

*Things look different in the light...*

# ***ULTRAVIOLET***

## Production Notes

Set in the late 21st century, a subculture of humans has emerged with a genetic mutation causing enhanced speed, incredible stamina and acute intelligence.

As more people are infected and the government becomes increasingly terrified of their growing power, those with the mutation are treated as outcasts, subjected to terrifying tests and put into quarantine. The government sets out to destroy them, but one woman is determined that that doesn't happen: ultra-beautiful, ultra-lethal Violet (MILLA JOVOVICH). With eyepopping martial arts skills and chameleon-like abilities, Violet becomes a rogue warrior bent on protecting her new race – and seeking revenge on those who created it.

Screen Gems presents Milla Jovovich in the action-packed, comic book-inspired *Ultraviolet*. Written and directed by Kurt Wimmer (*Equilibrium*) and also starring Cameron Bright, Nick Chinlund and William Fichtner, the film was produced by John Baldecchi and executive produced by T.C. Wang, Charles Wang, Tony Mark and Sue Jett. The director of photography is Arthur Wong Ngok Tai, H.K.S.C., the production designer is Choo Sung Pong, editor is William Yeh, the costume designer is Joseph Porro, the music is by Klaus Badelt, and casting is by Justine Baddeley and Kim Davis Wagner, C.S.A.

*Ultraviolet* is rated Rated PG-13 for sequences of violent action throughout, partial nudity and language.

## **ABOUT THE PRODUCTION**

It doesn't sound possible, but writer/director Kurt Wimmer's idea for *Ultraviolet* came from an unexpected source: the filmmaker was inspired to retell John Cassavetes' 1980 cult classic *Gloria* as a comic book action-adventure. Drawing on his experience in both science fiction (as writer/director of *Equilibrium*) and action (as co-writer of *The Recruit*) and banking on the immense watchability of an uber-powerful woman amidst high-flying action and ultracool special effects, Wimmer created a hi-octane, action-adventure piece with a surprising emotional core. Violet was born.

Wimmer's innovative story and the multifaceted, imaginative world in which it's set gripped everyone who read it, and producer John Baldecchi was one of the many eager to jump on board. "I thought Kurt did a great job of incorporating a multitude of powerful themes into a big action film," says Baldecchi, "and he did it in a way that breaks the convention of the genre."

Tony Mark, executive producer and second unit director, adds, "You have a woman who, because of her own loss and infection, has completely shut down emotionally. She's a killing machine out seeking revenge in the little time she has left before the disease kills her, sublimating her emotions, her humanity, and her maternal instincts in pursuit of a single-minded course."

With its dramatic scenes and martial arts set pieces, the filmmakers had to sign an actress who could handle the physical demands of the role while turning in an affecting, emotional performance. Fortunately, Wimmer wrote the role of Violet with only one person in mind and was lucky enough to get her to sign on for the role: Milla Jovovich. Wimmer knew that as an actress, Jovovich had the talent, beauty, and athletic ability integral to playing such a complex, fascinating and fun character.

"I fell in love with Violet," says Jovovich. "I can relate to her. She's like a comic book character, but I can relate to her as a human being and the problems she goes

through, even though they're extreme." She was surprised at how quickly she got the part. "I met with Kurt and talked about it and told him how committed I would be. Then we basically shook hands and said 'Alright, see you in Shanghai,'" she laughs.

Later, when she found out he'd written the role for her, Jovovich says it was flattering and exciting, and she clicked with director Wimmer immediately. "Kurt is such an exciting person to work with," she says, "because he's so passionate about this movie. He fell in love with this character, Violet, and was so excited about seeing her come to life."

"She was absolutely spot on for this movie," Baldecchi adds. "There's a lot of inner strength in Violet, as there is in Milla, and working with her was a dream – she's 100% dedicated."

Shooting a gun backwards while doing the splits and spinning on one foot is no easy task...and that's just one of the moves Violet has to master. To prepare for the role, Jovovich trained for a full year to get into shape, working extremely closely with stunt coordinator Mike Smith to hone the skills necessary to perform the style of fighting they had in mind. "We trained on an Olympic level, but it was worth it," Jovovich. "I've never been involved with a movie with this much complex maneuvering, and never had such a long stretch of preparation time."

Jovovich loved the experience of putting Violet's story on screen. "The education I got on this movie, on a physical level as well as an emotional level, is really intense," she says. "I've never been in this kind of shape before; I've never been as fluid in my life. I've always thought of myself as a big, clumsy oaf, so it's amazing for me to learn and flip the swords and do these moves. I'm taking this with me for the rest of my life – I'd look at the screen after we were done with a scene and say, 'Oh, my God. I did that. That's me!'"

With Jovovich set for Violet, the filmmakers set out to cast the mysterious little boy character named Six. Wimmer auditioned hundreds of boys, but it was relative newcomer Cameron Bright who stood out. Bright had just completed two films, starring opposite Robert DeNiro in *Godsend* and Nicole Kidman in *Birth*, and it was the strength of his performances in those movies that convinced the filmmakers he could tackle the role.

“Cameron had the innocence needed to portray a 10-year-old who hasn’t ever been outside a four-walled white room and has had virtually no interaction with other people,” says Baldecchi. “The character doesn’t say a lot, so Cameron had to be able to express his emotions with just a look or a facial expression – and he does it beautifully. He has a wisdom beyond his years.”

Thankfully, there was an immediate connection between Jovovich and Bright that makes their onscreen pairing that much more effective. Having also started her career as a child, both modeling and acting, Jovovich empathized with Bright and understood how a childhood career can sometimes be difficult. “Cameron is smart as a whip,” Jovovich says, “and yet still a kid. We were always fighting and laughing. I tried to make it as fun for him as possible.”

For his part, Bright loved his new co-star. “Milla’s a great actor,” he says. “She’s very nice, cool, and funny – and you can talk to her about *The Simpsons* and stuff. She taught me a few things with kali sticks that she gave me, and her boyfriend gave me some guitar lessons.”

By choosing to help this mysterious child, Violet ends up with the government and the infected humans both desperate to stop her. She’s left with no allies but one: Garth. Played by William Fichtner, Garth is a member of this “new race” who lives in a traveling lab, desperately searching for a cure for the genetic mutation.

For Fichtner, director Wimmer was a main draw for his participation. “I’ve worked with Kurt before,” he says, “and if you know Kurt, you love to work with him. To really know him is to appreciate his intellect, because he’s absolutely one of the brightest people I know.”

Continuing to describe what appealed to him about the project, Fichtner says he was drawn by the action but it was the emotional core of the piece that really resonated for him. “It’s tremendous action, but to me what made it work ultimately is heart. Violet’s journey with Six – that’s what sucked me in.

“When you interject that sort of heart into a story,” he continues, “then you have something that’s worth telling and worth seeing.”

Fichtner compares Garth’s feelings for Violet to those of a boy in high school who’ll do anything to please a girl and have her notice him. “She’s never gonna go out

with you, but she might be your friend, if you're lucky," he laughs. Garth is willing to risk his own safety to help Violet because "he'll do everything he can to be close to her, and really wants to protect her. I think Garth wishes she didn't do some of the things she does, because they're dangerous. But Violet is going to do exactly what she wants – and she does."

As for his feelings on Jovovich, Fichtner says, "There was no one else to play Violet, absolutely." He loved her work in *Joan of Arc* and says it's the actress' utter commitment to her roles that makes him respect her so much.

Fichtner also has high respect for Wimmer, and enjoys "the vision he brings" to a film. "It's all in his vision: every set piece, every costume, everything. He wrote it and is very specific of what his intention is, the story he wants to tell."

Action heroines need a great villain, and *Ultraviolet* is no exception. To serve as Violet's nemesis, Wimmer dreamed up Daxus, a cruel government germophobic bigwig hellbent on retrieving Six. "Daxus is a bad guy with a sense of humor," says Baldecchi. "To play him, we needed someone who was physically imposing but also had a dash of wit. Also, we needed someone impressive opposite Milla, because when the two square off you have to question her ability to win." The filmmakers knew Nick Chinlund fit the bill perfectly.

Chinlund was very excited to join the cast, especially because he had read and much admired the script for *Equilibrium* some time ago and had wanted to work with Wimmer. "That script stuck in my head for a few years," he says. He also admired the visual appeal of the world Wimmer created for Violet and Daxus to square off in, and he loved working with Jovovich.

"She's hysterical, wonderful and funny," Chinlund says. "She's very alive, brilliant, energetic, and probably the hardest working actor I know. I trained three weeks straight for our one swordfight, so with her nine fights I can't imagine how much she had to work."

## **MARTIAL ART**

To help create *Ultraviolet*'s eye-catching stunt sequences, the filmmakers hired stunt coordinator Mike Smith, who previously worked with Wimmer on *Equilibrium*. Their working relationship was tight and well-honed, with a shorthand that allowed them to collaborate with extreme efficiency.

Each of the film's fight sequences have their own style and type of weapon – and each was incredibly complicated to capture on film. Thankfully, Wimmer and Smith were given the time and money in pre-production to take the time to create and choreograph each sequence. Months of work went into figuring out the most thrilling, unexpected ways to illustrate Violet's talents, but the filmmakers were thrilled to be able to take the time to do it right.

"Conceptually, Wimmer is one of the smartest guys I've ever met," says Smith. "He looks at action in a very different way than most. He has a great eye for it."

Smith has a degree in human movement and is a highly skilled martial artist himself. Using that knowledge, he wanted to create a unique style for the fight sequences that hadn't been seen before. But in their early explorations nothing seemed a perfect fit for *Ultraviolet*. It wasn't until they were watching rhythmic gymnastics one day when a spark of creativity occurred that ultimately gave them a foundation for a new style of martial arts.

"The sword moves in particular were derived from rhythmic gymnastics," says Smith. "Kurt and I were amazed by what gymnasts could do with batons, ribbons, and balls. I was shocked no one had incorporated those skills in a film before."

Having done stunt- and fightwork in several other films, working with Smith and Wimmer on the fight scenes was like a breath of fresh air for Jovovich. "I'm particularly proud to be a part of this production because of the quality of the stunts," she says. "It's really like dancing more than fighting."

Smith was floored by her commitment. "Milla's the most down-to-earth, hardest working actor I've ever been around," he says. "She works her butt off. She'd take home whatever I taught her that day, come back the next day and it'd be better than before."

Baldecchi was equally amazed. "To say we were impressed with her physicality is an understatement," he says. "To swing a sword the way she does, to do the stunts

she did – it's been great fun to watch. She was absolutely tireless in training, and the movie benefited tremendously from her dedication and ability to execute what she learned.”

## **SEEING THE FUTURE**

To create the futuristic world Violet inhabits, the filmmakers settled on production designer James Choo, fresh off the recent Hong Kong hits *Infernal Affairs I* and *II*. Because of its impressive, innovative architecture, China was chosen as the backdrop for the shoot and helped give a certain feeling to the whole project. Most of the stage filming took place in Hong Kong in a controlled environment over two months. The cast and crew then moved to Shanghai where they completed filming on location.

Shot in the Pudong district of Shanghai, *Ultraviolet* filmed in several different architecturally famous buildings, including the Jin Mao Tower. Standing at 1380 feet, it is the tallest building in China and the fourth tallest in the world, boasting the largest and highest observation deck. The 5-star Grand Hyatt Hotel, which fills the top 38 floors, hosts the world's highest hotel rooms. Filming also took place at the Oriental Pearl TV Tower, the Science and Technology Museum, the Convention Centre, the Bank of China, and the Shanghai Information Centre.

“Defining this so-called ‘future world’ was a challenge,” says Choo, “how to unify the tone, the sets, the props, and even the cast so that every part fitted with the theme of the film and told the story.” Choo was grateful to be working with a detail-oriented director and writer. “Every scene in the script was clearly written and set out, which was a great help for me in creating the look of the film.”

The costumes were also crucial in grounding the film to a futuristic setting, and the filmmakers called on Joseph Porro to clothe the actors in a way that fit Violet's world. “I love science fiction,” Porro says, “and this one had things in it I hadn't seen before, which is a great creative challenge.”

Because of its comic-inspired look, Porro says he and Choo chose to work in blocks of color and concentrate on bringing those colors out. He also says it didn't hurt

to have Jovovich as Violet: “Milla’s all there, so I was very lucky to have her to dress. You don’t have to cheat anything with Milla – she’s got a great body.”

Dressing Jovovich could have had its challenges, Porro says. “Milla’s the kind of actress that could be a designer’s nightmare, to be quite honest. She’s doing a line of clothing on her own, she’s been around the fashion business, she’s intimate friends with many world-famous designers, and she’s done the whole fashion scene in Europe and the United States. She knows exactly what works.” But Porro found working with her a complete pleasure. “I liked the fact she totally gets it,” he continues. “She gets what works and what doesn’t and has a creative sense. She really brought something to the table.”

“Joseph is quite a character,” says Jovovich. “He’s just over the top, he’s wild, he’s an artist. He’s absolutely fabulous and I think you can see it in the movie. The costumes are like a futuristic *Barbarella*.”

## **SHOOTING IN HIGH-DEFINITION**

*Ultraviolet* was filmed entirely in the new high definition format using Sony 950 cameras. To date, the only other films shot on Sony 950 cameras are *Star Wars II: Attack of the Clones* and *Star Wars III: Revenge of the Sith*. Executive producer Tony Mark had experience in high-definition, having produced *Once Upon a Time in Mexico* (which filmed on an earlier prototype of hi-def camera), but it took a lot of convincing on Mark’s part to get both Wimmer and the studio to take such a calculated risk. Wimmer was eventually won over after visiting George Lucas on the set of *Star Wars*, who showed him high-definition’s scope and possibilities.

“*Ultraviolet*’s future world is highly designed and highly stylized, all of which plays to the strengths of HD,” says Mark. “With so many visual effects in the film, it was also hugely advantageous to shoot digitally. And from a financial point of view – the film stock, getting it developed and couriered back – we wouldn’t have been able to develop locally in China.”

## **ABOUT THE CAST**

**MILLA JOVOVICH (Violet)** was born in 1975 in Kiev, Ukraine, to a Serbian pediatrician and a renowned Russian actress. Her family moved to the U.S. in 1981 and she began her remarkable modeling career at age nine. At age 12, she was chosen by legendary photographer Richard Avedon as one of Revlon's "Most Unforgettable Women in the World," and has since appeared on over 150 magazine covers around the world. In 2003 alone, Jovovich appeared in ad campaigns for Emporio Armani, Donna Karen, DKNY, Celine, P&K, H&H, and signed a contract to continue her role as worldwide spokesmodel for L'Oreal. Thanks to their continued success with Milla, Giorgio Armani chose her to be the face of his new fragrance Night.

Jovovich made her acting debut in the Disney Channel movie *Night Train to Kathmandu*, and she made guest appearances on television series including *Married...with Children* (as a French exchange student), *Paradise*, and *Parker Lewis Can't Lose*. Her first feature film was *Two Moon Junction* with Sherilyn Fenn, and she starred in *Return to the Blue Lagoon* at age 15. She played opposite Christian Slater in 1992's *Kuffs* prior to appearing in Sir Richard Attenborough's critically acclaimed *Chaplin* opposite Robert Downey, Jr., as the silent screen legend's second wife, Mildred Harris. Jovovich's film credits also include Richard Linklater's cult classic tale of 1970s high school slackers, *Dazed and Confused*.

Jovovich's breakthrough starring role in motion pictures came in Luc Besson's 1997 science fiction thriller *The Fifth Element*, opposite Bruce Willis. Her portrayal of a "perfect being" who holds the key to preventing evil from destroying the world won the hearts of fans and critics alike. She followed that success with a role as a prostitute in Spike Lee's *He Got Game* with Denzel Washington. Next, she followed in the footsteps of such screen legends as Ingrid Bergman and Jean Seberg to achieve critical acclaim in the title role of Besson's *The Messenger: The Story of Joan of Arc* in 1999, which also featured Dustin Hoffman, John Malkovich, and Faye Dunaway.

Jovovich next appeared with Mel Gibson in Wim Wenders' *The Million Dollar Hotel*, which premiered at the Berlin Film Festival. She went on to co-star with Wes Bentley and Sarah Polley in *The Claim* and with Ben Stiller and Owen Wilson in Stiller's spoof of the world of models and high fashion, *Zoolander*.

Jovovich achieved box office success in the U.S. and around the world with the action-packed thriller *Resident Evil*. Based on the wildly popular video game, *Resident Evil* was written and directed by Paul W.S. Anderson. She then reprised her role as the zombie slaying heroine Alice in *Resident Evil: Apocalypse*. She was most recently seen opposite Oscar winner Adrien Brody and Ileana Douglas in the feature film *Dummy*, which premiered at the Toronto Film Festival.

A student of voice and guitar since she was very young, Jovovich began writing songs for her first record at the age of 15. Her first album, *The Divine Comedy*, was released by EMI Records in 1994. Informed by her experiences as a child growing up as a Russian émigré in the Red-bashing Reagan era, the introspective European-folkish debut drew favorable reviews for her songwriting and performing. Although she has not released a follow-up album, she still continues to write music and has had songs featured on several film soundtracks.

Charitable work also plays a major part in Jovovich's life. She served as Master of Ceremonies for and co-chaired with Elizabeth Taylor the amfAR and Cinema Against AIDS event at the Venice Film Festival, and has been heavily involved with the Ovarian Cancer Research Fund, as well as The Wildlands Project.

**CAMERON BRIGHT (Six)**, although only 13 years old, has already starred opposite some of the biggest names in Hollywood. He recently wrapped a role in Brett Ratner's *X-Men 3*, and will next be seen in theaters this February starring opposite Paul Walker in Wayne Kramer's *Running Scared*. In March, he will be seen in *Thank You For Smoking*, starring opposite Aaron Eckhart. The film was picked up at the Toronto Film Festival this past year. Bright was recently seen starring opposite Nicole Kidman in Jonathan Glazer's *Birth*, for which he received a Broadcast Critics Choice Award for Best Young Actor, and in *Godsend*, starring opposite Robert DeNiro, Greg Kinnear and Rebecca Romijn.

Bright started his acting career appearing in several major commercials in both Canada and the United States. He quickly moved to a number of TV series, including Fox's *Dark Angel*, Warner Brothers *Night Visions*, and Fox Family Channel's *Higher Ground*, in which he played a young Hayden Christensen. His other television credits

include CBS's *The Christmas Secret* with Richard Thomas and Beau Bridges; HBO's *Lone Hero* with Lou Diamond Phillips and Sean Patrick Flannery; and USA Network's *My Brother's Keeper*, directed by John Badham with Jeanne Tripplehorn.

Bright currently lives in Nanaimo, British Columbia.

**NICK CHINLUND (Daxus)** maintains a busy acting career in motion pictures and television after starting his career on stage. His role in *The Chronicles of Riddick* marked a reteaming with writer/director David Twohy, for whom Chinlund appeared in *Below*. The prolific actor was also seen starring opposite Bruce Willis in Antoine Fuqua's *Tears of the Sun*.

Born and raised in East Harlem (where he still maintains a residence), Chinlund played basketball at Brown University before an injury curtailed his sports career during freshman year. Soon thereafter he traded the court for the stage when he took up acting classes, graduating from Brown with a degree in history.

Before relocating to Los Angeles, Chinlund worked the boards on the East Coast. His theater credits include the off-Broadway productions of "Owl's Breath," "Mothers, Brothers, and Others," and "Corner Boys." He appeared at the renowned Williamstown Theater Festival in Massachusetts in such productions as "Mother Courage," "The Legend of Oedipus," and "American Clock," the latter for acclaimed director Austin Pendleton. His stage work in L.A. includes "Configuration," "Maps for Drowners," "Partners," and "A View from the Bridge."

Chinlund segued into motion pictures with a role in *Lethal Weapon 3*. Other feature film credits include *Con Air*, *Bad Girls*, *A Brother's Kiss* (which he also co-produced), *Eraser*, *The Kid*, *Once in the Life*, *100-Mile Rule*, *Amy's Orgasm*, *Training Day*, and *Last Call*.

On the small screen, Chinlund has appeared in *The X-Files* and had recurring roles on two NBC dramas: *Providence* and *Third Watch*. Guest appearances include such series as *C.S.I.*, *NYPD Blue*, *Buffy the Vampire Slayer*, *Law & Order*, *Law & Order: SVU*, and *Gilmore Girls*. He has also co-starred in the TNT miniseries *Rough Riders* for director John Milius, Showtime's *Rebel Highway: Reform School Girls*, and the telefilms *Resurrection* and *Letter to My Killer*.

**WILLIAM FICHTNER (Garth)**, an actor of extensive talent and range, was most recently seen on the big screen opposite Adam Sandler and Chris Rock in the remake of the comedy *The Longest Yard*, as well as the critically acclaimed drama, *Crash*, from writer-director Paul Haggis.

Fichtner can currently be seen in the series “*Invasion*” for ABC. He was recently seen in the HBO’s critically acclaimed “*Empire Falls*,” opposite Paul Newman and Ed Harris. Fichtner’s other television roles include NBC’s “*The West Wing*,” and ABC’s “*M.D.’s*.”

Fichtner had two films premiere at the 2005 Sundance Film Festival — Rodrigo Garcia's *Nine Lives* and DreamWorks' *The Chumscrubber*. Fichtner’s additional film credits include Ridley Scott’s *Black Hawk Down*, *What’s the Worst That Could Happen*, Wolfgang Peterson’s *The Perfect Storm*, *Drowning Mona*, *Passion of Mind*, *Armageddon*, Michael Mann's *Heat*, *Contact* alongside Jodie Foster, Doug Liman’s *GO*, Steven Soderbergh’s *The Underneath*, Agnieszka Holland’s *Julie Walking Home*, *Equilibrium*, *The Settlement* alongside John C. Reilly and Kevin Spacey's directorial debut, *Albino Alligator*.

As a member of the Circle Repertory Theatre, Fichtner won critical acclaim for his role in *The Fiery Furnace*, directed by Norman Rene. He has also appeared on the stage in *Raft of the Medusa* at the Minetta Lane Theatre, *The Years* at the Manhattan Theatre Club, *Clothes for a Summer Hotel* at the Williamstown Theatre and *Machinal* at Joseph Papp's Public Theatre.

Fichtner will next be seen in the comedy, *The Amateurs*.

## **ABOUT THE FILMMAKERS**

**KURT WIMMER (Writer/Director)** is best known for directing the cult hit *Equilibrium* starring Christian Bale and Emily Watson. His feature film writing/adapting credits include *The Recruit*, *The Thomas Crown Affair* and *Sphere*.

**JOHN BALDECCHI (Producer)** began his film career after graduating from UCLA with a degree in economics and finance. Starting his career as an intern at Moffit-Lee Productions, he quickly moved into the world of independent film production. Baldecchi took his first development job with Wizan/Black Films as a creative executive, later moving on to Laurence Mark Productions as director of development. Promoted to vice president and then president and producer, Baldecchi co-produced Disney's *The Adventures of Huck Finn* starring Elijah Wood and directed by Stephen Sommers. He then went on to co-produce the Miramax film *Gunmen* starring Christopher Lambert and Mario Van Peebles.

Baldecchi's credits as producer are *Tom & Huck* starring Brad Renfro and Jonathan Taylor Thomas, directed by Peter Hewitt; *Deep Rising*, starring Treat Williams and Famke Janssen, written and directed by Stephen Sommers; and the action-comedy *The Mexican* starring Julia Roberts, Brad Pitt, Gene Hackman, and James Gandolfini, directed by Gore Verbinski.

Serving as executive producer, Baldecchi's first foray into television resulted in ABC's acclaimed *Oliver Twist* starring Richard Dreyfuss and Elijah Wood, with Tony Bill as director. He also executive produced *Simon Birch*, inspired by the novel *A Prayer for Owen Meany* by John Irving; the film starred Ashley Judd, Jim Carrey, Oliver Platt, and David Strathairn and was directed by Mark Steven Johnson.

On the directing front, Baldecchi helmed portions of the second unit on *Simon Birch*. For television, he directed segments for the Fox hour drama *Beyond Belief*.

Baldecchi is developing *RPM*, an action-thriller to be directed by Simon West and written by J.H. Wyman. Baldecchi currently has a first-look producing deal with Sony Pictures Entertainment and oversees a development slate that includes features, one-hour dramas, and television movies. He is a member of the WGA, DGA, and the PGA.

**TONY MARK (Executive Producer)** is a producer, director, and writer who brings an eclectic background to the film industry. After growing up in Manhattan and attending Horace Mann High School and Carnegie-Mellon University, Mark spent years in regional theatre, founding and serving as the artistic director for the Valley Theatre Company in Poughkeepsie, New York, as well as running the Hyde Park Playhouse summer stock theatre in Hyde Park, New York. He also performed often as an actor and won the Best Actor award at the New England Theatre Festival for his performance in “Girl on the Via Flaminia.” While a disc jockey at WEOK-FM in Poughkeepsie, he hosted the late-night jazz/blues program “The Grotto.” Mark also worked as a photojournalist for *The New York Times*, UPI, and a variety of regional and local newspapers. As a fashion photographer, clients included Banana Republic, Zegna, Frank Stella, Kathleen Detoro, Members Only, and Ben Kahn.

Working with Wakeford-Orloff and Dick Miller Associates, Mark produced television commercials for IBM, GE, Texaco, Coca-Cola, and other major accounts. He has produced films that range from art house to the most commercial and worked with a wide variety of filmmakers, from the cutting edge of young new directors like *Spy Kids*’ Robert Rodriguez to the legendary icon and director of *West Side Story* Robert Wise. Films that Mark has been involved with as a producer have been nominated for Academy Awards® (*The Fisher King*), Emmy Awards® (HBO’s *Witness Protection*, *And Starring Pancho Villa as Himself*), and have been featured at film festivals such as Sundance (*Zelly and Me*), Toronto (*Billy Galvin*), Telluride (*Go Tell it on the Mountain*) and others. He has made films all over the United States, in Canada, in Mexico, and in Europe. Besides his experience as a producer, Mark brings experience on the creative side of the process. He has written scripts for MGM, ABC, NBC, Showtime, and USA Networks, and has directed second unit on numerous films for HBO, CBS, and Dimension. He directed a documentary for the Guggenheim Foundation of the art collections of the Guggenheim Museum in New York, the Peggy Guggenheim collection in Venice, and their joint exhibition in Rome. Mark is president of MJP Films and serves as the president of the board of directors for Assistance Dogs of the West, a non-profit foundation that provides service dogs to the disabled.

**SUE JETT (Executive Producer)** has produced *And Starring Pancho Villa as Himself*, *Jackie Bouvier Kennedy Onassis*, *Vendetta* and *Earthly Possessions* for Television. In addition, Jett was an executive producer on *Scary Movie 2* and co-produced Robert Rodriguez' *Once Upon A Time In Mexico*.

Jett is currently producing *Bordertown*, starring Jennifer Lopez and Antonio Banderas.

**CHARLES WANG (Executive Producer)** has an unmatched track record in producing and servicing major films in the Asian region. Inherited from his father, the pioneering film activist T.C. Wang, Wang has headed the Salon Films Group for over thirty years. With its head office in Hong Kong, Salon Films has branch offices in Bangkok, Kuala Lumpur, Beijing, Shanghai, and Guangzhou. Besides production services, Salon Films is also one of the most established equipment rental companies in the Far East.

From British Paramount's *The World of Suzie Wong* (1959) in Hong Kong, to EMI Films' *Deer Hunter* in Thailand, Lucas' *Indiana Jones and the Temple of Doom* in Macau, Hemdale's *Platoon* in the Philippines, New Line Cinema's *The Red Violin* in Shanghai, *Rush Hour* and *Rush Hour 2* in Hong Kong and *Shanghai Noon* in Beijing, Wang has worked with all of the major Hollywood studios as well as many acclaimed independent productions. In 2005, Wang's work included *Shanghai Red*, *The Painted Veil* and *Mission: Impossible III* in China.

In recognition of his contribution to the film industry and culture, Wang has been awarded both internationally and locally, including a Doctorate of Philosophy in Business Administration and Management, Honoris Causa, by the Southern California University for Professional Studies. For his support of French culture through the film industry, he has been made a Chevalier de l'Ordre des Arts et des Lettres. Wang is also a recipient of an Honorary Fellow of the Chinese University of Hong Kong. For the past six years, Wang has served as a Board Member of the Hong Kong Government Film Services Advisory Committee, and is a Board Member of the newly founded Hong Kong Government Film Development Funds - Project Vetting Committee.

**ARTHUR WONG NGOK TAI, H.K.S.C. (Director of Photography)** is an award-winning Hong Kong cinematographer who has worked on over 30 films as cinematographer, director, actor, and producer. Wong recently completed the award-winning *Floating Landscape (Lian Ai Feng Jing)*, which he produced and served on as director of photography. Other film credits include: *Bamboo Shoot (Zi Yu Zi Le)*, Tri Star's *The Medallion* starring Jackie Chan and Claire Forlani, *Gen X Cops*, *Iron Monkey*, and *Once Upon a Time in China*. He recently acted in the acclaimed *Internal Affairs II*.

**CHOO SUNG PONG (Production Designer)** has been the production designer on such Hong Kong films as *Heroic Duo*, *Naked Weapon*, *The Wesley's Mysterious File*, *Fight Zone* and *The Duel*. He is currently in post-production on *DOA: Dead or Alive*.

**WILLIAM YEH (Editor)** was the editor on Kurt Wimmer's first feature, *Equilibrium*. In addition, Yeh has edited *Wanderlust*, *Talk to Taka* and *Graham's Diner*. Yeh has been the assistant editor on such features as *The Astronaut's Wife*, *D-Tox* and *Perfect Murder*, *Perfect Town: JonBenet and the City of Boulder* (TV); and was the associate editor on *I Know What You Did Last Summer*.

**JOSEPH PORRO (Costume Designer)** worked with Kurt Wimmer on *Equilibrium*, and the two connected so well that Wimmer asked Porro to be the costume designer for *Ultraviolet*. Porro has worked on over 30 films. His recent productions include *The Music Man* and *Shanghai Noon* with Jackie Chan. Other film credits include: *Stuart Little*, *Godzilla*, *Deep Rising*, *Independence Day*, *Stargate*, and *Tombstone*.

**KLAUS BADEL** (**Music By**) has written music for over twenty-five major Hollywood films. He composed the acclaimed score for 2003's top-grossing movie *Pirates of the Caribbean*. His composer credits include: Werner Herzog's *Invincible*, *The Time Machine*, *K-19: The Widowmaker*, *The Recruit*, *Ned Kelly*, *Basic*, *The In-Laws*, *Catwoman*, and the animated feature *Curious George*.

Employing his background in producing records and collaborating with a wide variety of recording artists, Badelt's approach generates original scores with an authentic production value while maintaining the integrity of a film score. By joining forces with the filmmakers, Badelt provides a musical voice that compliments the director's vision, and befits the film. His devoted team spirit in combination with his personal drive to explore new ideas and push the creative envelope, make Klaus Badelt a filmmaker whose distinctive music and intimate style are unique in the industry.

Badelt enjoyed a highly successful career as a music producer and film composer in his native Germany, before coming to America in 1997. He currently resides in Los Angeles.

###

## CAST

Violet	Milla Jovovich
Six	Cameron Bright
Daxus	Nick Chinlund
Nerva	Sebastien Andrieu
Young Violet	Ida Martin
Garth	William Fichtner
BF-1	David Collier
Detective Cross	Kieran O'Rorke
Detective Endera	Digger Mesch
Detective Breeder	Ryan Martin
Young Daxus	Steven Calcote
Violet's Husband	Ricardo Mamood
Hospital Hemophage	Mike Smith
Rebel Hemophage	Clay Cullen
Elizabeth P. Watkins	Jennifer Caputo
Chief of Staff	Jack Murphy
Daxus Aide 1	Diego Swing
Daxus Aide 2	Ted Thomas
L.L.D.D. Guard	Abraham Boyd
Medical Tech 1	Matthew Sturges
Medical Tech 2	Alexander Key
L.L.D.D. Chief of Research	Peter Spurrier
Combat Reserve Doctor	Russell Wait
Courier XPD-154	Youlia Galenko
Archministry Computer Tech	Luke Jackson
Luthor	Christopher Garner
Kar Wai	Duc Luu
Speak-No-Evil Phage	Kurt Wimmer
See-No-Evil Phage	Gilad Lotan
Hear-No-Evil Phage	Phillip Moore
Long-haired Hemophage 1	Robert Alonzo
Long-haired Hemophage 2	Mitchell Gould
Security Enforcer	Daniel Hawe
Garth's Assistant	Scott Piper
Stunt Coordinator	Mike Smith
Assistant Stunt Coordinators	Ming Qui Mark Hicks
Violet Stunt Doubles	Youlia Galenko Alicia Vela-Bailey

Jennifer Caputo

Stunts

Robert Alonzo	Alexander J. Caputo
Peter Claver Cullen, Jr.	Danial Donai
Mitchell Gould	Kai Sen Huang
David Huggins	David Ismalone
Ying Long Li	Chi Hung Lin
Chi Huh Ling	Ying Liu
Marc Redmond	Dino Dos Santos
Ronn Surels	Christopher Torres
Joshua Lee Vongsvirates	Cody Tyler Weselis
Gang Wu	Wei Xing Yao
Tin Hung Yick	Glen Yrigoyen
Chong Wei Zhang	

Fight Choreography by Mike Smith

## CREW

Written and Directed by	Kurt Wimmer
Produced by	John Baldecchi
Executive Producers	Tony Mark Sue Jett
Executive Producers	T.C. Wang and Charles Wang
Director of Photography	Arthur Wong Ngok Tai, H.K.S.C.
Production Designer	Choo Sung Pong
Editor	William Yeh
Costume Designer	Joseph Porro
Music by	Klaus Badelt
Casting by	Justine Baddeley and Kim Davis Wagner, C.S.A.
Unit Production Manager	Tony Mark
First Assistant Director	Phil Jones
Second Assistant Director	Jason Faulkner
Co-Producers	Pauline Chan Louis Sit
Visual Effects Supervisor	Victor Wong
Visual Effects Producers	Steven Calcote and Neil Greenberg
Production Supervisors	Antonia Barnard Ho Ching
Production Managers	Johnny Lee Petrina Ho Luo Gang
Line Producers	Allen Wan Rita Fung

Supervising Art Director	Bernardo Trujillo
Art Director	Joel Chong
Set Designers	Roberto Bonelli Rufina Lo
Art Department Coordinators	Johnny Wang Hana Espinosa de los Monteros Matsumoto
Graphic Designers	Frankie So Tang Hon Man
Script Supervisor	Renée Foley Burke
Weapons and Props Consultant	Harry Lu
Associate Props Masters	Lai Pak Shing Cheng Chak Wing
Standby Props	John King
On Set Props	Tse Chi Sing
H.D. Digital Imaging Technician	Calvin Roberts
“A” Camera Operator	Jimmy Wong
“B” Camera Operator	Stanley Hung
First Assistant “A” Camera	Chan Chor Keung
First Assistant “B” Camera	Steven Lau
Second Assistant “A” Camera	Carry Li
Second Assistant “B” Camera	Johnathan Chan
Video Assist	Peter Quinn
Wardrobe Supervisors	Jana Rayne MacDonald Cori Burchell
Set Costumer/Supervisor	Jackie Cheng
Assistant to Costume Designer	Jack Tung
Key Makeup and Hair	Meinir Jones-Lewis
Personal Makeup Artist to Milla Jovovich	Marie Nardella
Personal Hairdresser to Milla Jovovich	Jamie Pritchard
Makeup and Hair Artist	Gemma Waugh
Assistant Makeup Artist	Jason Fu
Assistant Hairdresser	Ronald Yeung

Chief Lighting Technician	Chow Lam
Rigging Gaffer	Cheung Kwok Wah
Electric Best Boy	Lee Chi Wai
Key Grip	Ben Chau
Best Boy Grip	Shek Kin Man
Dolly Grip	Ring Siu
Sound Mixer	Bob Clayton
Boom Operator	Scott Piper
Technical Consultants	Darrell Pritchett
	Corey Pritchett
	James Camomile
	Jason Gustafson
	Casey Pritchett
	Raymond Brown
Special Effects Foreman	Arthur Lau
Asst. Special Effects Foreman	Chan Shing
Location Manager – Hong Kong	Bonnie Shum
Location Managers – Shanghai	Robin Clifton
	Man Cheuk Kau
	Weng Wen Bao
Assistant Location Manager – Hong Kong	Jeannette Lee
Assistant Location Manager – Shanghai	Weng Wen Jun
Locations Interpreter – Shanghai	Miranda Zhuang
Production Coordinator	Alexandra Taussig
Assistant Production Coordinators	Nancy Dentice
	Katherine Wood
Office Manager – Los Angeles	J. Gibson
Production Secretaries	Lanny Dong
	Kennix Pax
Production Liaison	Maria Chan
Production Assistants – Hong Kong	Eugene Wong
	Andrew Chan
	Susan Zha
	Fred Wei
Production Assistants – Los Angeles	Regaye M. Fulcher
	Gayle Stover
Research Assistant	Don Guarisco
Freight Coordinator	Henry Dray

Production Accountant	Joyce Hsieh
1st Assistant Accountant	Kirsten Anderson
Assistant Accountants	Belinda Cahill
	Tony Wong
Assistant Accountant – Shanghai	Fanny Fan
Accounting Clerk – Hong Kong	Garfield Mo
Accountant Assistant – Shanghai	Marilyn Zhuang
Set Decorator	Chung Kim Wai
Assistant Set Decorators	Lee Ki Man
	Lee Kei Man
Unit Publicist	Moira Houlihan
Still Photographer	Jay Maidment
Unit Manager – Hong Kong	David Lam
Asst. Unit Manager – Hong Kong	Cheung Chun Keung
Asst. Unit Manager – Shanghai	Anten Poon
	Du Hai
1st Assistant Director – Hong Kong	Sylvia Liu
Add'l 2nd Assistant Director – Shanghai	Margaret Beattie
Production Liaison	Michelle McGonagle
Third Assistant Directors – Hong Kong	Audrey Mak
	Rachel Ip
Third Assistant Director – Shanghai	Stephanie Cheung
Assistant to Mr. Wimmer	Ben Shum
Assistant to Ms. Jovovich	Joyce Tsui
Assistant to Mr. Mark	Davina To
Assistant to Ms. Jett	Kris Chung
Assistants to Mr. Baldecchi	Kevin Rosenberg
	Namfon Sukontasap
Assistants to Mr. C. Wang	Pauline Lam
	Venus Cheuk
Translator	Eppie Hung
Production Assistant	Kok Wai Yip
Casting – Hong Kong	Madalena Chan
Casting – Shanghai	Miao Liang
Asst. to Casting – Hong Kong	Dee Chan
Casting Assistant – Hong Kong	Aaron Ho
Casting Assistants – Shanghai	Utah Weng

Casting Associate	Tang Ya Jun Catherine Engel
Film Caterer – Shanghai Caterers – Shanghai	Cindy Hamilton Marnie Campbell James Barnett Keith Giesbrecht Miao Miao “Crystal” Tang
Tutor to Cameron Bright Craft Services – Hong Kong	Janice Tsang Mandy Cheung
Picture Vehicle Coord. – Shanghai Transportation Coord. – Hong Kong Transportation Captains – Hong Kong	Hua Rong Lamy Li Captain Wai Simon Chan Chan Che Chuen
Transportation Captain – Shanghai	Shi Hang
Post Production	
First Assistant Editor	Maria Gonzales
Apprentice Editor Editorial P.A.’s	Ana Veselic Jason Yik Chi Chan Kitty Ma Tse Ching Kong, Jeffrey
Supervising Sound Editors	Peter Brown Stephen Flick
Sound Effects Designers	Peter Brown Steve Ticknor
Sound Editors	Jim Matheny Dana Gustafson Dean Beville
Special Sound Effects ADR Editor	Gary Hecker Larry Kemp
Assistant Sound Editor Foley Mixer Foley Artists	Margit Pfeiffer Matt Beville Edward Steidel Jerry Trent
Re-recording Mixers	Ezra Dweck Jonathan Wales
ADR Mixers	Howard London, C.A.S. Brian Smith

Loop Groups      Riot Looping  
                            The Reel Team

Post Sound Services Provided by  
Sony Pictures Studios

Music Editors      Chris Brooks  
                            Brian Richards  
Arrangers          Wolfram De Marco  
                            Ian Honeyman  
                            Andrew Raiher

Additional Music by      David Porter for  
                                    Seven Pins Studios

Telecine Services      Laser Pacific  
End Titles              Scarlet Letters  
Digital Intermediate by      Efilm  
Digital Intermediate Colorist      Natasha Leonnet  
Digital Intermediate Producer      Bob Fernley  
Digital Intermediate Editor      Lisa Tutunjian  
Digital Opticals          Pat Clancey  
Digital Intermediate Color Assist      Jack Lewars  
Digital Intermediate  
Production Assistant      Brian Han

Production Legal Services      Sheppard Mullin Richter  
                                    & Hampton  
                                    Robert Darwell  
                                    Ann Clark

2nd Unit

2nd Unit Directors      Tony Mark  
                                    Mike Smith  
Motorcycle Technical Advisor      Andy Armstrong  
Line Producer          Shia Wai Sum  
Production Manager      Helen Li  
Director of Photography      David Franco

1st Assistant Director	Mark Turnbull
1st Assistant Director (China)	Zhang "General" Jin Zhan
2nd Assistant Director	Chiuwah Lee
2nd 2nd Assistant Director	Charlie Young
Unit Manager	Aaron Shershow
Unit Manager (Local)	Wang Guo Lin
Production Coordinator	Sarah Gilligan
Production Secretary	Zhang "Christine" Min
Office PA's/Interpreters	Susanne Ding Jessica Chen
Line Producer/UPM interpreter	Helen Feng
Production Accountant	Christine Robson
Props	Chan Chi Keung
Script Supervisor	Sherrie Liu
"B" Camera Operator	Noah Weinzweig
1st Assistant "A" Camera	Mandy Ngai
1st Assistant "B" Camera	Sun Man Liang
2nd Assistant "A" Camera	Kim Leung Ching Hung
1st Assistant "C" Camera	Alex Lo
Video Assist	Richard Hughes
Gaffer	Johnny Tsang
Key Grip	Claude Fortin
Best Boy Grip	Maxime Imbeault
Helicopter Pilot	Qu Qian

Visual Effects

Menfond Electronic Art & Computer Design Co. Ltd.

Visual Effects Coordinator	Jack Ho
Project Supervisors	Garrett Lam Randy Tse Julianna Tong

Compositors

Yeung Siu Fai	Jesse Ho	Keith Leung
Joey Tang	Mon Leung	Louis Hung
Yan Chan	Edmond Kwan	Jack Ding
Nicco Chan	Coco Xu	Jim Zhang
	Rayson Mo	

Lighting and Texture Artists

Lau Chi Hang	Leung Kwok Yuen	Solution Yung
Sting Lau	Lun Lam	Yan Yuan

Ten Huang

Motion Animators

Brian Ho  
Jules Lin  
Johnny He

Michael Wah  
Gary Ng

Mak Ping Yu  
Dalace Zhang  
ZHW

Modelers

Pariscoli Yip Raymond Wong Jeff Chan Sam Sun

Research and Development

Chiu Fu Shing  
Gy Lee

Eric Lai  
Juno Wu

Jimmy Lam  
Sengs Sheng

Visual Design

Galan Pang  
Patrick Lee

Animatic

Bryan Cheung  
Emil Yee

In-out and Opticals

Francis Fung  
Lai Wing Yan

Project Coordinators

Natalie Wong  
Ray Wu  
Jean Hou

CIS Visual Effects Supervisor

Ken Jones

CIS Hollywood

Visual Effects Producer  
CG Supervisor

Patrick Shearn  
Jason Wardle

Compositors

William Kavanaugh  
Marc Nanjo

Jayni Borgaro  
Steve Sanchez

Jesse Fernley  
Eric Weinschenk

CG Artists

Gary Abrahamian  
Jason Porath

John Cassella  
Christopher Ryan

Amy Garback  
Jerry Weil

CG Texture Artists

Diana Miao

Lance Powell

Mayami Shimokawa

Matte Painters

Jesse Fernley  
Roger Kupelian

Matchmovers

Aaron Singer

Sr. Roto/Paint Artist	Tony Abejuro
Roto/Paint Artists	Larry Gaynor
	Janet Freeland
	Heather Macphee Ryan
	Greg Shimp
R&D Programmers	Kyle Yamamoto
	Chris Allen
On-Set Data Management	Shyam V. Yadav
	Aaron Gautschi
General Manager	Donald Fly
Executive Producer	Julie Orosz
Production Coordinator	Julia Gaudette
Systems	Matt Ashton
Accounting	Maryjane Layani

China Film Group Hualong Film Digital Production Co., Ltd.

Technical Supervisors	Huang Yaozu
	Lei Zhenyu
Visual Effect Supervisors	James Feng
	Fang Rongguo
Compositing Supervisors	Mark A. Kolars
	Li Quansheng
Senior Animators	Zhang Chao
	Zhao Zhongwen
	Zhan Zhenyi
	Zhang Yan
	Shen Yong

Animators

Dong Janfeng	Liu Li	Feng Ji Hua
Liu Pengyi	Yang Pengju	Liu Lunan
Xu Xin	Xu Lijun	Zhou Lei
Huang He	Ma Yi	Mi Chunlin
Chen Lei	Ding Liang	Gao Min
Luo Yang	Luo Jun	Ma Ming
Wei Hongjian	Han Cong	Yu Lizheng
Yu Bo	Zhang Chunmiao	Zhang Qiang

Main Title Sequence

Comic Book Art Services Provided by Illuminati Entertainment

Lead Artist     Jeff Parker

Cover Artists

Lee Bermejo  
Kieron Dwyer  
Sanford Greene  
Ed McGuinness  
Phil Noto

Eric Canete  
Keron Grant  
Tony Harris  
Dustin Nguyen  
Jason Pearson  
LeSean Thomas

Howard Chaykin  
Randy Green  
J.J. Kirby  
Dan Norton  
Rick Remender

©2005 Screen Gems, Inc.  
All Rights Reserved

Screen Gems, Inc. is the author of this film (motion picture)  
for the purpose of copyright and other laws.

Special Thanks to  
BMW Motorrad GmbH  
Regal Motors Ltd., Hong Kong

Production Equipment supplied by  
Salon Films, Hong Kong

This film was shot using Sony High Definition Video Cameras.

The characters and incidents portrayed and the names herein are  
fictitious, and any similarity to the name, character or history of  
any person is entirely coincidental and unintentional.

This motion picture photoplay is protected pursuant to the provisions  
of the laws of the United States of America and other countries.  
Any unauthorized duplication and/or distribution of this photoplay  
may result in civil liability and criminal prosecution.

"Academy Award®" is the registered trademark and service mark of the Academy of  
Motion Picture Arts and Sciences.

"Emmy®" is the trademark of the Academy of Television Arts & Sciences and the National Academy of Television Arts & Sciences.