

In **ALIENS VS. PREDATOR – REQUIEM (AVP-R)**, the iconic creatures from two of the scariest film franchises in movie history wage their most brutal battle ever -- in our own backyard.

The science fiction-action-thriller captures the magic of the “Alien vs. Predator” comics, novels and videogames that established the “AVP” brand – while paying homage to the hallmarks of the film series that preceded it: Ridley Scott’s seminal work of science fiction and horror, “Alien”; James Cameron’s masterpiece of intense action, “Aliens”; and John McTiernan’s thriller about an extra-terrestrial warrior wreaking havoc in the jungle, “Predator.” At the same time **AVP-R**, introduces an intriguing element new to the franchise, by having the Aliens and Predator wage war in a small American town.

Bringing these elements together are directors The Brothers Strause, Colin and Greg, whose visual effects house, Hydraulx, is renowned for its computer-generated wizardry on films such as “300,” “X-Men: The Last Stand,” and “Fantastic Four.”

It’s no accident that the Strause brothers are making their feature film helming debut on a story featuring Aliens and Predators – they’re unabashed fans of both film series. “Colin and Greg live Aliens and Predators,” says John Davis, who produced this film, as well as the original “Predator” and 2005’s “Alien vs. Predator.” “They’ve seen the movies countless times, know the [AVP] comics and played the [AVP] videogames. They really understand these characters.” Adds **AVP-R** screenwriter Shane Salerno: “The Strause brothers live, eat and breathe these films. The specificity they’ve given **AVP-R** is remarkable. They’re passionate about this material.”

The brothers’ passion extends to the film’s central notion of placing warring creatures in the middle of a small American town. To them, this idea heightened the stakes – and the scares. “What’s more frightening – a menace happening millions of miles away, or a threat in your own backyard,” says Greg Strause. “Obviously, we thought it was time to bring the Predator and Aliens into the thick of things here. It gets very primal; you’ve never seen anything like it on film. No one is safe in this movie!”

“The creatures are literally on our streets,” adds John Davis: “The idea to set the story in ‘Anywhere, U.S.A.’ – in a nice, recognizable town that is suddenly thrust into the middle of an epic battle and mounting carnage they can’t begin to fathom.”

The town under siege is Gunnison, a real-life locale situated in the mountains of central Colorado. “It’s small – but not too small,” says Shane Salerno who set the story in Gunnison after searching a U.S. map for a fresh take on the warring creatures. (Vancouver, British Columbia stood in for Gunnison.)

AVP-R exists in a familiar landscape – a town’s dark sewers, its rain-soaked streets, the concrete jungle of its electrical plant, and a hospital maternity ward – that become battlefields beyond the townspeople’s worst nightmares.

“While writing the script, I was constantly thinking about how regular people respond to the most extreme situations,” Salerno continues. “I looked at things like hurricanes and fires, where ordinary people – firefighters, police officers, teachers – become heroes.”

“We wanted to explore the lengths to which people would go to protect their families,” elaborates Colin Strause. “Who would they fight for... and die for?”

Another element new to the long-running franchise is the Predalien. The Predalien’s film debut in **AVP-R**, along with its look, had been the subject of much fan speculation, and tight security surrounded the creature’s concept and design. The creature is not really a Predator/Alien hybrid. It is an Alien that incubated inside a Predator, taking on some characteristics of the host body. (It’s about 80 percent Alien, 20 percent Predator.) It has the Alien’s exoskeleton, acid blood, scorpion-like tail and inner tongue/striking mouth. On the Predator side, it has an additional Predator-like mandible, and an Alien-ized version of Predator “dreadlocks.”

More significantly, its Predator DNA has changed the Alien’s method of procreation. Forgoing the creature’s traditional Queen – egg – face-hugger – chest-burster – adult cycle, the Predalien has an even more aggressive and efficient breeding system.

The only thing stopping the onslaught of the Aliens and Predalien is a sole Predator. Unlike the hunter Predators seen in previous films, the **AVP-R** version is a “cleaner” whose sole purpose is to erase any signs of an Alien or Predator presence on Earth.

In a way, the Predator becomes a kind of eco-warrior. “He doesn’t want to leave any carnage behind on Earth that could upset the planet’s balance,” says Davis. “That

gives the character a certain dignity.” But this is not a kindler, gentler Predator; in fact, he is the most ruthless of that species. Unlike the cleaner’s predecessors, it does not follow the Predator’s hunter’s code of pursuing only armed prey; in **AVP-R**, many innocents fall victim to its relentless pursuit of the Aliens that have overrun Gunnison.

The Predator also differs physically from previous screen incarnations. “It has a very different life experience from the hunter Predators,” says Greg Strause. “It’s leaner and meaner.” Creature effects creator and designer Alec Gillis, who with his partner Tom Woodruff, Jr. worked on several previous “Alien” and “Predator” films, elaborates: “Our idea was that this Predator is a battle-scarred veteran who uses his brains more than his brawn. He carries scars of previous campaigns [of ‘cleaning’] – one of his mandibles has melted off from a previous encounter with an acid-blooded Alien.”

Adds Colin Strause: “You can tell he’s been through a lifetime of battles. And he wears no armor – he doesn’t need it!”

The Predator’s cleaning tasks require an arsenal that surpasses that of its hunter predecessors. He carries not one, but two shoulder cannons; an implosion bomb that can disintegrate a crashed Predator spaceship; a canister of dissolving fluid that in seconds can turn an Alien into dust; and a bullwhip made from pieces of an Alien tail, with ultra-sharp serrated edges.

Working within the fresh setting of Gunnison, while adding intriguing variations on Aliens and Predators long familiar to fans of the series, The Brothers Strause strove to return to the gritty, horror roots of “Alien,” “Aliens” and “Predator.” Moreover, they were determined to respect the timeline established in the previous “Alien” and “Predator” films. “**AVP-R** serves as a bridge from the Predator franchise to the Alien films,” says Colin Strause. “It’s set after ‘Predator’ and ‘Predator 2,’ and before the events of ‘Alien.’” Strause promises that the story’s timeframe will pay dividends to the enthusiasts of the film series. “There are a few treats in **AVP-R** that will tip off hardcore fans how we get to ‘Alien.’”

The brothers’ love of “Aliens” led them to ask Twentieth Century Fox to digitally remaster the original tracks of the creatures from James Cameron’s classic film. The directors used the remastered tracks for their Alien sounds in **AVP-R**.

Similarly, Alec Gillis and Tom Woodruff, Jr. saw themselves being what Gillis calls “caretakers” of the franchises, preserving key traits of the original Alien, designed by the legendary H.R. Giger for Ridley Scott’s 1979 film, as well as some of James Cameron and Stan Winston’s creature design work on “Aliens,” and Winston’s work on “Predator.” The Strauses also integrated into the film some aspects from the comics’ and videogames’ incarnations of the creatures. “We’re standing on the shoulders of giants,” Gillis notes.

The shared vision of the Strause brothers and Woodruff and Gillis was evident as early as their first meeting. “When we heard that Colin and Greg were directing – we hadn’t met them yet – our first thought was, ‘Oh, it’s going to be all-digital creatures, all the time,’” Gillis acknowledges, referring to the brothers’ formidable reputation as visual effects specialists. “We were concerned that the creatures wouldn’t be as tactile as they needed to be.”

The fears of the creature creators-designers were quickly assuaged when the Strause brothers visited their shop, Amalgamated Dynamics, Inc. “We were thrilled when Colin and Greg came to our shop, and we saw how much they appreciated the previous versions of the characters. We all agreed that merging practical effects and digital technology made for better creatures.”

While Gillis and Woodruff finalized their creature designs, the Strause brothers, producer John Davis, and the studio began the casting process – and populating their version of a besieged Gunnison, Colorado. The townspeople are working class characters, unlike the millionaires, explorers and adventurers of the first “Alien vs. Predator.” “You care when something happens to them,” says John Davis.

John Ortiz (“American Gangster”), who portrays Morales, the town’s sheriff, notes that the human characters, even in the midst of fantastical and horrific situations, remain recognizable and relatable. “What drew me to Morales is that although he’s an authority figure, he doesn’t have all the answers. And though the stakes are extreme for him and everyone in town, at their core, the characters’ struggles are ones known to everyone – survival and family.”

Still, Ortiz wasn’t immune to the otherworldly designs surrounding him every day on the set. “I remember the first time we shot a scene with an Alien. It was on top of a

car, and I'm watching it and thinking, 'What the hell!' And my mouth just dropped open. I thought, 'Holy s**t, I'm in an 'Alien' movie!'"

For Steven Pasquale ("Rescue Me"), sharing the spotlight with the cinema's most famous xenomorph was the fulfillment of a longtime goal. "The original 'Alien' was my father's favorite film," he explains. "One of the reasons I wanted to appear in **AVP-R** was because I knew he'd be over the moon about it."

Pasquale portrays Dallas, an ex-con just out of prison. His reunion with younger brother Ricky, played by Johnny Lewis, is interrupted by the catastrophe shattering their town. "Dallas sees right away that Ricky is headed down the same path that he was," says Pasquale, "and he tries to turn that around. He's always trying to protect his brother."

Dallas, like Morales, is capable and tough, but no amount of street smarts and inner strength can measure up to the threat posed by the warring Aliens and Predator. "What I like about the characters is that they have no training that could prepare them for this phenomenon," Pasquale adds.

Pasquale's on-screen sibling, Johnny Lewis, expects his role as a troubled high school student who battles and, at least for a moment, triumphs over an Alien, to be one of the more memorable of his career. "No matter what I do in my life, the fact that I got to kill some of those creatures will be my little claim to history," he laughs. "Not many people can make that claim."

Another family in crisis is a mother, Kelly, and her daughter Molly. Kelly has just returned to Gunnison from a tour of duty in Iraq. "She's trying to reestablish a relationship with Molly and must re-learn how to be mother," says Reiko Aylesworth ("24," "E.R."), who portrays the warrior-mom. But as she's trying to reconnect with Molly (Ariel Gade), Kelly must also return to combat-mode to deal with the escalating Aliens and Predator horrors. "Kelly gets very 'Ripley-esque,'" says Aylesworth, referring to Sigourney Weaver's heroic Ellen Ripley, the central character of the Alien film franchise.

“We’re paying homage to Ripley in that sense that both she and Kelly are strong female characters,” Aylesworth elaborates. “What I loved about Sigourney’s work in those films is that she wasn’t trying to emulate a male action hero. She was very female and very maternal. Molly shares those traits.”

As if battling Aliens and a Predator cleaner weren’t challenge enough, the actors did so during six weeks of freezing nights and rain on the **AVP-R** set. Steven Pasquale sums up the experience of working in daily torrential downpours: “In the first week or so of production, I was excited to shoot at night, in the rain, and battle Aliens. When we arrived on the set and got soaking wet for the first time, it was exhilarating and fun; we were laughing and having a good time. By two weeks into the filming, all that remained was complete misery – and a brutal and constant struggle to stay warm.” Pasquale celebrated his thirtieth birthday on-set with a case of hypothermia.

While posing challenges to the actors, the weather was a boon to the directors’ vision for the film. “The grittiness, steam, rain, haze fog – it all enhances the action,” says Greg Strause. “These elements reflect our philosophy of ‘less is more.’ We didn’t want to show too much of the creatures, so we hid them in the shadows and in the rain,” a strategy employed by two of the brothers’ cinematic touchstones, “Alien” and “Aliens.” Additionally, the Strause brothers sprinkled subliminal elements throughout the film to amp up the scares. In their Gunnison, even a small pizza shop can look as threatening as a desolate planet.

After wrapping principal photography, the Strause brothers set up post-production headquarters at their Santa Monica, California–based effects house, Hydraulx. There, they worked on not only the film’s digital magic, but also on other critical post work. At the same time, Brian Tyler composed the film’s score, creating what he calls “gritty, scary, adrenaline-pumping” music that reflects the mood of scores from the previous films in the franchise.

“The Alien themes use screeching strings, atonal furor, and wailing brass,” explains Tyler. “When I conducted the Aliens themes, the sound wave created by the orchestra nearly knocked me on my [behind].” Tyler contrasts these with the Predator themes: “The Predators have an intelligence lacking in the Aliens, but they’re equally as brutal. For them, I merged tribal-style percussion and stern brass.

“It was important to have the music sound epic and true to its science fiction roots,” Tyler concludes.

ALIENS VS. PREDATOR – REQUIEM is in theaters everywhere December 25.

ABOUT THE CAST

STEVEN PASQUALE (Dallas) stars as Sean Garrity, the smart-mouthed, not-so-bright firefighter in the critically acclaimed FX series, “Rescue Me.” The series begins its new season next year.

On the big screen, Pasquale starred opposite Donald Sutherland and Juliette Lewis in “Aurora Borealis” which premiered at the 2005 Tribeca Film Festival. He also starred in Jonathan Segal’s “The Last Run.”

A regular on the theater scene, Pasquale appeared as Archibald Craven in “The Secret Garden,” Captain Taylor in the Second Stage production of “A Soldier’s Play,” and in the Neil LaBute off-Broadway hit “Fat Pig.” His other notable theater work includes “A Man of No Importance” a Drama Desk and Outer Critics Circle nominee, at Lincoln Center; “Beautiful Child” at The Vineyard Theater; “Spitfire Grill” at Playwrights Horizon; “Spinning Into Butter” at Lincoln Center Theater; and “The Wild Party” at Manhattan Theater Club. He created the role of Fabrizio in Adam Guettel and Craig Lucas’ “The Light in the Piazza” at the Sundance Theatre Lab and the Intiman Theatre.

Pasquale’s television credits include a recurring role on HBO’s Emmy® and Golden Globe® Award winning drama “Six Feet Under,” and in Sofia Coppola’s “Platinum.”

REIKO AYLESWORTH (Kelly) gained a large following from her three seasons as Counter Terrorist Unit agent Michelle Dessler on the FOX hit television show “24.” This season, Aylesworth joined the cast of “ER” as county chaplain Julia Dupree.

Aylesworth was recently seen opposite Kevin Costner and Demi Moore in the MGM film “Mr. Brooks,” and in “The Killing Floor.”

Aylesworth began her career in theater, starring in the off-Broadway plays “Robbers,” directed by Marshall Mason; “Missing-Kissing,” directed by John Patrick Shanley; and “One Hundred Gates,” directed by Howard Rossen. She also starred in regional theater productions of “Humpty Dumpty,” directed by Joe Bonney; and “Cheap Sentiment,” directed by Tom Bullard. Additionally, she appeared onstage at the Williamstown Theatre Festival in Caryl Churchill’s “Top Girls,” directed by Jo Bonney.

Aylesworth’s television credits include “Ed,” “The West Wing,” and “The Dead Zone.” She also had a recurring role on the hit NBC drama “Law & Order: SVU.”

Aylesworth’s feature film credits include “Random Hearts,” “Fathers and Sons,” and the independent feature “Crazy Love,” which premiered at the 2004 Hollywood International Film Festival.

JOHN ORTIZ (Morales) is an award-winning actor who honed his craft on the New York stage. He won the Obie Award for Best Actor in the off-Broadway production of “References to Salvador Dali Make Me Hot.”

Ortiz is the co-founder, along with Philip Seymour Hoffman, of the LAByrinth Theatre Company, where he has produced and performed in many productions including “Jesus Iscariot,” directed by Hoffman; “Jesus Hopped The ‘A’ Train,” for which he was awarded a Drama Desk nomination; “Guinea Pig Solo” and most recently “Jack Goes Boating.” These productions were staged at the Public Theatre.

Other New York theatre credits include the Broadway production of “Anna in the Tropics”; “The Skin of our Teeth,” with Jon Goodman at the Public Theatre; “Clouds Tectonics” at Playwrights Horizon; and “The Persian” and “Merchants of Venice,” both directed by Peter Sellars and performed in Paris, London, Berlin and Edinburgh. Regionally, he has performed at the Mark Taper Forum, The Goodman, Hartford Stage, Arena Stage, Yale Repertory, South Coast Repertory and Cincinnati Playhouse.

On the big screen, Ortiz can currently be seen in Ridley Scott’s “American Gangster” starring Russell Crowe and Denzel Washington. He starred in Michael Mann’s “Miami Vice” opposite Colin Farrell and Jamie Foxx, and in the biopic “El Cantante” with Jennifer Lopez and Marc Anthony. Upcoming is “Pride and Glory” with Edward Norton and Colin Farrell.

Other motion picture credits include “Amistad,” “Carlito’s Way,” “Narc,” “Ransom,” “Riot,” “Side Streets,” “Sgt. Bilko,” “Before Night Falls,” “The Opportunists” and “The Last Marshall.”

On television, Ortiz was the lead in CBS’ “Clubhouse.” He spent two seasons playing Ruben Sommariba in the ABC series “The Job” with Denis Leary. He was also a series regular on FOX’s “Lush Life,” and he had a recurring role on CBS’s “The Handler.” He recently shot a pilot for HBO, “Hope Against Hope,” written and directed by J.J. Abrams.

JOHNNY LEWIS (Ricky) was born Jonathan Kendrick Lewis in Los Angeles. He began his acting career in his early teens, making television appearances on various network series and pilots, and in several major feature films. His latest film credits are “One Missed Call” and “Tucker Tooley’s Felon.”

ARIEL GADE (Molly) began her career at the age of four when she starred as Ben Stiller’s daughter in “Envy.” Gade then portrayed Melissa Gilbert’s daughter in the television pilot “Then Came Jones.” She starred in the feature thriller “Dark Water,” opposite Jennifer Connelly, which earned Gade significant recognition. She also starred in the ABC drama “Invasion.”

Gade has made notable appearances on “The Tonight Show with Jay Leno,” “Last Call with Carson Daly,” “The View,” and “Good Day L.A.” In addition to continuing her acting pursuits, Gade aspires to write and direct.

ABOUT THE FILMMAKERS

THE BROTHERS STRAUSE (Directors), Greg and Colin, make their feature film debut on AVP-R. Since 1996, they have run their own visual effects company, Hydraulx, creating groundbreaking work on over forty films including “300,” “X-Men: The Last Stand,” “Superman Returns,” “Poseidon,” “Mission: Impossible III,” and “The Day After Tomorrow,” the latter bringing a BAFTA award for best achievement.

Greg and Colin were influenced by the mix of action spectacle and heartfelt story in films like “Aliens,” “The Abyss” and “Terminator 2: Judgment Day.” Their work aims for both the visceral and emotional, adding layers and relevance to each piece.

They began their careers working on “The X-Files” in 1995, creating the visual effects for the landmark series. They moved to feature films shortly thereafter, on “The Nutty Professor” and “Volcano.” In 1996, they worked with director James Cameron on his seminal blockbuster “Titanic.”

The Brothers Strause began directing music videos in 2000, bursting onto the scene with productions heavy on special effects. Initially, their style was clean and slick, showing polish and professionalism. Their videos were the epitome of the new digital age aesthetic, helping launch the careers of Linkin Park and Nickelback. In 2002, they directed Dwayne “The Rock” Johnson and Kelly Hu for the Godsmack’s music video, “I Stand Alone,” featured on “The Scorpion King” soundtrack. Their videos for Staind, Taproot, and A Perfect Circle took their visual style into a grittier realm. Their use of effects became more about what served the piece best and not what simply looked cool.

In 2001, Greg and Colin made their commercial directorial debut with a stunning campaign for Toyota. Their spots for Universal Studios, Playstation’s “God of War,” Coca-Cola, and Ford gained attention for their dark tone and cinematic quality. Their United States Marine Corps campaign was a visual metaphor comparing the process a rock undergoes in becoming a diamond to the formative journey a recruit undergoes in becoming a polished marine. Along with their two short films, “Mute” and “16mm Mystery,” the Brothers Strause created atmosphere with a unique style.

With AVP-R, their goal is to return the franchise to its origins and ground the film in a compelling human drama. Colin and Greg plan on reminding everyone just how scary these monsters can be when they lurk in the shadows, threatening human characters that we actually care about.

SHANE SALERNO (Writer) earned his first credit at age 24 as the co-screenwriter of the global blockbuster “Armageddon,” starring Bruce Willis, and followed it one year later with the critically acclaimed box office hit “Shaft,” starring Samuel L. Jackson, Christian Bale and Jeffrey Wright.

Additionally he has rewritten a number of successful films including the acclaimed Paramount thriller “Breakdown,” starring Kurt Russell and the box office hits “Alien vs. Predator” and “Ghost Rider.” He was the co-creator (with noted crime novelist Don Winslow), executive producer and showrunner of the NBC series “UC: Undercover.”

Salerno first came to the national spotlight as an 18 year old high school student when he wrote, produced and directed the award winning documentary short “Sundown: The Future of Children and Drugs,” which had its world premiere on “Larry King Live,” won numerous awards, and was honored in both houses of Congress.

JOHN DAVIS (Producer), chairman of Davis Entertainment Company, is one of Hollywood’s most prolific producers of major motion pictures and movies for television. His sixty-plus film and television productions have earned more than two billion dollars worldwide.

Davis Entertainment’s three divisions - feature film, independent film and television - develop and produce projects for major studios, independent distributors, networks and cable broadcasters. The company currently has a first-look production deal at Twentieth Century Fox, and has over 30 projects in development at various major studios.

The hallmark of Davis’ success is his ability to continually attract the industry’s most successful actors, directors, writers and other creative talent to his productions. His proven ability to find and develop commercial projects coupled with his long-standing creative relationships account for his consistency in producing both large and modest scaled theatrical productions, as well as major telefilms and specialized cable programming.

Davis’ most recently released films are “The Heartbreak Kid,” starring Ben Stiller, directed by the Farrelly brothers; “Eragon,” an epic fantasy-adventure based on the best-selling novel; the hit Eddie Murphy comedy “Norbit”; “Dr. Dolittle 3,” and “When A Stranger Calls,” a Screen Gems/Davis production starring Camilla Belle; and “Garfield: A Tail of Two Kitties,” the Fox/Davis sequel to 2004’s “Garfield The Movie”

starring Jennifer Love Hewitt, Breckin Meyer and with Bill Murray as the voice of Garfield.

Also in 2004 came the feature adaptation of Bill Cosby's beloved "Fat Albert," a live-action family comedy starring Kenan Thompson and directed by Joel Zwick; a remake of "Flight of the Phoenix," starring Dennis Quaid, Giovanni Ribisi and directed by John Moore; the romantic comedy "First Daughter," starring Katie Holmes and directed by Forest Whitaker; the long-anticipated meeting of two of cinema's most fearsome adversaries in "Alien vs. Predator"; the sci-fi thriller "I Robot," starring Will Smith, directed by Alex Proyas; and "Garfield," a live-action/CGI feature that appealed to kids and adults alike.

On Christmas Day 2003 came John Woo's action film "Paycheck," starring Ben Affleck, Aaron Eckhart and Uma Thurman. Earlier that summer, the Eddie Murphy family comedy "Daddy Day Care," also starring Steve Zahn, Jeff Garlin and Angelica Houston, was released in theaters. Produced in conjunction with Revolution Studios, the film grossed over \$100 million at the box office.

Prior releases include "Life or Something Like It," starring Angelina Jolie and Edward Burns; "Behind Enemy Lines," starring Owen Wilson and Gene Hackman; "Dr. Dolittle 2," starring Eddie Murphy (grossing over \$112 million domestically); "Heartbreakers," which opened as the number-one film in the country, and starred Sigourney Weaver, Gene Hackman and Jennifer Love Hewitt.

Davis produced an impressive slate of motion pictures in the '90s, including "Dr. Dolittle," starring Eddie Murphy; "Out to Sea," starring the venerable comedic pair of Walter Matthau and Jack Lemmon; the blockbuster "The Firm," which starred Tom Cruise and won a People's Choice Award for Best Dramatic Film; "Grumpy Old Men," which was a People's Choice Award winner for Best Comedic Film; "Grumpier Old Men," the re-pairing of Matthau and Lemmon; "Courage Under Fire," starring Denzel Washington and Meg Ryan; "The Chamber," John Grisham's bestseller starring Gene Hackman and Chris O'Donnell; "Daylight," starring Sylvester Stallone; "Waterworld," starring Kevin Costner; and "Richie Rich," starring Macaulay Culkin.

Davis' other feature credits include: "Predator," "Predator 2," "The Thing Called Love," "Fortress, Gunmen," "Storyville," "Shattered," "Little Monsters," "The Last of the Finest," "License to Drive," "Three O'clock High" and "The Hunted".

For the small screen, Davis produced the made-for-television movies "The Jessie Ventura Story" and "Little Richard," as well as the made-for-television movie "Miracle at Midnight," starring Sam Waterston for the "Wonderful World of Disney" franchise.

Other films he produced for television include "Asteroid," an NBC mini-series that received the highest ratings for a mini-series, made-for-television movie or feature film presentation on television during the 1996-1997 season; "Volcano: Fire on the Mountain"; "Truman Capote's One Christmas," a highly-rated movie starring Katherine Hepburn; and the popular movie "This Can't Be Love," starring Katherine Hepburn and Anthony Quinn.

Davis' other television and cable credits include "Tears and Laughter," "The Last Outlaw," "Silhouette," "Voyage," "Irresistible Force," "Wild Card," "Dangerous Passion," "Curiosity Kills" and "Caught in the Act." Davis Entertainment Television is currently developing numerous series and event movies for network and cable outlets.

Davis is a graduate of Bowdoin College, attended Amherst College and received an M.B.A. from the Harvard Business School.

DAVID GILER (Producer) is a prominent screenwriter and producer who has worked extensively in film and television. He was a producer on "Alien vs. Predator," and on the landmark film "Alien." Before that, he wrote the features "Myra Breckinridge," "The Parallax View," and "The Black Bird" (which he directed).

He was a producer/writer on the drama "Southern Comfort," co-written and directed by frequent collaborator Walter Hill, who also produced "Alien" with Giler and Gordon Carroll. Giler produced the western "Rustler's Rhapsody" and executive produced and wrote the Tom Hanks comedy "The Money Pit." Giler and Walter Hill received story credit on James Cameron's "Aliens." Other film credits include "Let It Ride" and the recent prison drama "Undisputed."

Giler was an executive producer on the hit HBO series “Tales from the Crypt,” and wrote several episodes. He was executive producer on a feature film based on the series, “Bordello of Blood” and producer on “Tales from the Crypt Presents: Revelation.”

WALTER HILL (Producer) was called, by the International Dictionary of Films and Filmmakers, “one of the premiere action filmmakers of the contemporary cinema, a skilled visual stylist whose narrative use of chase and confrontation has produced a gallery of both commercial and critically acclaimed motion pictures over the past three decades.”

In 2006, Hill won a DGA Award for directing the acclaimed television film “Broken Trail”; the Western won Emmy Awards and received Golden Globe nominations.

At the end of 2005, Walter Hill’s work was honored at the Turin Film Festival and at the Paris Cinematheque.

During a retrospective of his work at London’s National Film Theatre, Observer film critic Philip French wrote: “Hill’s mentors are Hawks, Walsh and Ford, and he belongs in their tradition of narrative cinema. His movies are pared-down fables, centering on mysterious loners who live by private codes on the margins and in the interstices of American life... There is a romantic wistfulness about most of his characters and his films have an astonishing, painterly beauty, and their scores, redolent of the blues and folk music, contribute to the feeling of visual balladry.”

Hill won an Emmy and a DGA Award for directing the pilot of “Deadwood.” His credits as a director include "Hard Times," "The Driver," "The Warriors," "The Long Riders," "Southern Comfort," "48 Hrs.," "Streets of Fire," "Brewster’s Millions," "Crossroads," "Extreme Prejudice," "Red Heat," "Johnny Handsome," "Another 48 Hrs.," "Trespass," "Geronimo: An American Legend," "Wild Bill," "Last Man Standing" and "Undisputed."

Hill began as a screenwriter with "The Getaway" and "The Drowning Pool," and receives a screenplay credit, in collaboration with other writers, on many of his films as a director. He produced the box office hit “Alien,” co-wrote the story for its sequel and received a producer credit on all the subsequent films in the Alien series.

PAUL DEASON (Executive Producer) was executive producer on the Martin Lawrence comedy “Rebound.” Previously, he held the dual posts of co-producer/unit production manager on “Evolution,” “Thirteen Days,” “End of Days” and “Small Soldiers.” His film work also includes stints as Associate Producer/Unit Production Manager on “Amistad,” “Mars Attacks!,” “Congo” and “Casper,” and as a Unit Production Manager on the hit films “Jurassic Park,” “Father of the Bride,” “The Flintstones” and “Three Men and a Little Lady.” In addition, he was an Assistant Director on the films “The Big Picture,” “An Innocent Man” and “Weeds.”

Deason attended film school at UCLA, and spent ten years adventuring around the globe as a documentary technician for “National Geographic” and “Survival Anglia.” Segueing to television, he worked as a Unit Production Manager or First Assistant Director on the series “Beauty and the Beast,” “Hill Street Blues” and “The Twilight Zone,” as well as the longform projects “First and Ten,” “Foreign Exchange,” “Ask Max” and “Me and Mom.”

DANIEL C. PEARL, ASC (Director of Photography), within months of receiving his Master of Arts degree from the University of Texas in 1973, lensed the original “The Texas Chainsaw Massacre,” a legendary independent feature which is part of the permanent film collection of the New York Museum of Modern Art. His feature credits also include Marcus Nispel’s remake of “The Texas Chainsaw Massacre” and Nispel’s “Pathfinder,” and “Captivity” for director Roland Joffe.

Over a thirty-year career, Pearl has worked on a multitude of projects ranging from independent feature films to music videos to commercials. He has won two MTV awards for Best Cinematography. In 1996 Pearl was the first cinematographer to receive the MVPA Lifetime Achievement Award and the following year was the first inductee into the Kodak Vision Hall of Fame for Music Video Cinematography.

ANDREW NESKOROMNY (Production Designer) was the production designer on “Slither,” “Dawn of the Dead,” “White Noise 2: The Light” and “Replicant.” In 2004, he was nominated for an Art Directors Guild Award (shared) for “Seabiscuit,”

and in 1994 he was nominated for an Emmy for outstanding individual achievement in art direction for a series (shared) for “Star Trek: The Next Generation.”

Other credits as art director include “Meet the Fockers,” “The Core,” “The Sum of All Fears,” “Alien Resurrection,” “Deep Impact” and the television series “Masters of Science Fiction.”

DAN ZIMMERMAN (Film Editor) edited “The Omen” (2006). Before that he was visual effects editor on “Fun with Dick and Jane” and “Flight of the Phoenix.” Zimmerman was assistant editor to his father, Don Zimmerman on the films “Cat in the Hat,” “Just Married,” “Galaxy Quest,” “Patch Adams” and “Liar, Liar.”

ALEC GILLIS and TOM WOODRUFF, JR. (Creature Effects Designers and Creators) are the principals of Amalgamated Dynamics, Inc. (ADI), one of the industry’s leading creature effects houses.

Gillis was raised on his father’s stories of makeup great Dick Smith and effects wizard Gene Warren, Sr. With a burning curiosity about the tricks of filmmaking, Alec decided, at age thirteen, to pursue a career in creature effects. The original “Planet of the Apes” and the movies of Ray Harryhausen inspired him to make his own amateur film projects. Gillis earned the basics of monster-making by reading books and setting up shop in his mother’s garage. He teamed up with then truck- driver and hopeful filmmaker James Cameron, building a stop-motion puppet in Cameron’s kitchen. Later the two would land jobs at Roger Corman’s New World Pictures, participating in a variety of tasks, from model building to effects camera operating.

Gillis’ stint at New World (“Battle Beyond the Stars,” “Galaxy of Terror,” “Android”) allowed him to work with future film notables such as Gale Anne Hurd (“Terminator,” “Aliens,” “The Hulk”), Robert and Dennis Skotak (visual effects Oscar winners for “Aliens,” “The Abyss”), and visual effects supervisor Pat McClung (“Armageddon,” “Dante’s Peak,” “Charlie’s Angels”). Many of the relationships forged in those early years continue to this day.

While still a novice in the world of visual effects, Gillis began attending UCLA’s film school. It has always served him well as an effects artist to also be a filmmaker.

Indeed, the worlds are one and the same; an effects-heavy film without story or character development is nothing more than a series of sequences.

After film school, Gillis worked for many of Hollywood's top makeup and creature effects artists, including Stan Winston. It was here that he was given the responsibility of helping manage the foremost creature shop in the industry. Gillis was also one of Winston's key designers on films such as "Aliens," "Alien Nation" and "Leviathan". It was also during this time that he met Tom Woodruff, Jr., with whom he would later form a new creature effects studio.

Tom Woodruff was born in Williamsport, Pennsylvania in 1959 and developed an early interest in movies and monsters as a result of late-night broadcasts of the now classic Universal Studios monster movies and the stop-motion effects of Ray Harryhausen. Watching one of the "Planet of the Apes" films in a theater focused his attention on the craft of make-up, while getting his hands on his father's 8mm home movie camera at 13 years of age encouraged his interest in filmmaking.

Living so far from Hollywood, Woodruff's only professional contact was through writing letters to the artists whose work he admired most, like John Chambers, who created the "Planet of the Apes" make-up. Early in high school, he began to crank out Super 8 movies, using friends as cast members and saving money for his own camera equipment. In college, Woodruff was allowed to adapt an independent studies curriculum in Theater to focus on filmmaking and writing and continued to work on his own make-up creations and film work, story ideas, and screenplays.

Woodruff moved to Los Angeles in 1982. After a year of working with small make-up effects houses, he joined Stan Winston's team on "Terminator." That was the beginning of a five-year period that saw Woodruff become a key coordinator under Winston, working on such features as "Aliens" and "Predator," as well as on the TV show "Amazing Stories." During this time, he began wearing the complicated make-up and costumes of the creatures designed at the studio. His physical build and tolerance, as well as his ability to perform as an actor, led to his portraying the title characters in the movies "Monster Squad," "Pumpkinhead," and "Leviathan".

Woodruff continued to write, ultimately teaming up with another of Winston's designer-technicians, Alec Gillis, to co-produce, write, and direct "The Demon with

Three Tales,” a promotional piece designed to sell a feature anthology project. Woodruff and Gillis then formed Amalgamated Dynamics, Inc., primarily as an imposing-sounding source from which to pursue their own make-up and effects projects, but with the intent to use the company as an umbrella under which their own film productions could eventually grow.

Woodruff and Gillis became two of the major character effects talents in the business today, with their work gathering numerous accolades and awards including an Academy Award for “Death Becomes Her” and multiple Academy Award nominations for “Starship Troopers” and “Alien 3.”

Gillis and Woodruff continue to be personally involved in the visual realization and performances of their characters. Woodruff continues to perform in a variety of creature and animal rolls, as lead characters in the features “AVP: Alien Vs. Predator,” “Scary Movie 3,” “Looney Tunes - Back in Action,” “Evolution,” “Bedazzled,” “The Hollow Man,” “Alien Resurrection,” “Alien³,” “Jumanji,” “The X-Files,” as well as on the television series “nip/tuck,” “Chicago Hope” and “Seven Days.”

Woodruff joined the Director's Guild in 1998, directing a number of segments for the Dick Clark series, “Beyond Belief.” He continues to create his own in-house projects with Gillis, and write, produce and direct his own short films.

Woodruff and Gillis wrote, *AVP: The Creature Effects of ADI*, a book which documents the entire creative process behind creating the huge cast of creatures for the hit film. He is also a regular contributing writer to *MakeUp Artist*, a magazine directed to the professional make-up artist.

Woodruff is developing additional properties with new writers to create a slate of productions that will see Woodruff and Gillis continue their growth not only as character effects and make-up artists, but as filmmakers.

BRIAN TYLER (Music) received his bachelor's degree from UCLA and his master's degree from Harvard University. His love of film was greatly inspired by his Academy Award winning art director grandfather Walter Tyler, who received ten Academy Award nominations.

Brian Tyler began composing music at an early age, and by his mid-teens he was performing his own concert pieces around the United States and Russia. Tyler played piano, classical percussion, guitar, bass, and drums in various orchestras, music ensembles, choirs, and bands, before deciding to enter the world of film scoring.

His most recent projects are “Rambo,” the new installment of Sylvester Stallone’s film franchise; “The Fast and The Furious: Tokyo Drift”; and the historical epic “Partition,” a romance set against the violent struggle between Pakistan and India in the 1940s. He also recently scored the Cannes Award winning film “Bug” for Academy Award winning director William Friedkin.

In 2005 Tyler scored three films: “Constantine,” starring Keanu Reeves, based on the DC/Vertigo comic *Hellblazer*; director Bill Paxton's “The Greatest Game Ever Played” and director Justin Lin’s “Annapolis.”

Over the past six years, Tyler has composed over 35 scores, and has been awarded Cinemusic's designation as Best New Film Composer of the Year in 2001. In 2002, he received an Emmy nomination for his score for “The Last Call.” In 2006 he received an ASCAP Award for “Constantine.”

Other credits include “Panic,” “Los Muertos,” “Jane Doe,” “Bubba Ho-Tep,” “Timeline,” “Frailty,” “The Hunted,” “The 4th Floor,” “A Piece of My Heart,” “Darkness Falls,” “Children Of Dune” (for which Tyler produced a best selling soundtrack album), “The Big Empty,” “Thought Crimes” and two episodes of the second season of the series “Star Trek: Enterprise.”

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