," he continues. "This is especially important in a horror film, because if the menace is fighting people and eating people that you don't care about, then it's just a game. But if it's someone that you like, that you're involved with in some way, it's a very different experience. You have to give characters a life beyond just being fodder for death."

Nathan Fillion, fresh off his role as captain of director Joss Whedon's rogue starship *Serenity*, would find himself officer in a new galaxy, in the role of local Chief of Police—and former Starla love interest—Bill Pardy. The actor auditioned for Gunn early on in the process, but his final casting took additional time for the production team. Gunn, a fan of Whedon's *Firefly* television series, was impressed with Fillion's initial read but had some reservations about casting him as Bill Pardy, as Fillion had never played a role quite like it. But after seeing other actors' interpretations of the role, Gunn knew that he had found his man.

"When Nathan came in for the reading, he stole the show," says Gunn. "He's funny, he's magical, he's what I imagined for the character. And the audience has to like the hero in order for this dynamic to work. People don't want Bill Pardy to get his head ripped off. They care about him; they like him."

What Fillion related to in the character of Pardy was his everyman essence, a character attribute he enjoys watching and playing on screen. “Bill’s an average Joe thrust into some really extreme circumstances, and he reacts in the same way that I would,” he says. “He doesn’t say, ‘Well, it’s time to put on my hero shoes now.’ He just tries to keep his calm, tries to keep it together, but is losing it constantly. He’s just got himself to rely on, so he pushes through. I like that about him.”

Fillion agreed with the interesting new approaches Gunn was taking to the horror genre—specifically to the role of stereotypical male hero. “James is clever and funny and takes these hero/horror movie conventions and twists them up. Right when you think you know what’s going to occur, what the hero character is going to do to rectify a situation, it doesn’t happen. He really knocks the steam out of the hero so he’s just a regular guy who’s getting through by the seat of his pants.”

The creepy antagonist to Pardy’s everyman, Grant Grant is also a character Gunn gave grave thought to as he developed the story arc. He knew that he wanted the creature to be a loathsome, terrifying beast; but he also wanted the audience to sympathize with him. Gunn had always been drawn to the idea of the sympathetic monster, from those he first encountered as a kid watching such films as *Frankenstein* and *Creature from the Black Lagoon*. “The classic Universal horror films really inspired me while I was writing *Slither*,” he says. “I was moved by the creatures, and I wanted the same thing for the Grant monster.”

In Michael Rooker, Gunn and the producers knew they had found an actor who could tackle the demands of playing both the human Grant Grant and his monster alter ego. Not only were they confident he could play a blood-covered, meat-devouring freak who could connect with an audience, they knew that Rooker had the wherewithal and patient disposition necessary to deal with the role’s intense physical demands.

“When I first cast Michael, I was looking for someone who was a real trouper,” relates Gunn. “I’ve been a big, big fan of his acting for a long time, and I’ve wanted to cast him in something ever since seeing him in *Henry: Portrait of a Serial Killer* and *Mississippi Burning*. I thought that he was a fantastic actor who could do a lot more than just play a bad guy. In *Slither*, he gets a chance to do a lot of things he’s not used to doing.”

In addition to Rooker's acting talents, Gunn was thankful for his demeanor on set when it was time for Grant's transformation with large-scale prosthetics and heavy makeup. "This is an extremely physically challenging role. Michael had to be stuck in this monster outfit for three days straight," says Gunn. "And other days he had to be in full makeup for 18, 19 hours at a time. He was great about it, and always had a big smile on his face at the end of the day."

For his part, Rooker admits that the physical demands of the role were grueling at times. "I saw a masseuse every day after work. The Grant costume is a little top-heavy and requires a lot of physical fitness," he says. "When I signed on for the film, I knew what was going to have to take place, so I worked out a lot to get ready for it." He also turned to his martial arts background to help him through some of the tougher days on set. "The focus involved in karate and aikido definitely helps you to keep your center and to stay relaxed and calm in situations where you're in pain."

Aside from the opportunity to play a badass, fearsome creature at full tilt, Rooker was intrigued by the dark humor inherent in the *Slither* script and in the emotional transformation Grant undergoes in the midst of a horrifying physical transition. Rooker describes his character as "a guy who's fairly layered but quite hidden; his real true self is in there somewhere. But on the outside, he's not such a nice guy, kind of boorish and crude."

It's not until after Grant is infected and succumbs to the alien life form overtaking his body that he experiences a character reanimation. "Grant as we know him basically dies once he's victimized by this alien creature, but he comes back in another form," Rooker says. "And boom. All the memories and emotions and feelings that he had as a live human being are still there. Now they're being experienced through an entity that has never felt these sorts of things. He's going from a crazy, weird human that cares about little to a monster that cares about everything."

What the Grant monster cares about most deeply is a woman, Grant's wife Starla (Elizabeth Banks). Indeed, what lies at the heart of *Slither* is a love story—albeit one that happens to have some bizarre, horrific twists. "In the midst of this creature doing what comes naturally to him and to any other animal—namely, killing and eating things—it's experiencing love for the first time," Gunn explains. "In billions of years of existence,

he's finally feeling love, and that's making him very lonely. He wants this woman and, in the end, it's his love for her that defeats him."

Rooker offers, "As an audience member, you could see that Frankenstein was in love and that he'd do anything to protect his woman. Same thing with *Creature from the Black Lagoon*. This project hearkens back to those concepts and those ideas. Love can't be destroyed, even when the human spirit and mind are taken over by an alien creature."

Banks recognized the love story at the center of the script and, like Rooker, saw the dark humor that's an important element to the story. "I thought the script was hilarious," she says. "When I auditioned with James, I told him that I thought it was really funny, and I think he was so happy that I saw the humor in it."

In playing the role of Mrs. Grant, Banks feels that she "got Starla right away." While she didn't pattern her character after any one specific heroine, she remarks that seeing the whole film as a love story gave her insight into who Starla should be. "I saw *Slither* as *Beauty and the Beast* and a little bit of Fay Wray and *King Kong*. So I kept coming back to that image of Fay Wray, which is why I'm wearing white at the end of the film. And with the tentacles wrapped all around me, it just reminded me of her sitting in Kong's gigantic hand."

Banks also responded to the nuances of Grant and Starla's relationship as husband and wife, and the one they have after Grant's transformation when they've become the tragic creature and the beautiful girl he worships. "He just loves her, and she's the only one that can get through to him in the end," she says. "I think Starla married for love, initially. She was swept off her feet by Grant and then stayed in the marriage because that's what good girls do. She has a solid moral center that keeps her wanting to be a good wife, to keep a nice home, to be a good teacher. But during the course of the film all this falls away, and she's confronted with real peril and has to fight. Starla had forgotten what a fighter she could be...what's happening to her has really shaken her out of her skin."

Gunn recalls of his casting session with Banks, "Elizabeth came in and read for Starla; she was one of the first people we auditioned in Los Angeles. And I nearly got down on my knees and bowed because it's very hard to find young actresses in Hollywood who aren't giant unapproachable stars, who can actually get the humorous

stuff and grasp the depth of the character. Elizabeth got it right off the bat. She thought the script was like *Fargo* meets *The Thing*. She read, and she just was Starla.”

With his core cast in place, the writer/director knew it was now time to start working up the scares...and get his cast and crew seriously filthy.

### **When Killer Slugs Attack: Getting Scared on Set**

*“Remember your guns, folks.*

*We don’t want any Lyme disease jumpin’ out at us.”*

— Wheelsy Chief of Police Bill Pardy

Gunn had seen too many monster movies that fell flat halfway through because they were too “high concept,” so he put a keen eye to the surprises necessary for *Slither* to succeed. The pitfalls he wanted to steer clear of were those often found in films that were anchored to one major, convoluted plot point that created attention deficit on the part of the audience.

The writer/director felt that to get the surprises just right for *Slither*, he had to avoid high concept. “In high concept films, whether they’re horror or comedy, you get sick of whatever that concept is early on,” he explains. “With *Slither*, we really tried to change it up throughout the film so we had something that would continue to amaze people. The script keeps changing, the characters keep changing—whose eyes we’re seeing the action through, what exactly is happening, what the real menace is—all of that is constantly evolving.”

There was plenty to laugh about on set, but being a part of a gruesome-filled production like *Slither* naturally tapped into the darkest fears of the cast and crew. With prosthetic slugs, gallons of fake blood and oozing pustules galore, the principal cast was bound to often be creeped out.

Banks recalls a scene where her character walks into her basement, only to find scads of decaying meat placed there by her newly infected spouse. The prop effects handler was asked to throw a dangling, rotting dog into her path just as she descended the stairs. Ever the good sport (and to get the most realistic reaction), Banks insisted he “mix

it up, and not let me know when it was coming.” She told him, “Just let ’er rip whenever you feel like it’s going to scare the crap out of me.”

“We’ve abused this cast,” laughs special effects artist Masters. “Everybody’s gone through a messy this, a messy that. If they’re not covered in blood or dripping slime, they’re stuck in some prosthetic.”

When not drenched in synthetic goo, the cast was running from mind-controlled zombies and sitting in remote farm fields in the dead of night. Notes Bill Pardy himself, Nathan Fillion, “You’re sitting in this yard in the middle of nowhere on this nice little hill backing up onto the woods. Suddenly, just crawling over the hill coming at you are 36 zombies. This is my worst nightmare.”

The amount of grotesque effects required some pretty fantastic numbers to pull off. Of note:

- At one point during production, MASTERSFX used so much of the skin-making silicone (245) that they depleted the national supply. It then took a month for the manufacturer to formulate more.
- Many effects, including about 500 parasites, were made of a super-strong, elastic material called thermal gel, which was originally developed for the adult novelty industry.
- Some of the monsters of *Slither*, such as Brenda and the Grant house monster, were so large (9’ tall and 9’ tall by 15’ wide, respectively) that they had to be constructed in an airplane hangar separate from the main shop.
- An estimated 300 gallons of methylcellulose slime was used during the shooting of *Slither*.
- MASTERSFX started on designs and effects testing six months prior to the production of the movie.
- In homage to 1980s monster movies, director Gunn was committed from the start to keeping the creature FX in *Slither* more than 50 percent practical.

- The 9' tall Brenda monster was built full size over a latticework of lightweight spring steel. This allowed her to lunge and jiggle without the help of special equipment to move her.
- MASTERSFX developed its own foam latex and silicone composite technique to make the monsters' appliances lightweight, yet still translucent.

With an anecdote that nails the tone of *Slither*, Gregg Henry recalls shooting the scene in the Grant's home when his character, Mayor Jack MacReady, "wakes up after being unconscious in a pitch-black basement and hears people slurping, swallowing, chewing and gnawing flesh." With the darkest sense of humor on set, Henry admits, "Let's face it, it's kind of creepy. Everybody's munching away on meat, but it's also really funny to me." Good to note, as this is exactly the reaction that the filmmakers intended.

With the wrap of production on *Slither*, Gunn—now fully mopped-off and ooze-free—plans to continue making horror flicks. "I think real, true cinema fans love horror movies," he relates. "There's something about horror films that's very basic. They are very purely like dreams, like nightmares, and that appeals to many people. Even though there are a lot of really bad horror movies—probably more than in any other genre of film—horror cinema is great cinema."

Combining an alchemist's mix of old-school blood and guts, creepy special effects, compelling characters, a tautly woven/ever-changing storyline and a wickedly subversive brand of wit, *Slither* might just raise the bar for today's current crop of horror flicks—or if nothing else, moviegoers' appetite for fresh, delicious, raw meat.

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Universal Pictures and Gold Circle Films Present A Strike Entertainment  
Production: *Slither*, starring Nathan Fillion, Elizabeth Banks, with Gregg Henry and Michael Rooker. Casting is by Eyde Belasco, CSA; music is by TYLER BATES; line producer is Shawn Williamson; co-producer is JEFF LEVINE. The film's costume designer is PATRICIA LOUISE HARGREAVES. It is edited by JOHN AXELRAD; the production designer is ANDREW NESKOROMNY. The director of photography is

GREGORY MIDDLETON, CSC. Executive producers of the film are MARC ABRAHAM, THOMAS A. BLISS, NORM WAITT and SCOTT NIEMEYER. *Slither* is produced by PAUL BROOKS and ERIC NEWMAN. It is written and directed by James Gunn. © 2006 Universal Studios. [www.slithermovie.net](http://www.slithermovie.net)

## **ABOUT THE CAST**

**NATHAN FILLION** (Bill Pardy) gained a cult following when he portrayed Captain Malcom Reynolds in Joss Whedon's critically acclaimed television series *Firefly*. This past fall, Fillion had the opportunity to reprise that role in the feature film *Serenity*, which picked up where the series left off. Fillion has also completed filming on *Waitress*, a romantic comedy in which he stars opposite Keri Russell. Fillion begins shooting the supernatural thriller *White Noise 2: The Light* (Rogue Pictures/Gold Circle Films) in March of this year.

Fillion's other film credits include *Saving Private Ryan*, in which he portrayed the soldier misidentified as Private Ryan; the independent film *Water's Edge; Blast from the Past; Dracula 2000*; and *Doubling Reilly*. On television, Fillion earned an Emmy nomination for his role in the daytime drama *One Life to Live*. His other television credits include the ABC movie of the week *Ordeal in the Arctic*, as well as roles in the series *Two Guys and a Girl*, *Buffy the Vampire Slayer*, *Pasadena* and *Miss Match*.

A native of Edmonton, Alberta, Fillion wanted to be a high school teacher and studied at the University of Alberta. He later starred in productions at the Edmonton Fringe Festival and performed with comedy groups in town before moving on to pursue an acting career in New York and Los Angeles.

Following her starring role in *Seabiscuit* opposite Jeff Bridges and Tobey Maguire, **ELIZABETH BANKS** (Starla Grant) quickly rose to Hollywood "it girl" status. She was cast in such diverse films as the Sony Pictures Classics/Merchant Ivory drama *Heights* with Glenn Close and James Marsden and Universal's comedy *The-40-Year-Old Virgin*. She also starred in IFC Films' *The Baxter* with Michael Showalter, Justin Theroux, Michelle Williams, Peter Dinklage and Paul Rudd. Banks' other film

credits include *Spider-Man 2*, *Catch Me If You Can*, *Shaft*, *Wet Hot American Summer* and *Daltry Calhoun*.

Banks' upcoming projects include Walt Disney Pictures' *Invincible* opposite Mark Wahlberg, in addition to *Spider-Man 3*, in which she reprises her role as Betty Brant. She is also appearing in *The Sisters*, an independent film based on Anton Chekov's *Three Sisters*, which stars Maria Bello and Eric McCormack.

Her extensive theater credits include roles in American Conservatory Theater's productions of *Hurlyburly*, *Bethlehem*, *A Midsummer Night's Dream*, *A Woman of No Importance* and *Uncle Vanya*, as well as the Guthrie Theater's production of *Summer & Smoke*.

Originally from Massachusetts, Banks received her Bachelor's degree from the University of Pennsylvania and her graduate degree at the American Conservatory Theater. She currently resides in Los Angeles.

**GREGG HENRY** (Jack MacReady) starred in *Payback*, opposite Mel Gibson; *Ballistic: Ecks vs. Sever*, opposite Antonio Banderas; *Star Trek: Insurrection*, opposite Patrick Stewart; and in *The Big Brass Ring*, with William Hurt. Henry made an indelible impression as the drill-wielding villain in Brian De Palma's *Body Double*, and he also appeared in *Scarface*, *Raising Cain*, *Femme Fatale* and the soon-to-be-released *The Black Dahlia*, all directed by De Palma. He has most recently starred in the features *Sin* and *Purgatory Flats*.

The star of numerous television movies, most recently as Dennis Rader in *The Hunt for the BTK Killer*, Henry includes among his favorites *The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom*, opposite Holly Hunter for HBO; *Bodily Harm*, opposite Linda Fiorentino; and *Sleep Easy*, *Hutch Rimes* for Showtime. Some of his series work includes recurring roles on *24*, *Eyes*, *Family Law* and *Gilmore Girls*.

Also a singer/songwriter, Henry's songs have appeared on the soundtracks to the films *The Last of Philip Banter* and *Purgatory Flats*. Dwight Yoakam recorded Henry's *The Back of Your Hand* and released it as a single. It went to number one on CMT, and

the video was in the top 20 for 15 weeks. It was also included in CMT's Most Wanted collection for 2003, and recently Dwight Yoakam's greatest hits album.

Henry maintains a strong connection to theater, performing in both Los Angeles and New York. Among his many stage credits, the most recent include *Dealing With Clair*, *The Water Children* and *Mad Forrest*, for the Matrix Theatre Company; *The Education of Randy Newman* at South Coast Repertory; *The Joy of Going Somewhere Definite* at the Mark Taper Forum; and *Bobby Boland* at the ArcLight Theatre in New York City.

Henry's producing credits include the plays *Femme Fatale*, *The White Death*, *Better Days*, *Heartstopper*, *Palladium is Moving*, *Little Egypt*, *Bitter Women* and *The Visible Horse*.

Born in Jasper, Alabama, **MICHAEL ROOKER** (Grant Grant) moved to Chicago in the mid-1960s, where he earned his B.F.A. from the Goodman School of Drama. After graduating in 1982, Rooker began to make a name for himself in the Chicago theatrical community, appearing in productions of *Union Boys*, *The Crack Walker* and *The Hostage*.

Some of Rooker's many film credits include *JFK*, *Cliffhanger*, *Days of Thunder*, *The Bone Collector*, *The Sixth Day*, *Bastard Out of Carolina*, *Eight Men Out*, *Mississippi Burning*, *Music Box*, *Tombstone*, *Sea of Love* and *The Replacement Killers*. He received high praise for his performance in the critically acclaimed *Henry: Portrait of a Serial Killer*. In addition to his acting credits on the features *A Table For One* and *Brown's Requiem*, he also served as producer.

Rooker will soon be appearing in the new FX series *Thief*. Other recent television credits include guest spots on *Lucky*, *C.S.I.: Miami*, *Las Vegas*, *Numbers* and *JAG*. He also starred in the Lifetime Television movie *On Thin Ice*, opposite Diane Keaton, and in NBC's *Saving Jessica Lynch*.

In addition to *Slither*, Rooker's most recent film work includes the upcoming *Hellion* from Gold Circle Films and the independent film *Lenexa One Mile*.

## **ABOUT THE FILMMAKERS**

**JAMES GUNN** (Written and Directed by) was born and raised in St. Louis, Missouri, and began his filmmaking career with an eight-millimeter camera at the age of 12. His first film featured his brother Sean—now an actor on the WB’s *Gilmore Girls*—being disemboweled by zombies.

While attending Columbia University in New York, Gunn applied for a part-time job filing papers at famed B-movie studio Troma Entertainment and ended up writing the screenplay for a movie called *Tromeo & Juliet* instead. In 1997, *Tromeo* became a cult hit, playing in theaters around the world, including more than a year of midnight screenings in Los Angeles.

Gunn left Troma to write and star—along with Rob Lowe, Thomas Haden Church, Jamie Kennedy and his brother, Sean—in the feature film *The Specials*, about a group of superheroes on their day off. He also wrote the critically acclaimed novel *The Toy Collector*, released by Bloomsbury Press in 2000 and the nonfiction book *All I Need to Know About Filmmaking I Learned from the Toxic Avenger*, which is currently in its fifth printing.

In 2002, the live action *Scooby-Doo* movie was released into theaters. Gunn wrote the screenplay for the film, which grossed almost \$300 million worldwide. In March 2004, Gunn became the first screenwriter in cinema history to write back-to-back #1-for-the-weekend box office hits, with the critically acclaimed, “re-imagined” *Dawn of the Dead* on March 19, 2004, and *Scooby-Doo 2: Monsters Unleashed* on March 26, 2004.

Gunn is married to actress Jenna Fischer, who stars in the NBC sitcom *The Office*. He recently starred in her directorial debut *LolliLove*, a mockumentary about a Los Angeles couple who try to change the world by handing out lollipops to homeless people. The film has played in film festivals around the world and is being released on DVD—also in March—in 2006.

**PAUL BROOKS** (Produced by) left London University with a humanities degree in English/philosophy/psychology and sociology and then went into real estate development before moving into film.

With more than 15 years of experience producing and distributing films in both the U.K. and the U.S., Brooks founded Metrodome Group, a U.K.-based production company and distributor that he took public in the mid-'90s. As a distributor, Brooks' films include the likes of *Buffalo '66*, *Palookaville*, *Chasing Amy* and *Chopper*. As a producer, Brooks' credits include such films as *Shadow of the Vampire* and *My Big Fat Greek Wedding*, both of which received Oscar® nominations (Best Supporting Actor and Best Original Screenplay, respectively), as well as the supernatural thriller *White Noise* (Universal Pictures), starring Michael Keaton; the romantic comedy *The Wedding Date* (Universal Pictures), starring Debra Messing and Dermot Mulroney; and the offbeat comic murder mystery *Jiminy Glick in Lalawood* (MGM), starring Martin Short.

Upcoming releases include the supernatural thriller *Hellion* (Universal Pictures), starring Josh Holloway, Sarah Wayne Callies, Blake Woodruff, Joel Edgerton and Michael Rooker; the love story *Griffin & Phoenix*, starring Amanda Peet and Dermot Mulroney; and the dynamic family comedy *Because I Said So* (Universal Pictures), starring Diane Keaton and Mandy Moore.

Upcoming productions include the supernatural thriller sequel *White Noise 2: The Light* (Rogue Pictures), starring Nathan Fillion; the romantic comedy *My Sassy Girl*; the unsettling cinéma vérité horror film *Seether*; the gripping supernatural thriller *The Waiting* (Rogue Pictures), as well as the magical family fable *The Winged Boy*.

He is currently president of Gold Circle Films.

**ERIC NEWMAN** (Produced by) is a partner, with Marc Abraham and Tom Bliss, in Strike Entertainment, a Universal Pictures-based film production and co-financing company formed in 2002. Recent company credits include director Zack Snyder's re-imagining of *Dawn of the Dead*; *The Rundown*, starring Dwayne "The Rock" Johnson; the upcoming *Children of Men*, directed by Alfonso Cuarón and starring Clive Owen, Julianne Moore and Michael Caine; and the upcoming *You Are Going to Prison*, starring Dax Shepard and Will Arnett.

A former senior executive at Beacon Communications, where he helped supervise the production of such films as director Tony Scott's *Spy Game*, starring Robert Redford and Brad Pitt; and *The Emperor's Club*, starring Kevin Kline, Newman first worked with James Gunn when he tapped him to adapt the remake of *Dawn of the Dead* in 2000.

Newman got his start working for producer Lorne Michaels at *Saturday Night Live* before joining Michaels' Broadway Video, where he worked on the films *Wayne's World*, starring Mike Myers and Dana Carvey; and the Chris Farley/David Spade films *Tommy Boy* and *Black Sheep*.

Newman is a graduate of the USC School of Cinema-Television.

Producer **MARC ABRAHAM** (Executive Producer) founded Strike Entertainment, a development/production entity, in early 2002. Strike is based at Universal Pictures, where the company enjoys a comprehensive first-look, four-year production agreement. In addition to *Slither*, Strike Entertainment recently wrapped two other films for Universal: *You Are Going to Prison* and *Children of Men*.

Abraham produced *Dawn of the Dead* for Universal Pictures; *Spy Game*, directed by Tony Scott, and starring Robert Redford and Brad Pitt; *The Emperor's Club* for Universal, starring Kevin Kline; *Tuck Everlasting* for Disney, starring Oscar® winners Ben Kingsley, William Hurt and Sissy Spacek; *The Family Man*, starring Nicolas Cage and Téa Leoni; the summer blockbuster hit *Bring It On*, starring Kirsten Dunst; and *A Thousand Acres*, based on the Pulitzer Prize-winning novel and starring Michelle Pfeiffer, Jessica Lange and Jennifer Jason Leigh.

Abraham served as executive producer on action-thriller *Air Force One*, starring Harrison Ford; *The Hurricane*, starring Denzel Washington and directed by Norman Jewison; *For Love of the Game*, starring Kevin Costner; and *End of Days*, starring Arnold Schwarzenegger.

Previously, Abraham was the president of Beacon Communications, which he formed with former partner Armyan Bernstein. While there, Abraham also spearheaded the formation of Beacon Records, which released five soundtracks that sold more than four million units worldwide. During its first few years, Beacon produced such award-winning films as *The Commitments*, which was nominated for a Golden Globe Award as

Best Picture (Musical/Comedy) in 1991 and went on to win four BAFTA awards; and Keith Gordon's well received *A Midnight Clear*, starring Ethan Hawke.

In a co-venture with Turner Pictures, Abraham executive produced David Mamet's *A Life in the Theatre*, which won a Cable ACE Award for Best Dramatic or Theatrical Special. Beacon also produced *Sugar Hill*, starring Wesley Snipes; *Princess Caraboo*, starring Phoebe Cates and Kevin Kline, for which Abraham was a Golden Halo winner; *The Road to Wellville*, directed by Alan Parker and starring Anthony Hopkins; and *The Baby-Sitters Club*, based on the best-selling series of books from Scholastic.

Abraham's entry into film began with the documentary *Playing to Win*, an inside look at the Cuban athletic system. He authored several screenplays for such companies as 20th Century Fox, Warner Bros. and CBS, and wrote for the popular series *21 Jump Street* and *Moonlighting*. In 1990, Abraham won a Writer's Guild Award for *The Earth Day Special*.

**THOMAS A. BLISS** (Executive Producer) co-founded Strike Entertainment in 2002. Prior to that, Bliss served as chief operating officer at Beacon Communications, which he joined in 1990. He is currently executive producing *Children of Men* (Universal, 2006). His earlier credits include executive producing *Dawn of the Dead*, *The Emperor's Club*, *Tuck Everlasting*, *Spy Game*, *Thirteen Days*, *The Family Man*, *End of Days*, *The Hurricane*, *Air Force One*, *Trippin'*, *A Thousand Acres*, *Playing God* and *The Baby-Sitters Club*, and producing *Bring It On*, *A Life in the Theatre* and *Box of Moonlight*.

Born in Hollywood, Bliss made his first films (8mm) in junior high school. After graduating from UCLA Film School, he served as Dean of Students at USC's Idyllwild School of Music and the Arts, returning to UCLA for a degree in law. Bliss next earned a spot in the Directors Guild of America-Alliance of Motion Picture and Television Producers Training Program. He has been honored with a Peabody Award and two Cable ACE Awards.

Bliss serves on the Board of Trustees of the Directors Guild of America-Alliance of Motion Picture and Television Producers Training Program, the Board of Governors of

the Idyllwild School of Music and the Arts and is a member of the Academy of Motion Picture Arts and Sciences.

Along with his brother, **NORM WAITT** (Executive Producer) formed Gateway Computers, Inc., which began as a dealer in computer components and evolved into a worldwide multibillion-dollar company. After working with his brother for five years, Waitt left his active management role with Gateway Computers, Inc., and shortly thereafter formed Gold Circle Entertainment and Waitt Media, which collectively own and operate more than 70 radio stations, five television stations and more than 600 billboards.

Gold Circle Films was formed to produce high-quality films in a wide range of genres for domestic and international distribution. Since commencement, Gold Circle Films has amassed a library of over 20 titles, anchored by the megahit *My Big Fat Greek Wedding*.

As an executive producer, Waitt's credits include films such as *The Man from Elysian Fields*, *My Big Fat Greek Wedding*, *Poolhall Junkies*, *Sonny*, Eddie Griffin's *DysFunKtional Family*, *White Noise*, *The Wedding Date*, *Jiminy Glick in Lalawood*, *The Long Weekend* and the upcoming films *Hellion*, *Griffin & Phoenix* and *Because I Said So*.

With more than 15 years of entertainment industry experience in production and distribution, **SCOTT NIEMEYER** (Executive Producer) has been involved with the successful production and distribution of more than 75 feature films, including such films as *Dumb and Dumber*, *Kingpin* and the recent blockbuster hit *My Big Fat Greek Wedding*—until recently, the most successful independent film of all time.

Niemeyer has held various executive positions with such prominent companies as Motion Picture Corporation of America, Orion Pictures and Metro-Goldwyn-Mayer. As a co-executive producer, Niemeyer's credits include Eddie Griffin's *DysFunKtional Family*; as an executive producer, his credits include films such as *White Noise*, *The Wedding Date*, *Jiminy Glick in Lalawood*, *The Long Weekend*, as well as the upcoming films *Hellion*, *Griffin & Phoenix* and *Because I Said So*.

He is currently chief operating officer of Gold Circle Films.

**GREGORY MIDDLETON, CSC**'s (Director of Photography) long list of cinematography credits include the feature films *Cake*, *White Out*, *Going the Distance*, *Falling Angels*, *Moving Malcolm*, *Lonesome Joe*, *Snow Queen*, *Punch* and *Between Strangers*.

**ANDREW NESKOROMNY**'s (Production Designer) extensive list of production design credits includes the feature films *White Noise 2: The Light* (upcoming), Zack Snyder's *Dawn of the Dead*, *Replicant* and *Reindeer Games*. He also served as art director on *Meet the Fockers*; *Seabiscuit*; *The Core*; *The Sum of All Fears*; *Mission to Mars*; *Double Jeopardy*; *Mystery, Alaska*; *Deep Impact*; and *Alien: Resurrection*.

*Slither* marks editor **JOHN AXELRAD**'s (Edited by) return to the horror/thriller genre. He edited the feature film *Boogeyman* for Sony Screen Gems and was an editor in 1999 on David Koepf's *Stir of Echoes*, starring Kevin Bacon and Kathryn Erbe. Currently, Axelrad is editing the feature film *The Messengers* (directed by Danny and Oxide Pang) for Ghost House Pictures and Columbia Pictures.

Axelrad's other feature film editing credits include Martin Guigui's indie *Changing Hearts*, starring Faye Dunaway, Lauren Holly, Ian Somerhalder and Tom Skerritt; Lionsgate's *Too Smooth*, starring Neve Campbell, Katie Wright and Rebecca Gayheart; *The Auteur Theory*, starring Natasha Lyonne, Alan Cox and Rachel True; MGM's *What's the Worst That Could Happen?*; and the television movie *Countdown to Invasion* for Paramount Pictures. In 2002, he edited the television pilot and 11 episodes of the series *Hack* for CBS.

Early in his career, Axelrad was mentored by some of the best editors in Hollywood. He was assistant editor for Anne V. Coates, A.C.E. on *Out of Sight*, *Erin Brockovich* and *Unfaithful*. He assisted Debra Neil-Fisher, A.C.E. on *Up Close & Personal*, and was assistant to Bruce Green, A.C.E. on *Home Alone 3* and *While You Were Sleeping*.

After earning an Arts and Science degree in 1978, **PATRICIA LOUISE HARGREAVES** (Costume Designer) embarked on a 10-year journey into the fashion world in Paris and London, returning to her native Canada briefly to be a featured designer at Expo '86.

She returned to Canada in 1988 and worked on more than 200 domestic and international commercials. In 1994, she embarked on a career in costume design with the Aaron Spelling television series *Robin's Hoods*. Her feature credits include *Hoods*, with Joe Mantegna and Kevin Pollak; *Dead Heat* with Kiefer Sutherland and Anthony LaPaglia; and *The Keeper*, with Dennis Hopper and Asia Argento. In 2000, Hargreaves earned a Genie nomination for *Here's to Life!*, starring Eric McCormack, James Whitmore, Kim Hunter and Ossie Davis. She is also the image stylist for recording artist Michael Bublé.

Born in Miami, Florida, **JEFF LEVINE** (Co-Producer) studied law, film and music at Tulane University in New Orleans. After living in New York and London for a time, he returned to Miami to begin working in physical film production.

Moving to Los Angeles in the late 1970s to pursue his goals in the entertainment business, Levine studied and taught acting, built a still-operating state-of-the-art music recording studio and advanced his work in motion pictures as a producer of—among other films—*Face/Off*, *City of Angels*, *Snake Eyes* and *The Family Man*.

After co-founding Saturn Films with actor Nicolas Cage, Levine produced *Shadow of the Vampire* for Saturn and Lionsgate Films. Following its release, he left Saturn to write and produce independently. After setting up a screenplay he co-wrote at Crusader Entertainment, he joined Gold Circle Films as a producer and consultant. Now the head of production, Levine has produced and/or overseen several films including *White Noise*, *Jiminy Glick in Lalawood*, *The Long Weekend*, *Griffin & Phoenix*, *Hellion* and *Because I Said So*, and is currently overseeing *The Waiting*.

A native of Vancouver, **SHAWN WILLIAMSON** (Line Producer) began his career as a stage manager in live theater in 1983. He has since produced live events, live television, television series, television movies and feature films. In 2001, Williamson

combined his film production expertise with the talents of independent producer Stephen Hegyes to form Brightlight Pictures Inc. In addition to producing at Brightlight, Williamson sits on the board of the Whistler Film Festival and the B.C. Film Commission Advisory Committee.

Williamson's producing credits include Universal and Gold Circle Films' *White Noise*, with Michael Keaton and Deborah Kara Unger; Lionsgate's *Alone in the Dark*, with Christian Slater, Tara Reid and Stephen Dorff; Alliance Atlantis' *Going the Distance*; *The Long Weekend*, with Chris Klein and Brendan Fehr; and *Edison*, with Kevin Spacey, Morgan Freeman, LL Cool J and Justin Timberlake.

Williamson most recently line produced Universal Pictures and Gold Circle Films' upcoming *Hellion*, with Josh Holloway, Joel Edgerton and Dulé Hill. He also produced *Dungeon Siege*, with Jason Statham, Ray Liotta, John Rhys-Davies, Ron Perlman, Leelee Sobieski and Burt Reynolds; and Millennium Films' *The Wicker Man*, with Nicolas Cage, and *88 Minutes*, with Al Pacino.

Williamson is currently producing *White Noise 2: The Light* for Gold Circle Films.

As a live performer and recording artist in the late '80s, **TYLER BATES** (Music by) pursued all avenues as a songwriter, guitarist and producer in his native Chicago. He moved to Los Angeles in 1993 and began scoring features, while collaborating with singer Lisa Papineau. The two formed the band Pet, which was signed to Atlantic Records, and was featured on *The Crow: City of Angels*' platinum-selling soundtrack. In 1997, Bates decided to turn his focus full-time to writing music for movies.

His film-scoring credits include director Stephen Kay's *The Last Time I Committed Suicide*; Zack Snyder's *Dawn of the Dead*; *What's the Worst That Could Happen?*, with Martin Lawrence and Danny DeVito; *Kingdom Come* with Whoopi Goldberg; Emilio Estevez's *Rated X*; *Baadasssss!* from Mario Van Peebles; and Rob Zombie's *The Devil's Rejects*.

Bates has recently begun work on Zack Snyder's battle epic *300*, based on Frank Miller's award-winning graphic novel. He also continues to write and record music

outside of the film world, recently completing an album with Narada/Six Degrees recording artist Azam Ali.

**EYDE BELASCO, CSA** (Casting by) has recently completed work on the feature film *Rescue Dawn*, directed by Werner Herzog. Other recent work includes the upcoming *Because I Said So* for Gold Circle Films, as well as the independent features *Half Nelson* and *Special*, both of which premiered at the 2005 Sundance Film Festival. Prior to this, she spent two-and-a half-years at 20th Century Fox as an in-house casting director, where she cast the feature films *Daredevil* and *Behind Enemy Lines*. She is currently in her 10th year as the West Coast casting director for the Sundance Institute.

**TODD MASTERS** (Makeup and Creature Effects), president and founder of MASTERSFX and Emmy Award winner for *Six Feet Under*, is widely considered one of the leading character, prosthetic, animatronic and visual effects artists working in the entertainment industry today. A founding member of the Visual Effects Society, he and his team of experts, based both in Burbank, California, and in Vancouver, British Columbia, are responsible for many of the special effects images seen on television and in film during the past 20 years.

MASTERSFX's most recent projects include producing special effects for *The Visiting*, starring Nicole Kidman; *Snakes on a Plane*, starring Samuel L. Jackson; and *The Turistas*, from Mark Cuban's 2929 Productions; along with the company's ongoing work on behalf of two television series from the Sci-Fi Channel, *Stargate: Atlantis* and *Stargate: SG-1*.

The company's extensive list of early projects includes *Profiler*, *Dark Skies*, *Star Trek: First Contact*, *What Dreams May Come*, *The Horse Whisperer*, *Nightmare on Elm Street 5*, *Buffy the Vampire Slayer*, *Twilight Zone*, *Look Who's Talking*, *Mortal Kombat*, and many others.

**DAN REBERT** (Makeup and Creature Effects) is effects producer for MASTERSFX. Since joining the company in 2000, Rebert has led numerous projects and continues to explore and develop new effects technology. He received an Emmy

Award for leading the creation of the prosthetic bodies and effects for the first season of HBO's *Six Feet Under*. He was also nominated for an Emmy for his work on the third season of the show.

Prior to his work with MASTERSFX, Rebert worked for a number of other leading special effects shops. Dan was hired as a lead artist for programs including *Stargate: SG-1*, *Outer Limits* and *Charmed*. He also oversaw the construction of the frogs for the film *Magnolia*, one of the monsters in *Species II* and the organ and lab effects for *Bicentennial Man*.

Rebert has worked in the makeup and creature effects industry for 16 years. His early credits include *Terminator 2*, *The Exorcist III* and *Bram Stoker's Dracula*.

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