

UNDERWORLD EVOLUTION

PRODUCTION NOTES

As the feud between vampires and werewolves escalates to new heights, so too does Underworld Evolution, delivering a veritable feast of bloodthirsty power, forbidden love and sweeping vengeance.

With the exposure of well-kept secrets and the tough resolve of one betrayed Vampire warrior, a centuries-long struggle between vicious predators has reached new heights of fierceness. But it's one Immortal's insatiable lust for power that leads to disturbing new disclosures about the origins of the feud between the Vampires and the Lycans.

The past just got very twisted, and the future may reveal an entirely new breed, the likes of which no one has ever seen.

The *Underworld* saga continues as hunted Vampire Selene (Kate Beckinsale) seeks out Marcus (Tony Curran), king of the Vampires, in the hope of bargaining for her life. Hybrid Michael (Scott Speedman) wants to join Selene in her quest but is unable to trust the werewolf raging uncontrolled inside him, and she refuses his companionship. Their love proves more powerful than genetics, however, when Marcus descends upon Selene, intent on annihilating her. In the battle that ensues, Selene discovers that she has been betrayed by her own family and she sets out to seek her revenge.

Selene seeks out Adrian Tanis (Steven Mackintosh), official Historian of the Covens, for help unraveling the web of lies spun by Marcus and Viktor (Bill Nighy) in their battle for supremacy. Intrigue deepens when Tanis reveals the identity of the first true Immortal: not Marcus or Viktor as was believed, but Alexander Corvinus (Derek Jacobi), father to Marcus and his twin brother, William. Corvinus, like an omnipresent god on the fringes, has been tracking everyone's movements and cleaning up after their wars, intent on keeping his descendents confined to the shadows of human society.

Side by side, Selene and Michael battle the horrifically strong and determined Marcus, who is determined to release his imprisoned brother William from captivity and use his bloodlust to achieve world domination. Each

confrontation unearths new revelations, casting a harsh light on previous events and cutting through the darkness of painful memories buried deep within.

Kate Beckinsale (*The Aviator*, *Van Helsing*) and Scott Speedman (*The 24th Day*, *My Life Without Me*) reprise their roles in this exhilarating sequel, which sends the *Underworld* legend to the next terrifying stage, unleashing, new action, new secrets and an entirely new breed that is more powerful than any of them.

Screen Gems and Lakeshore Entertainment present *Underworld Evolution*, directed by Len Wiseman (*Underworld*) and produced by Tom Rosenberg, Gary Lucchesi, David Coatsworth and Richard Wright. The screenplay is by Danny McBride from a story by Len Wiseman & Danny McBride based on characters created by Kevin Grevioux, Len Wiseman & Danny McBride. The Director of Photography is Simon Duggan, A.C.S. (*I, Robot*). Production and creature design is by Patrick Tatopoulos (*Independence Day*; *I, Robot*), the acclaimed special effects artist who designed and supervised the films' cutting-edge werewolf creatures. Skip Williamson, Henry Winterstern, Terry A. McKay, Len Wiseman, Danny Mc Bride and James McQuaid serve as Executive Producers. The film is edited by Nicolas de Toth and the music is by Marco Beltrami.

UNDERWORLD EVOLUTION is rated R for PERVASIVE STRONG VIOLENCE AND GORE, SOME SEXUALITY/NUDITY AND LANGUAGE.

THE EVOLUTION OF A STORY

“You want to know what I know? I know about war.”

As *Underworld Evolution* begins, Selene is trying to come to terms with what's troubling her. The memory of her family's massacre has always haunted her, but now that she knows it was Viktor who murdered them, Selene's world is in tatters. How many Lycans have died at her hands because she believed they were responsible? How many more would she have slain if Kraven had not revealed this shameful secret? And how many more lives will be lost before the past can be righted?

“The beginning of the movie is a very shaky place for Selene,” says Kate Beckinsale, who reprises her character for the sequel. “Everything she thought for hundreds of years to be true, is not. She's killed a lot of werewolves in a revenge that was completely misplaced. And now, having killed Viktor and alienated herself completely from the vampires, her only ally is Michael, who himself is struggling with the fact that he's just become a hybrid.”

Selene's only hope is to enlighten final elder Marcus upon his awakening. Once he, too, knows of Viktor and Kraven's surreptitiousness, surely he will forgive her for slaying an elder, yes? But what Selene — or anyone else, for that matter — hasn't bargained for is that Marcus has also become a hybrid, thanks to the blood of the Lycan Singe spilled by Viktor. Now, with Amelia and Viktor both dead, there is no one strong enough to challenge this powerful, new breed. Or so Marcus thinks.

"Marcus has become extremely powerful and he's definitely got ideas above his station now," explains Tony Curran, who brings the megalomaniac hybrid to life. "He sees himself as this godlike figure. There's a moment where he says, 'A true god has no father.' He's got this wild plan in his head to free his brother, William, the first and most dangerous werewolf, and take over the world with him. Marcus is a serious threat because the only other hybrid that exists on the planet is Michael. No other vampire, human, or Lycan can stand up to him. They wouldn't stand a chance."

Kraven is the first to learn this, when he tries to kill Marcus before the full awakening, only to become a victim instead. As he takes his final breath, Kraven's memories course through Marcus, revealing the location of a pendant that once hung from the neck of Lucian. Now Michael has the pendant and Selene, unknowingly, is the key to its use.

Selene and Michael become aware of the new terror in their midst when Marcus descends on Michael, intent on killing him and claiming the pendant for himself. In doing so Marcus reveals its value, but its significance remains a mystery. What Marcus knows that Selene does not is that she "is the last piece of the puzzle," explains Curran. "The strong house was built by her father; Viktor killed her family to keep the secret safe, so William would never be released." With Viktor's death, Selene alone now holds the knowledge of William's whereabouts.

Selene and Michael survive the first battle with Marcus, but with dawn fast approaching, there's little time to ferret out the pendant's meaning. Michael takes control, finding cover for Selene and finally taking his rightful place alongside her. No longer a casualty in need of Selene's heroics, Michael is coming to terms with his own power, with the role fate has thrust upon him, and with his feelings for Selene. "They're falling in love and he's there for her. He's her support," says Scott Speedman who returns to the role of Michael. "He's still

figuring out what he is, but he's no longer a victim. Instead of just watching and reacting, a pedestrian to all the action, his is now a much more dynamic character."

The escalation in Selene and Michael's relationship answers the question often asked after the success of *Underworld*. "I intended for the first film to end with the relationship beginning," admits director Len Wiseman. "There was this *Romeo and Juliet* aspect in the story of Lucian and his vampire love, Sonja, and then with Michael and Selene. Selene hates humans, so that relationship was not really given a chance until the film was closing. So at the end people speculated, 'Will there be a relationship? What will that relationship be like? Will it build?'"

Beckinsale had a close-up view in the development of her character for the new film, and a special chance at providing input. "In terms of story and the mapping of my character, I was very much consulted," recalls Beckinsale. Both she and Wiseman wanted more extensive character development of Selene, something they felt was missing in the first film. "Selene was more enigmatic than we had hoped," explains Beckinsale, "and whilst that was all very cool and action heroine-ish, we really relished the opportunity this time to show a few more sides of her. She's really fighting her fight this time. She's much more clear about why she's fighting, a lot more passionate. And she and Michael definitely share a vulnerability between them, too."

Adds Wiseman, "She's starting to get a little bit more in touch with her human side. She's gotten out of this cold robot killer mode, and that was very exciting, to see different sides to her."

Under the cover of night, Selene and Michael seek out Adrian Tanis, Historian of the Covens, who can explain the pendant's enigmatic past. Banished for allegedly spreading malicious rumors, Tanis passes his exile engaging in either orgiastic bloodletting or arms brokering with the Lycans. His double-dealing exposed, Tanis quickly discovers he has little bargaining power when Selene demands answers. "They're interested in information and I'm interested in surviving," shrugs Steven Mackintosh, who plays Tanis. "So it's a deal. Selene's quite formidable so I have to spill the beans: the pendant is the key to Marcus's twin brother's cell, the location of which is locked away in Selene's memories, and the first Immortal was not Viktor as always declared but the father of Marcus, Alexander Corvinus."

Bringing a classy regality to the role of Corvinus is a legitimately legendary acting patriarch, celebrated British actor Sir Derek Jacobi. "Yes, it's true," admits Jacobi, "I'm afraid I am the daddy of them all. I'm

responsible for the whole thing.” A twelfth-century nobleman, Corvinus had survived a devastating plague which mutated his genes, creating the first Immortal. He later had three sons: Marcus, bitten by bat; William, bitten by wolf; and one who walked the lonely path of mortality. (Michael, as a descendant of this last son, remained a pure-blood until a Lycan bite changed his destiny. His mortal-plus genetic makeup, however, prevented him from death, so when Selene later bit him after a violent battle with Viktor, Michael’s fate was sealed: the world’s first hybrid was born.)

Twisting the myth into something more scientific was a conscious decision of Wiseman’s. “I’m not a huge fan of the older films and legends,” the director explains. “I’m not into the religious vampires where you hold up a cross and they cower. I see that as ‘fantasy’ vampires, while in my world there’s ‘reality’ vampires; it’s more based in science. It’s about a rare blood disease, a plague, rather than anything too fantastic. I wanted to see something different, so I approached *Underworld* as a straightforward action film that happens to have these horror characters in it.”

It’s a view that allowed for more complex emotions. It meant someone like Corvinus, faced with a curse he unleashed upon the world, would be incapable of killing his two monster sons and destroying the lines before they had the chance to evolve. Instead, explains Jacobi, he elected “to contain the war, to clean up the mess, and to try and hide the history of his family.”

It also means that Viktor, who is played by Bill Nighy in a flashback sequence that begins the new film, was merely a usurper. “I was the first,” declares Tony Curran of Marcus, “but it doesn’t mean I was the most powerful. I was an arrogant young vampire; Viktor was a powerful man and when he became a vampire, being older and more experienced, he took over the leadership.” Viktor then used his power to wage war on the werewolves who at the time were far more destructive and uncontrollable than their later progeny.

But why wouldn’t Viktor just kill Marcus and William? Viktor believed the myth that if the two brothers were destroyed all their descendents would die as well. So he kept the war alive and, to ensure his own power, prevented a merging of the lines even at the cost of his own daughter’s life. And it didn’t hurt that Corvinus was prepared to clean up after the despot vampire.

Corvinus thus became as much a prisoner as his werewolf son, condemned to roam the globe in an enormous stealth ship from which he observes all earthly activity and, when necessary, sends out his army of

“Cleaners” to erase any evidence of a preternatural world. “The ship is ‘NASA’ control really,” says Derek Jacobi. “It’s the hub of everything from where Alexander can keep an eye on things and contain what is happening so things don’t ever get too far out of hand.” But Corvinus’ efforts are doomed to failure. “Things are going wrong and Alexander’s powers are in jeopardy.”

Intent on finding Selene and the keys to his brother’s cell, Marcus seeks out Tanis for information but is far less generous and forgiving than Selene. Marcus sucks Tanis dry of his memories before ending him for good, then heads out after Selene, the key, and his own father.

When Selene and Michael arrive at Corvinus’ ship, Marcus is hot on their heels. Marcus takes out Michael first, impaling him on the dock the ship is tethered to. Believing the wound fatal, Selene explodes in tears of loss and fury, but in the ensuing fight with Marcus her wounds feed him memories, including the location of William’s prison.

His confidence and arrogance on a dangerous rise, Marcus confronts his father. When the son’s monstrous presence is summarily rejected, Marcus tears his father to shreds and leaves him for dead. The calculation proves shortsighted, however: a seriously wounded Corvinus bequeaths his powers to Selene in the hope of stemming the tide of blood.

Then, in what appears to be his final act, Corvinus destroys his ship. But, as Derek Jacobi slyly points out, “Although you see me fade away with an ecstatic look on my face, where exactly I’ve gone is a bit of a mystery.”

Meanwhile, Marcus, key in hand, has found his brother’s cell. Marcus places the key in the intricate medieval lock, and hell on earth is released. But Corvinus’ Cleaners and Selene are close behind. An apocalyptic battle ensues and, true to its promise, a son arises from the ashes: Michael!

Our heroes have little time for a reunion, though: William and Marcus are still hell-bent on victory. A final confrontation leaves William dead from Michael’s fangs, and Marcus reduced to a tornado of flesh and blood.

Daylight nears. But to our vanquishers’ amazement, the rays of light that emerge are no longer harmful to Selene. “600 summers. 600 falls. 35 generations of humanity. And finally, again...the sun.”

ABOUT THE PRODUCTION

THE EVOLUTION OF A LOOK

When *Underworld* became a sleeper hit of 2004, with worldwide earnings five times its budget even before the heat generated by the DVD release, Lakeshore Entertainment immediately began pressing for a sequel. The success of the film surprised everyone, especially director Len Wiseman, who was suddenly confronted with an audience hungry for new developments. It was a “weird experience,” Wiseman admits, this “pressure to satisfy the fans,” yet the act of revisiting established characters and themes, and working with many of the same cast and crew from *Underworld*, was a comforting idea. “The process of going back and stepping back into it,” he says, “was a bit like going back to high school or summer camp: you’re back with friends.”

Producer David Coatsworth adds, “With a sequel there are such expectations that you’re obliged to make it bigger and better, so that was very much part of the mandate.” The budget this time around was larger, he says, but “not Hollywood blockbuster enormous. The biggest challenge was more on the creative side, getting the right look, getting the right action and figuring out the cleverest way to execute it within our means.”

The first decision was to go in a new visual and textural direction from the blue-ish subterranean monochrome of the previous film. “This film has a bit more color but in different environments,” says Wiseman. “*Underworld* was also very urban and kind of claustrophobic while this film opens up. It’s on the run. It’s outdoors. It’s in the mountains. I didn’t want to do the same film over again.”

The second decision was to shoot the film in Vancouver, Canada, instead of Budapest, where *Underworld* filmed. The new film’s setting was more distinctly rural than city-confined. Much of *Underworld Evolution* unfolds in high altitude mountain forests and coastal regions, which was fitting for Vancouver, a port city nestled by rainforest coastal mountains only a short flight from L.A., and known for its world-class crews.

It wasn’t a perfect situation, however: the lack of European architecture meant erecting sets from scratch. But, as production designer Patrick Tatopoulos points out, limitations can fuel creativity. When the script required an ancient monastery, something decidedly lacking in modern Vancouver, Tatopoulos built one into the mountainside: “For the exterior I designed a cross that’s stuck into the rock face, and the whole monastery is inside the rock,” says Tatopoulos. “Sometimes because you don’t have the cash you have to think of something different, and often it’s actually better. The monastery came out looking pretty cool.”

Tatopoulos, who had designed the creatures for *Underworld*, took on production design duties this time around, a job which grew organically out of his working relationship with Wiseman, whose background is in production design, props and visual effects. “Len and I are very much in sync together,” says Tatopoulos. “Besides, the true judge of a designer is not to come on with his own vision. You’re here to bring out the vision of the director. And Len is definitely one of those guys that is very influential in the look of the movie, probably because he comes from our department. So Len did some rough sketches and once we saw we were in sync he loosened up a bit. Everything came following that same language and it was more relaxed.”

Wiseman’s visual acuity is something producer Coatsworth recalls with satisfaction: “Early on we were reworking some of the scenes and the writer asked Len if he’d gone over the new pages and if he were happy with the changes. And Len replied, ‘I don’t know. I haven’t drawn them yet.’ It was a very telling insight into how his mind works, in that he can see words on the page but he really expresses himself through drawings. He illustrated many of the scenes himself and gave the rough boards to the illustrators. The words are just a starting point for him.”

“This guy is a world builder,” adds producer Gary Lucchesi. “He’s extremely talented. And he knows what he’s doing. There are very few directors that really understand how to combine live action with visual effects, who really understand both mediums perfectly. Len knows all of that stuff; it’s in his soul.”

Wiseman’s design origins led to the director often eschewing extensive CGI to answer creative challenges, and instead leaning toward in-camera techniques like stunt work or model building. “Len is a big fan of practical,” explains Tatopoulos. “Practical takes more time; it’s a lot more effort from the director. It’s more painful in some ways. CGI is often easier, but it’s very important that you stick to practical as much as possible. It’s more believable. Even if an aspect of a scene is turned into a CGI, we need to make sure we always have something real on camera. Let’s say the wings of the bat might be CGI but the character is in makeup; you have something palpable to believe in. So you pay less attention to the CGI. If there’s a real understanding of what helps the other and you have great teamwork, then you can achieve something that looks better than either technique alone.”

This theme of a singular vision but collaborative effort extended to Wiseman’s relationship with his cast as well. “He’s wonderful,” enthuses Sir Derek Jacobi. “He’s got a fantastic eye. He knows exactly what he

wants. He's very detailed, very meticulous. He's highly complex but his attitude to the actors is very straight. He's not one of those dictatorial directors who's hung up on his own neurosis. Len's one of the gang, the leader of the pack."

Scott Speedman concurs wholeheartedly. "It's been pretty amazing to watch him come into his own on this movie," he says. "I really think he's going to do special things. He's extremely talented. He's more than generous and just very easy. And he's not a sycophant. He doesn't just kiss your ass and tell you it's great."

Behind the camera, Wiseman had expert help from lauded cinematographer Simon Duggan, fresh off *I, Robot*. What Duggan found most interesting, and liberating, about shooting *Underworld Evolution* was the near total absence of daylight shooting. "As it's a movie about vampires and werewolves, the whole lighting and location scenario is all set at night or pre-dawn, so there are no sunlight hours to think about. That gives you quite a huge scope to do what you want with the light, to make the locations look as beautiful as you like."

The addition of rural locations to the story also added to "the visual feast," though one key locale came with unexpected problems. The medieval village scene opening the film required abundant snow, something normally not a problem in Vancouver's high mountains, but the area was experiencing an unusually dry winter and, as the day drew near, snow was scarce. But fate smiled upon the production. "When you create a winter scene, fake snow is one of the most expensive elements," says producer David Coatsworth. "All during the construction of the village there was virtually no snow, but about three days before we shot it began to snow and snowed for about 72 hours nonstop, so we had more snow than we could ever have hoped for. And then about 24 hours after we finished, the Pineapple Express rolled in from Hawaii and melted every bit of snow on the mountain. So we hit this perfect window of about ten days and got everything we needed. There's so much snow it looks like it was dressed on a back lot. It worked out brilliantly."

Duggan was equally pleased with the results. "It was just fantastic, this medieval battle scene in the snow with horses and werewolves and black armor. It was incredible visually with the snow falling at night and lots of blood and fires burning. It's quite a beautiful scene."

THE EVOLUTION OF STUNTWORK

That battle was also one of the more difficult scenes for the stunt department to pull off. With a multitude of horses, actors, and stunt people all battling it out in four-foot deep snow it was, in the words of stunt coordinator Brad Martin, “pandemonium.” But it might have been much worse had horse wrangler Danny Virtue not thought to introduce his horses to the werewolf players in advance. “Danny had to bring in the werewolves with their heads on to meet the horses ahead of time,” recalls Martin, “so the horses wouldn’t freak out on the day.”

Martin nevertheless admits the horses had it pretty good in comparison to some of the cast. “Kate was often in wires for quite a long time and was extremely uncomfortable,” says Martin. “I remember one night we were up in the rafters at midnight shooting the moment when Marcus has impaled Michael onto the dock. Kate was hanging by her wrist and hip trying to get comfortable in this really awkward position. It was just a miserable situation. But she’s tough and she stuck it out there and looked great doing it.”

“Another fantastic piece that we did,” continues Martin, “was with Scott in the same dock sequence where Marcus’ character picks Michael up, throws him over, and he does a front flip onto the dock and gets impaled by a broken pole. We had Scott’s chest squibbed and at the moment he was impaled the squib went off in his chest and Scott looked amazing. The flip looked great. He’s very talented.”

Martin attributes much of the credit to his main rigger, Jim Churchman, who introduced the team to a computerized winch system. Each stunt was fed into a computer, which calculated the total speed and motion of the stunt so it remained perfectly controlled. Once the stunt was programmed in and the performer’s particulars added to the calculation, the stunt could be repeated endlessly with precision. “So putting Kate or Scott in the wire was very safe, very easy to do,” explains Martin. “We just programmed in the start and end mark and the speed and we put them in there and they were able to do all those things.”

Another innovation from the grips, to quote David Coatsworth, “looked like a four-wheel wheelchair/hotrod combination. We used it for running a camera through a very narrow space, in our case a very low and confined corridor that we have a creature fight in. Our aerial guys came up with some brilliant rigs to move the creatures, Selene, and Michael around. In that respect I think we broke some new ground.”

Despite enjoying their part in the demanding stunt work, the cast was grateful for the stunt people who took the worst of the hits. “The special effects guys are so clever and so good, they protected us completely,”

marvels Derek Jacobi. “It was the stunt guys who had the sore ribs. And I’m glad to say they found a nice double who looked just like me so hopefully all of my friends are going to think it actually was me. ‘Cause I’m not going to disillusion them.”

It’s a sentiment echoed by Kate Beckinsale. “I had a fantastic stunt double who did some terrifying things that I wouldn’t have volunteered to do,” laughs Beckinsale. “And even if I had wanted to, I don’t think I would have been allowed. I mean she was jumping off cliffs and God knows what. If it were safe enough and insurable then I got to do it, but Len’s a little bit less gung-ho about that this time around, possibly because we’re married. Pushing your wife off a cliff maybe has a different ring to it.”

Beckinsale still marvels at her ability to pull off the physical demands of her role. “I was not a very athletic child,” she says. “I was much more of a dancer. I didn’t have confidence in my ability to hit somebody or jump off the side of a building. For the first movie I was literally a fish out of water and had these three very intense months of training. And then it was these gentle reminders of ‘You’re not in *Peter Pan* right now, you know. Look tough.’ That seems to have been absorbed now.

“It was really fun this time. Len and I both wanted a little less gun stuff and more hand-to-hand, dirty, ugly fighting. It was really good to train and discover I had the physical ballast for it. That I can actually throw a punch still surprises me, which is absolutely a credit to Len and the stunt team.”

Another surprising discovery for the actress was her natural affinity for firearms. “This time I had a lot more fully automatic big machine guns and I must say that was a thing that came rather naturally to me, to my amazement, having never even been within five feet of a gun in my life. I’m more nervous when I’m asked to run up a flight of stairs in high heels and not look like a girl. That scares me more,” she laughs.

Producer Gary Lucchesi agrees that the running, jumping, butt-kicking Kate Beckinsale of *Underworld Evolution* is a much more formidable action presence. “She’s much better on this movie because she’s more comfortable fighting,” says Lucchesi. “And Kate is simply a superior dramatic actress. She is the perfect combination.”

The producer believes Beckinsale is the foundation upon which the *Underworld* movies flourish. “You always want to make your sequel better than the first movie,” adds Lucchesi, “in terms of confidence and style

and visual effects and atmosphere. We really had the great benefit of having somebody play the character who is also a superior actor. That helped a tremendous amount.”

Beckinsale, however, believes her co-star deserves much of the credit, too. “Speedman is this rather soulful, incredibly tough character, and he’s just this great big goof in real life,” enthuses Beckinsale. “Then you’ve got Tony [Curran] who’s completely mad and has this great sense of humor. It was wonderful having Derek because we really needed somebody who is incredibly wise and has a lot going on beneath the surface — a sensitive, powerful, intriguing person. And he’s a sweetheart to work with. Steven Mackintosh, who plays Tanis, is just a brilliantly gifted actor.”

THE EVOLUTION OF CREATURES

Cast and crew alike agree, however, that a movie about vampires and werewolves is largely dependent on the talents of the special effects makeup artists who give the creatures life. Here again, designer Patrick Tatopoulos took center stage. Having thought up the creatures on the first movie, it was natural he continue on *Evolution* and try to improve upon the original. Says Tatopoulos, “There were some issues, design-wise, with the werewolf we did for the first movie. The neck was very stiff which didn’t allow the actor to move as well as he wanted to. But if we made the neck soft enough to have freedom of movement, it collapsed very strangely. So this time we fabricated, rather than sculpted, the neck. But when you fabricate you can’t actually show the skin, so we had to throw hair on it. So the wolves are back but with much more hair on their skin.”

Another big issue with the first werewolves, according to Tatopoulos’ right hand man, supervisor of special effects makeup Guy Himber, was that “we had a really small paw print that we designed around which looked really neat but as far as a practical piece it didn’t really give the guys a strong platform to walk on. On this one we were able to talk Patrick and Len into allowing us to do a much larger footprint which gave the werewolves a little more bounce, a little more stability. The leg extensions are also pretty tremendous this go around. The guys do great on them. They can stand on one foot and do all kinds of crazy things they couldn’t do on the first one.”

The leg extensions also tack on an extra foot to the performer’s height. “All the performers are about six and a half feet or more each,” says Himber, “so the extensions get all the werewolves to about seven foot plus.

Oftentimes they're crouching but even with the crouch you're pretty much looking up at a werewolf anytime he's coming after you."

The wolf heads themselves, too, were great to play with. "The wolf head," explains Humber, "is an animatronic piece with motors that drive the brows, the eyes, the jaw, the lips, make it blink or snarl. It took three guys on radios to do the animatronics, plus the performer inside. We had a communication system that led into him so the lead puppeteer could tell him 'Okay, ready and roar' and I'd cue it off together."

What Tatopoulos beamed most proudly over, though, were Marcus' hybrid wings, which became affectionately known as "chicken wings." "When you have a guy with wings on his back bouncing around through the entire movie, it has a tendency to feel a little fake," says Tatopoulos. "So I thought, 'Why don't we have those wings fold back into his chest?' This would allow us to have a guy that's much more elegant, interesting, and then when he turns into this bat thing you see those wings coming out of his back."

How to make seven or eight-foot-long wings fold into a chest realistically, though? Tatopoulos conjures up the image of a butterfly emerging from a cocoon. "It unfolds its wings by forcing blood into them, pumping them up," he notes. "So there is a realistic argument for this design -- it's not just a big fantasy. That to me was the coolest thing about it."

Cool for Tatopoulos, perhaps; not so much for the performers. The werewolf bodysuit, for example, weighed about thirty pounds, the head another ten to fifteen, each leg extension a good seven or eight pounds apiece. Producer David Coatsworth was keenly aware of the difficulties his performers faced and has nothing but praise for their endurance. "We were extremely fortunate to have some of the top people in the business working with us," he says. "As far as getting what we needed when we needed it we couldn't have done any better. What these guys did was very, very difficult. You have to be in superb shape. No matter how comfortable they tried to make the suits they still had to apply jelly to get into the things, and they were working in subzero or overheated studios, hot water tanks and all the various conditions that we put them under. There's nothing pleasant about that kind of work at all, and to put in a performance on top of it, to really elevate it and make it interesting for the audience, is truly an art."

And if you're playing a hybrid, it's even more intense. In addition to an already long shooting day, both Scott Speedman and Tony Curran had to endure four hours or more in the makeup chair beforehand and another

two hours in clean-up afterward. Curran's Marcus, for example, had separate cowl, head, nose, lip, neck, chest, back, and upper arm pieces, all of which had to be blended onto his body each day. Add to that his costume, contact lenses, and 32 prosthetic teeth and it's a wonder he had any wherewithal to perform. "They would put my jacket on, my teeth in, my eyes in, then cover me in blood and say, 'Right, go on. Act!'," laughs Curran. "It was difficult to keep one's focus. You have to concentrate when you're wearing your prosthetic outfit because though it looks fantastic it's very constricting."

Scott Speedman agrees, though he adds he welcomed the opportunity to "disappear into the whole makeup thing. I loved jumping around in it and being kind of crazy. You can't even tell it's me really." And while such work is exhausting, he says, he tips his hat to the makeup crew. "They're artists. They took it really seriously and they worked really hard. So it was not as bad as everybody thinks it was. But don't tell them I said that because I liked to whine."

Guy Himber returns the compliment. "We were really fortunate on both films with the actors we were given. It's a very long, involved and extremely uncomfortable process and we were spending a lot of time with these actors in the chairs. But Scott Speedman was really great. Bill Nighy was fabulous in the first one. Tony was just a blast — if anything, we needed to knock his energy levels down when he was in there. And it was very much a bonding experience. It was very much a hands-on thing 'cause we were seeing everything on the guys. We were cleaning them from top to bottom every day, so it didn't leave a lot of room for attitude."

With *Underworld Evolution* sure to stoke the fires of fans everywhere, the question remains: where to now with the creatures and the characters? Is there another film waiting in the wings? Director Len Wiseman is playing his cards close to his chest. "There are sequel as well as prequel ideas; there's no set plan for either," he says enigmatically. "Even with characters that died in the first film there is a lot of stuff that's still being discovered about them that we always knew we were going to do. So yes, there are aspects of this one that absolutely could carry over."

"He's got his head full of stuff all the time," says Kate Beckinsale about her talented husband. "It really is down to the director's vision. Len does his thing and this magical world appears that has been in his head the whole time. I'm really excited by that, just to see what's going to happen. Here is an interesting story and an interesting relationship and really cool characters and it's shot beautifully. It's a real opportunity to go into a

different world, and if anybody's good at creating a completely authentic world, it's Len. It's been an exciting ride."

MEET THE CHARACTERS

SINGE - Lycan Scientist

In a makeshift laboratory in an abandoned subway car, the Lycan scientist Singe carried out his experiments to combine the Vampire and Lycan bloodlines. He believed the descendants of the first immortal, Alexander Corvinus, carried in their blood a copy of the Mother Virus from which both races were born. Only a pure source could be used to create a hybrid – a creature possessing the qualities of both, but more powerful than either. For years they searched in vain for a candidate, until they found Michael Corvin.

Captured and tortured by Selene, Singe revealed the plan to Viktor. In a fury, Viktor struck Singe dead with a single blow. As Singe's Lycan blood flowed, it dripped into the tomb of Marcus – the last remaining Vampire Elder and a direct descendant of Alexander Corvinus – awakening him from his long slumber.

LYCAN HENCHMEN

For hundreds of years Lycans were slaves of the Vampires, watch dogs protecting them as they slept during the day. Sparked by a Lycan rebellion led by Lucian, the bloody war began. As the war raged, Lucian was killed and the Lycans were hunted to the brink of extinction by the Death Dealers. Or so it was believed.

Lucian survived, secretly raising an underground army of Lycans. Unlike the luxurious mansions of the Vampire Covens, the Lycans inhabit the abandoned subway tunnels beneath the city. Like guerilla fighters, they raid in small groups, hitting hard before vanishing into the night. They wait, biding their time until they can hit the Covens with their full force.

RAZE - Lycan Enforcer

250 pounds of Lycan horror, Raze thrives on murderous intent and vengeful passion for the justice owed to his kind. He is the enforcer of the Lycan regime, a gladiator type warrior with a refined knowledge of guerilla warfare that only comes from decades of Underworld battle experience. He is part of an elite task force hunting the descendants of Corvinus, one of whom may hold the key to Lycan evolution.

WILLIAM - Lycan Elder

William is the twin brother of Marcus and son of Alexander Corvinus. Like Marcus, an animal bite caused the virus within him to mutate. Within William, the Lycanthropy disease was born, turning him into a vicious Lycan – larger and more powerful than any to follow.

William's bite was highly infectious, populating the region with Lycans within a matter of days. Unlike modern Lycans, these creatures were mindless beasts, unable to regain their human form. Marcus found it necessary to raise an army of Death Dealers to keep the creatures at bay.

Though William was extremely dangerous, Marcus could not bring himself to murder his own brother. Instead, he agreed to have his brother locked away for eternity. If he were to be freed, it could mean the end of humanity.

LUCIAN - Lycan Master

The legend of Lucian speaks of a dark master of the Lycan horde whose memory strikes fear into the hearts and souls of Vampires. His Lycan powers surpass those of his kin not only in ferocity but also in cunning and sophistication. Lucian's legacy left an immense amount of carnage, death and hardship for the Vampires.

It had been 600 years since his rule ended, six centuries without real terror in the Underworld. But Lucian had only been lying low, biding his time until he could find the means to become even more powerful than either Vampire or Lycan. Conspiring with Kraven, Lucian faked his death in order to go underground to amass an army and plot the demise of the Vampires. Lucian's death at Kraven's hands made Kraven a powerful figure in the Coven, setting him up to become leader once Lucian and his army returned.

While Lucian continued to scheme with Kraven, he searched for the Corvinus blood that will give him the power of both Lycan and Vampire.

ALEXANDER CORVINUS - Immortal Elder

Alexander Corvinus is the first immortal – the genetic father of both Lycan and Vampire. A Hungarian warlord in the 6th century, Corvinus came to power as the first waves of the plague swept Europe. The Pestilence mutated within him and became The Mother Virus. He passed this virus on to his two sons, Marcus and William. One was bitten by a bat, the other a wolf. The virus again mutated within the sons of Corvinus, creating two separate diseases: Vampire and Lycan.

For nearly a thousand years he has kept in the shadows, watching the havoc his sons have wrought upon each other and humanity. Unable to bring himself to destroy his sons, he works in secret to keep the war contained.

As Marcus' new-found power threatens to escalate the conflict, Corvinus will need Selene and Michael's help to end the war once and for all.

MICHAEL - Vampire/Lycan Hybrid

Until recently, Michael Corvin was a 28-year old emergency room doctor, completely unaware of his link to the Underworld and the war between Lycan and Vampire clans. Unbeknownst to him, he carried in his blood the genetic key that could turn the tide of the centuries-old conflict.

In a single night, his life changed forever. No longer a human, Michael was infected with both Vampire and Lycan viral strains. He has become a hybrid, more powerful than either race. Now on the run with Selene, Michael struggles to make sense of his power and the life he must now accept, but never chose.

MARCUS CORVINUS - Elder; Medieval Warlord

Marcus is the last surviving Elder and the first true vampire. The son of Alexander Corvinus, a bite from a bat caused the virus within him to mutate into the virulent Vampire strain. His twin brother, William, met a similar fate as a result of a bite from a wolf. But William's bite was highly infectious, and populated the region with violent, Lycan beasts. Marcus was compelled to raise Vampire warriors like Viktor to control the Lycan horde.

Marcus was due to be awakened for his reign by the Elder, Amelia, when she was betrayed by Kraven and slaughtered by Lycans. Instead, Marcus awoke with the blood of the Lycan scientist, Singe, coursing through his veins. Marcus has become a terrifying new breed with unfathomable strength and power.

AMELIA - Elder Princess

Amelia's serene, exquisite beauty belies her history as a ferocious Vampire warrior. For centuries she ruled the Covens alongside Marcus and Viktor – one Elder to reign while the other two slumbered. Despite her power and station, Amelia fell victim to Kraven's treachery. Before she could awaken Marcus to assume command, she and the Council members were ambushed and slaughtered by a team of Lycans.

TANIS - Vampire

Over a century ago, Arnaud Tannis was a trusted advisor to the Elders, the historian of the Covens. He fell from favor after documenting what were, in Viktor's opinion, "malicious lies". As punishment, Tannis was exiled – banished from the Covens for eternity.

Since that time, Tannis has lived in an isolated, ancient monastery – though he's hardly a monk. Cut off from the Vampire world, Tannis is free to live his life as he chooses, indulging his decadent tastes and dealing in black market goods with the Lycans in exchange for security.

As the Coven archivist, Tannis is privy to vital information that may help Selene to stop Marcus and end the war. But Tannis doesn't give anything away for free.

VIKTOR - Immortal Elder

One of three ruling Vampire Elders, Viktor was a haughty, ostentatious Vampire overlord over 1,400 years old. One of the few Vampires Selene respected and trusted, she awakened him prematurely from his 200-year slumber to convey her suspicions that the Coven would soon be attacked by a massive Lycan offensive.

Like most Vampires, he has a severe loathing for Lycans. Viktor's imposing presence and stoic demeanor made him an intimidating presence not only to his minions, but also to the many who wish him dead. Viktor however, possessed an even darker side that no Vampire had ever known.

To her horror, Selene discovered his actions initiated the savage battle between Lycans and Vampires a millennium ago. Rather than see his own daughter wed to a Lycan, he made her lover, Lucian, watch as she burned to death. Viktor's murderous lies and betrayal came to an end when Selene struck him down with his own sword.

KAHN - Weapons Master

Kahn is the weapons master and commander of the Death Dealers – the elite vampire fighting force. Like Selene, he is committed to winning the war against the Lycans, and is one of the few people worthy of her trust.

In his Spartan dojo, Kahn maintains the team's arsenal of silver-tipped weapons. When Selene discovers the Lycans are using bullets filled with UV irradiated fluid, Kahn engineers their own version to even the playing field: a silver nitrate bullet, capable of delivering a toxic dose of silver directly into the bloodstream.

SELENE - Death Dealer

Selene has devoted the latter part of her life to exterminating Lycans with the other members of her Vampire Coven, the Death Dealers. She believed that Lycans slaughtered her family when she was a child and devoted herself completely to avenging their death.

She was told, and had always believed, that Viktor saved her life. He took Selene under his wing, and by converting her into a vampire personally not only made her immortal, but also made her infinitely stronger than her vampire kin. Viktor considered her his daughter, and Selene trusted him completely.

When Selene stumbles upon what she thinks is a Lycan plot to destroy the Coven, she sets in motion chain of events that has her protecting a human-turned-Lycan named Michael, turning against her Vampire clan and learning the horrible truth about her Vampire "father".

Facing the retribution of the Covens after Viktor's death, Selene must escape with Michael. She must appeal to the last remaining Elder, Marcus, to plead for her life. She will soon find that Marcus is no longer the Vampire she knew, and has plans of his own.

KRAVEN - Coven Leader

Kraven is an aristocratic Vampire monarch who is infatuated with power. He has secured reign over the Vampires during Viktor's hibernation. He is the epitome of the evolved Vampire species, a highly refined prince of darkness lavishing in the pleasures of sex, parties and manipulative power.

On the surface, he maintains a calm distance from the archaic bloodbaths and violence of the relic vampire covens. Yet, underneath he is mischievous and conniving, using his lieutenant, Soren, to do his dirty work.

Kraven's debonair charm disenchant the only thing his power cannot grant him: the unattainable love of Selene. Selene has no respect for him and frequently questions his orders, damaging Kraven's rather massive but fragile ego. However, Kraven's pursuit of Selene becomes all too close to his real pursuit of power when he realizes that Selene's intuitions jeopardize the very plan that he has spun into action.

ERIKA - Seductress

A social-climbing courtier in Viktor's mansion, Erika is obsessed with climbing the ranks of the Vampire aristocracy. She sets her sights on Kraven as the object of her desire, only to be thwarted by his obsession with Selene. Jealous of his infatuation with her, she schemes to rid the Coven of Selene, betraying her plans to Kraven and aiding her escape.

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