

PREDATORS

Robert Rodriguez presents a bold new chapter in the Predator universe, PREDATORS, shot on location under Rodriguez's creative auspices at the filmmaker's Austin-based Troublemaker Studios, directed by Nimrod Antal. The film stars Oscar®-winner Adrien Brody ("The Pianist") as Royce, a mercenary who reluctantly leads a group of elite warriors who come to realize they've been brought together on an alien planet... as prey. With the exception of a disgraced physician, they are all cold-blooded killers – mercenaries, Yakuza, convicts, death squad members – human "predators" that are now being systemically hunted and eliminated by a new breed of alien Predators.

In addition to Brody, PREDATORS stars award-winning actor and filmmaker Laurence Fishburne ("The Matrix" movies), Topher Grace ("Spider-Man 3"), Alice Braga ("I Am Legend") and Walton Goggins ("The Shield"). Also taking on key roles are Rodriguez stalwart Danny Trejo, who recently completed a starring role in Rodriguez's upcoming "Machete," plus UFC champion Oleg Taktarov ("National Treasure"), Mahershalalhashbaz Ali ("The Curious Case of Benjamin Button"), and Louis Ozawa Changchien ("Fair Game").

In 1987, "Predator" introduced one of the most enduring and popular characters in sci-fi film history – an invisibility-cloaked extra-terrestrial warrior who wreaked havoc in the jungle. Audiences embraced the film's rich mythology and a sequel followed a few years later. Looking to refresh the "Predator" world in 1994, Robert Rodriguez, a maverick young filmmaker fresh from his stunning directorial debut "El Mariachi," was invited to write a script revolving around the beloved and feared Predator character.

"I was originally hired only as a writer," Rodriguez explains. "They were looking for a fresh approach to the material, so I jumped at the chance. I was a big fan of 'Predator.' When I first came to Hollywood, I met Carl Weathers and Arnold Schwarzenegger, so I thought a new 'Predator' film would be a fun project to take on.

"What I really loved about the original movie was that it was a hybrid film; it started off as a traditional commando-type Arnold Schwarzenegger action film, where you fall in love with the characters and follow them on this journey. Then it starts turning into a science fiction, alien-type picture. I love doing those kind of mash-ups myself... movies like 'From Dusk Till Dawn.' I love mixing of genres.

“[For the new screenplay], I knew I wanted to write something set off-world. I loved the atmosphere of the jungle in the original, so by setting my story on another planet I could get back to a similar environment and still make it feel new. It would also show why the Predator was attracted to Earth’s jungle [as depicted in the original film], because their hunting planet had similar terrain.”

“The script that Robert wrote in 1994 had the location, quite a bit of the plot [what became PREDATORS], and the seed ideas of who the characters are,” comments PREDATORS producer Elizabeth Avellán. “Robert just never thought anything more of it. They paid him for it and it was a fun writing exercise. Due to our slate of projects, there wasn’t really a moment at which Robert could have [directed] it. At the same time, I think deep in his heart, he wanted to see those characters that he had put down on paper, up on screen.”

“They gave me free rein in writing that film,” Rodriguez interjects. “I just came up with any cool idea that I would ever want to see in a Predator movie and shoved it all into one script. I knew I didn’t have to direct it, so I didn’t consider budget restraints or logistics of any kind. I was going to leave it up to them to figure out. Then of course, years later it comes back to haunt me. With PREDATORS, I had to go figure out how to make it,” he adds with a laugh.

Rodriguez’s un-produced work would eventually become the foundation for this new 2010 film. In the meantime, he went on to direct a host of other projects that established him as one of the most influential filmmakers of his generation. In addition, he and producing partner Elizabeth Avellán founded the world-renowned Troublemaker Studios in 1997 in Austin, Texas. At the same time, a film buff named Nimrod Antal attended the Hungarian Film Academy, later becoming a sought-after director.

In 2009, Twentieth Century Fox executives came to Austin to meet with Rodriguez and Avellán about a new “Predator” movie. “All of a sudden, Robert gets a phone call [from the studio] saying, ‘We just found this script that you wrote and we think it’s great and it needs some work, but do you want to make this movie?’” remembers Avellán.

“When the project came back to me, it was exciting to see that even after several other ‘Predator’ films there was still a lot of fresh ground to be covered,” comments Rodriguez. “The idea with PREDATORS was to not make it feel like it is the fifth or sixth movie in a series, but the first. This isn’t a reboot or re-imagining. Chronologically, you could see this right after the first ‘Predator’ film and have a clear through-line of story. The Predators are such enduring characters that you could go off and create whole other worlds based on them. I knew I wanted to go back to a character-based movie. And it was very important to me that each character felt like he or she could be a star of his or her own film. And if you saw our picture without having seen the others, that would work, too.

Due to Rodriguez’s packed schedule as a multi-hyphenate filmmaker and studio co-chief, directing the proposed project wasn’t feasible in the timeline the Fox executives had in mind. Instead, he

took the project on as a producer with the idea to work with new writers to update the script and hire a director who would make the film with Rodriguez's established group of creative collaborators. "I was working on something else and I wasn't able to direct PREDATORS, but I said I would love to produce the film here at Troublemaker," says Rodriguez. "We have a particular way of doing things at our studio, where we could put a lot on the screen for the money and make a big, terrific movie at a price. My entire crew loves the original 'Predator' and they were champing at the bit to work on PREDATORS. When we began shooting the new film, the most incredible movie-fan moment for me was walking out of my office onto our Austin back lot and running into Predator creatures," laughs Rodriguez. "It was just the most awesome thing."

"The decision to bring in a director and just have us produce also had to do with us wanting to open up Troublemaker Studios and grow what we've been up to here," adds Avellán.

"I really enjoyed the experience of producing," admits Rodriguez. "I wouldn't have done it earlier in my career. I was so hands-on, directing, operating the camera, and scoring my movies. But, my crew is so seasoned and I found such a terrific director in Nimrod and writers in Alex Litvak & Michael Finch. Now that I think about it, PREDATOR wasn't my own baby. It wasn't something I had created - like the 'Spy Kids' series; it was something that pre-existed. So I was able to make the movie as a true fan.

"There are several projects that I have written or partially written that I don't know if I'll have time to direct any time soon, so this was an experiment to see if producing might be a viable solution," Rodriguez continues. "My creative team could mount the production and I could still be overseeing it as a producer and a studio chief. So, I still get to be quite involved, in writing, editing, and visual effects, but without having the weight of the movie the director has to carry around. I could go and do other projects as well."

Rodriguez considered many top filmmakers to take the reins of PREDATORS, eventually giving the nod to Nimrod Antal, whose debut feature "Kontroll" had impressed Rodriguez. "What I loved about Nimrod's work on 'Kontroll' was his resourcefulness. Having come off 'El Mariachi,' I responded right away to what Nimrod did on his limited budget on 'Kontroll.' From the very first shot of 'Kontroll,' you can tell, okay, here's a filmmaker. Nimrod's got great story sensibilities, and he knows how to work with actors. When I first met him, I could tell he'd be great wrangling a crew and talent together. Plus, he has a vision. As a producer, you want somebody that you can empower, so you're not having to micromanage.

Antal was a huge fan of the original "Predator." "'Predator' for me, is my childhood," he explains. "I was a true movie - and 'Predator' -- geek. I remember seeing 'Predator' opening night at the Avco Theatre in Westwood, California with a bunch of classmates and it was quite an experience for me."

Twenty-something years later, Antal happened to be dining with some of the same childhood friends with whom he had attended that showing, when he found out he got the job to direct PREDATORS.

Rodriguez and Antal found themselves to be kindred spirits. “It’s been great working with Nimrod,” says Rodriguez. “We have similar tastes and backgrounds. When we’d be presented with different creature designs or concept art, he’d always pick the same one that I had mentally just chosen. We got along great that way and had very similar sensibilities. Yet, sometimes I’d walk into the set and he’s approached a scene completely differently from how I would do it, but in a great way.

“Nimrod has a great attention to detail,” adds Rodriguez. “I find myself watching him direct thinking ‘Hmm, maybe I’ll borrow some of his methods.’ That’s part of why you want to work with other people... to learn from them. I always consider myself as a student and I knew I would learn more from him than he would probably learn from me. He had a very strong vision of what he wanted to pull off and he was doing it on a day-by-day basis.”

The filmmakers wanted PREDATORS to be a new science fiction-action-thriller that captures the magic of “Predator.” “I was attracted to the idea of bringing in characters from different parts of the world, who are dropped on this planet and have to use their skills to stay alive,” comments Rodriguez. “That would give us a very international cast of anti-heroes. I wanted the title to have a double meaning, where you believe the people in this movie have so much tension amongst them that they would easily kill each other off before they ever met one of the creatures. So, we wanted to have those uneasy alliances within the group. They are all predators.”

“The big thing that makes this one different than other ‘Predator’ films is they’re on an alien planet and they’re not comfortable because they don’t know the rules of the place, comments Avellán. They are predators on Earth and now they are being preyed upon. The humans are unsettled, because they have no idea what just happened to them and they’re people that are used to being very secure in their skin. They don’t know each other, it’s not like they’re a team. These eight characters are all Alphas. And all of a sudden, they have to relinquish some of that Alpha-ness to be able to at least survive, because what they begin to encounter is creepier and creepier. It’s a very suspenseful tale. It’s the story of sacrifice and survival instinct in you. It’s fantasy, but it also has great human emotion.”

To flesh out this concept, Rodriguez brought aboard screenwriters Alex Litvak & Michael Finch, who, based on a previous script they had written, had the right take about bringing together these archetypal characters – human killers and predators in their own right – to go up against the alien Predators. “Nimrod and I, and Alex and Michael wanted to go back to the basics - stripping the story down and making it very taught,” says Rodriguez. “Years ago [when hired to pen a new “Predator” screenplay], they had let me write pretty much whatever I wanted, but it would have been too expensive.

When Nimrod came on board, he was attracted to the story's suspense of the hunt. We talked a lot about that. I wanted an economy of budget and of story – something that would cut straight to the emotions.”

“When Nimrod came on board, he had a very specific vision of the movie he wanted to make. He wanted this to be a hunt movie, above all else,” comments screenwriter Michael Finch. “He was very, very strong on that. To his credit, he sat for many days with us discussing not only the character, but specific beats. So he had a great deal of input and was very passionate about his desire to make this a contained, fun movie.

“The audience has seen the original ‘Predator’ movie and they know how the Predators work and think our job was to take that expectation, embrace it and maybe turn it just a little bit on its head by changing the nature of the hunt and changing the nature of why these folks were being hunted,” says Finch. “But there were certain conventions we had to stick to: Predators come at you; they are invisible; they can hit you at any time. But we also created new kinds of Predators that will take the audience by surprise, such as dogs, falcons, and different weapons systems.”

“The leaner, meaner version emerged under Nimrod’s guidance,” adds screenwriter Alex Litvak. “Nimrod wanted to focus more on the individual Predators and do a much more contained and visually-stylized movie.”

The human “predators” spend much of the first act of the movie not knowing where they are or why they’re there... until they realize they’re the prey. “This is something that we worked on a lot with Nimrod — making sure that this realization lands emotionally and lands with a plot twist,” explains Litvak. “You have to do it emotionally – the humans’ shock, devastation and hopelessness. We also spent a great deal of time working on what I would call the chain of discovery, the building up toward it, so that it feels like you are trying to solve a mystery.”

As the mystery and terror unfold, the members of the thrown-together team of killers begin to discover their better selves. “The monsters in PREDATORS are not necessarily who you think they are,” says Antal. “The film is essentially about a group of people that you wouldn’t want to spend time with, and who are monsters of their own worlds. They’re disoriented, confused and paranoid, and they’re thrown into a situation that they don’t have control over, which is frightening for them. The human ‘monsters’ face off with one another, only to learn that there’s a bigger [alien] monster in the jungle waiting for them. Their journey brings out their humanity.”

CASTING THE [HUMAN] PREDATORS

In the story, a man plummets through the void at terminal velocity, his parachute deploying only seconds before certain death. Oscar® winner Adrien Brody was cast as ex-military man Royce, the reluctant leader of the humans, who begins the movie with no idea of where he is or the circumstances

that brought him there. “In my movies, I always try to ‘cast up’ and just get the best actors possible,” explains Rodriguez. “When I was doing ‘Sin City,’ a comic book movie, I got Bruce Willis, Benicio Del Toro and Mickey Rourke. It just elevates the material to a point that it can’t be ignored or dismissed as ‘that’s just a comic book movie.’ It has much more gravitas. So with this, we have an Oscar-winning actor, Adrien, wanting to be in an action movie and give everything that he’s got to pull off the performance and make the world believable. That’s a fresh choice. You don’t want to constantly be reminded that you’re watching a movie. You need actors that ground the film in a reality, because our story is so fantastical. The difference is monumental. You suddenly believe everything everyone is saying and doing.”

Inevitable comparisons to Arnold Schwarzenegger’s “Dutch” role in “Predator” surfaced almost the moment Brody was cast as the black-ops mercenary Royce. “We had no intentions of replicating Arnold’s character [in PREDATORS],” says Antal. “I think we would have been doing the film and the audience a disservice. Royce is an impressive role for Adrien. I think people are going to be very happy with his work in the film.”

“You can’t compete with Arnold Schwarzenegger, so why are you going to go that direction? It’s much better to do something the audience isn’t expecting,” adds Rodriguez. “Our strategy was to cast the best actors. There wasn’t any arm-twisting. You tell people they’re going to be in a ‘Predator’ movie that is going to be something new and different and bold, and they come running.”

Physically and emotionally, the actors had to be believable. “Early on, we all knew the most important thing is to have great actors,” adds Antal. “When you’re making any film, you just have to have someone who brings a certain caliber of performance. I can make anybody look tough. I cannot teach them how to act. Robert and I were just really excited about Adrien because he’s a phenomenal actor. He understands the actor’s job is to become whatever you need them to become.”

“Today’s soldiers look like me,” comments Brody. “Movies today have changed a bit and are more rooted in reality. Soldiers are not super-human. I think that’s part of what attracted me to this. I wanted to create a very flawed and tragic hero for the film. Royce is essentially a loner. In a sense, that’s his great strength as a killer and his great weakness as a human being. In this piece, he is effectively asked to make a choice to lead people and care about those people -- things he has convinced himself will get him killed or, at the very least he will be constitutionally incapable of doing. So, we essentially liked the idea of creating a character who had to make a choice that ran counter to his basic and inherent character.”

Another celebrated actor, Laurence Fishburne, portrays Noland, a recluse human found surviving on the planet. His hidden cave contains numerous artifacts and weapons. Noland’s very existence on the alien planet provides hints of a rich off-world history of the Predators. “Once you’ve set up this planet,

there's a lot that can happen there, and once you've seen characters like Noland, you know there's a lot of potential stories to tell," says Rodriguez.

Screenwriter Michael Finch adds, "Noland is a guy who can give us a whole bit of the history and can perform a very specific function and that function is this: demonstrate to these guys that dying on this planet may not be the worst thing that can happen to you. Living on it might be."

"We could have gone several different ways with casting the Noland character," admits Rodriguez. "Laurence and Nimrod had worked together before [on the 2009 thriller "Armored"], but Laurence's name was actually brought up by the studio because they're such huge fans as well. Laurence was at the top of their list and I said, 'Well, that's easy.' I had already heard all these great stories about Laurence from Nimrod. It felt right. The first time I met Laurence, he was already before the cameras as Noland, and I was just blown away, it was just one of those magic moments. He was having a real blast."

Fishburne responded strongly to the direction the filmmakers were taking with the material. "What's nice about this movie is that it really is a throwback to the old 'Predator,'" comments the actor. "The structure of it is very much the same and the archetypes of the characters are similar. They're different, but they're similar enough that you get a feeling of the old movie. My character is one of those pieces that connect to the old movie. I think the character of Noland is a great sort of wink at the audience.

"Noland lets them in on what's going on and why everybody's here, but it also lets the audience in on the inside joke of the movie. When 'Predator' came out, we had never seen this [creature] before, and it was a really cool boogie man," adds Fishburne. "This is a real return to the tension and the excitement of the first movie. We do have a new breed of Predator in this movie, but they've really taken the time to look at the first film, take the best elements, and try to enhance them, and to honor them in any way we can. I think that's been done really effectively with respect to the script and with the casting of the ensemble and the archetypes that these characters represent."

A character very out of place among the heavy-hitters of death who have been hurtled onto this strange world is Edwin, a doctor with a mysterious past. "You need to have a character that doesn't quite fit in with the rest of the team, so that character can become the eyes of the audience. The audience would not be able to identify with the other characters because they're professional killers," explains Rodriguez.

"The character of Edwin was the last one that was cast, because it was really hard," comments Avellán. "You have to find an actor who can sell that you don't know why he's here on this planet. Topher Grace is that all-American boy. He's a really great choice because audiences don't see him as a threat."

Like many on the PREDATORS team, Grace was a longtime “Predator” fan. “I loved the first movie. When I read this script, every page revealed a new piece of information that was just cooler than the last. Every actor wants to play a character who is playing two or three levels at one time – it’s a treat. Then I found out Adrien Brody had been cast. We’re going to get an Academy Award®-winning actor? This is *too* good. So, I was lucky they let me come down and play.

“Everything that I loved about that first film, is in this film,” Grace continues. “I like to think of PREDATORS as a proper sequel to the first film. I think Robert Rodriguez and Nimrod Antal are doing this brilliantly - they have all the information you learned in the first ‘Predator’ film and a similar setting, but they’re going further down the road and introducing some new elements and trying some new things. If you liked the first one, this is a better, different, and more delicious meal.”

Another central figure among this unholy alliance of killers is the group’s sole female, Isabelle, a sniper in the Israeli Defense Force. “I’ve never played this type of character before,” says Alice Braga, who starred opposite Will Smith in “I Am Legend.” “Isabelle is really a tough woman, but isn’t harsh with everyone. I think she has some things in her life that make her stronger, but at the same time she’s soft and is just trying to survive. She’s figuring out a lot about herself in this situation.”

Isabelle, like her new cohorts, is on a journey to find out why they’ve been brought together on this massive killing ground. “In my opinion, each character discovers why he or she was chosen,” Braga continues. “Isabelle is trying to find out the reason that she’s in this place, fighting these monsters. She wonders if they are being punished for past crimes? We were always the ones that are killing people and now we are the ones that are being hunted.”

Braga’s research led to a kind of “guidebook” for snipers. “I learned that snipers must be precise, methodical, organized, and you cannot have different feelings,” relates Braga. “You need to be really specific about what you want, what you do, and what your mission is. She’s a tough cookie and in that gang, Isabelle is a really important piece because she knows a lot about wind movement and everything else in the jungle. Her skill is really needed.”

Rodriguez was thrilled to have Braga in the movie. “I love really strong females in my movies. I have five sisters! I wanted the female character to have real strength, not just movie strength, where they would just write it as a male character and then change the name. It was important that she be a really believable character. I really pushed for that. It was a challenge to write, but I wanted it to happen for this movie. And I was ecstatic at the possibility of having Alice Braga grace our set, she’s such a tremendous talent. When she did her audition, I just looked at Nimrod and said, ‘Could we just hire her, please? Do we even need to see anyone else?’ She was so terrific, you could feel the movie’s quality jump ten notches with that single choice. You could feel what she would bring, that she’d be the real heart of the movie. Nimrod said, ‘Absolutely. Let’s get her.’”

Walton Goggins was cast as tattoo-covered, feral Walter Stans, a serial killer who thinks of himself as a rock star. “Walt has an energy that allows him to be funny in one moment, terrifying in the next,” says Antal. “You’re laughing with him and then you’re afraid of him. Every time Walt was on camera, all I could see was the crew slowly coming behind the monitors to watch him play. You don’t need coffee if you have Walt Goggins.”

Antal had cast Goggins, but Rodriguez was at the time unfamiliar with the actor’s acclaimed work on “The Shield” and other projects. Additionally, the character as scripted was still a work in progress. “I thought we were going to have to overhaul the character and go in an entirely different direction,” Rodriguez remembers. “And it was a predicament because Nimrod had already hired Walt. So, I said let’s just fly him down so I can at least say to him face to face, ‘Look, I’m sorry, we’re just changing the part radically, I’m not happy with it.’ And Walt was an incredible collaborator and talent. He was my kind of actor – willing to do whatever it took to make the part work. He just started trying different things right then and there, bouncing off the walls with energy. He basically recreated that entire character of Stans from the ground up right there in the room. He created a very original character.”

“Stans has spent sixteen years on death row,” explains Goggins. “The first images that he sees outside of a prison cell of an alien jungle are just a little over-stimulating for him. He fancies himself the only celebrity on this new planet of terror and thinks that people should be asking him for his autograph. He’s dark, but also I think rather funny and pessimistic.”

A San Quentin orange jumpsuit and multiple tattoos, including a Scorpion tattoo on his neck, helped Goggins get into character. He spent on average of an hour and half in the make-up chair on a daily basis to maintain the fake body art. “The tattoos made me feel very authentic. It’s been interesting walking around, both Hawaii and Austin, with them on. You get the help that you need in stores and restaurants. You don’t get the help that you want, people are not helping you out of kindness. They’re helping you out of fear,” laughs Goggins.

Yet another kind of human predator catapulted into this alien world is drug gang enforcer Cuchillo, portrayed by Danny Trejo. “I actually didn’t want Danny to be in this movie,” reveals Rodriguez. “They wrote in the PREDATORS script ‘a Danny Trejo type’ and I said that you can’t put ‘a Danny Trejo type.’ There is no other Danny Trejo. Anybody else we get is going to be a disappointment. I had just used Danny Trejo in [the upcoming Rodriguez-directed action film] ‘Machete’ and didn’t want to just shove him into this movie. So we looked around for another actor. But there is no one else that iconic, that’s what makes him great. You just have to get Danny.”

Antal was always convinced Trejo was the one to cast. “I wanted Danny for the Cuchillo character early on. He has been in so many films that I’m a fan of, so when I actually met him, it was kind of a geek-out moment for me. I’m usually pretty cool around actors. But it is Danny Trejo, come on!

Plus his character has the best line describing the set-up of the movie: ‘Do we look like a team orientated group of individuals to you?’”

“Cuchillo basically don’t like anybody and they basically don’t like him,” Trejo agrees. “He’s a drug dealer and assassin, wearing cowboy boots and a pimp shirt, carrying two machine guns, a nine millimeter [gun] and a knife, because my name’s Cuchillo. Everybody knows that these characters are good at what they do... and that’s kill.”

Oleg Taktarov, a former UFC champion, portrays Nikolai, a Russian Special Forces soldier who totes a 100-pound mini-gun through the jungle. “Oleg is like this badass Russian Charles Bronson. It turns out he’s a big Charles Bronson fan,” adds Rodriguez. “It’s harder to find those kinds of [Bronson-like] actors today. Oleg shows up and gives you that feeling.”

“We called Oleg ‘The Russian Bear,’” says Antal. “Oleg had a power to his performance that was refreshing to see. A lot of the times with athletes, you have to cheat as a filmmaker to get a performance from someone who isn’t trained as an actor. Oleg easily brings the ‘toughness’ to the character, but he also brought a depth and almost a sorrow that I think a lot of warriors have. They lose out on a lot of other aspects of their life and he mirrored that.”

Adds Taktarov: “When filming this movie, I felt like I would feel after my competitions when I was fighting UFC. I feel all beat up – literally and figuratively.

“Nikolai is a very heroic character,” he continues. “Nikolai represents a legendary Russian war hero. I can be really proud for many years that I played that role.”

Mahershhalhashbaz Ali was cast as African soldier-warlord Mombasa. Ali was excited by the character dynamics. “You have the best fighters and baddest warriors from their respective cultures on Earth coming together, and these alien predators are trying to improve their skills and abilities by facing us on this alien planet. As an audience member, I think you automatically have to choose a side,” says Ali. “You put us all together and we have a common enemy that has technology that goes beyond what we can really understand fully. It makes for an amazing clash of the titans.”

Louis Ozawa Changchien as Hanzo, a Yakuza killer, completes the band of predators from earth. “Hanzo is what one might call a hit man - the muscle in the Yakuza,” explains Ozawa Changchien, who is of Japanese and Taiwanese heritage. “He carries a Beretta 92-FS. Hanzo is pretty high up in one of the top three gangs in Japan. Hanzo’s a man of few words. He’s on the cautious side. Hanzo likes to take things in, analyze them for a while and then he acts. But when he does say something, the others pay attention to it. His words have meaning.”

MEET THE [NEW] PREDATORS

Having lined up an impressive cast, it fell to the filmmakers to make their other-worldly “stars” worthy of the legacy of the original film. “I believe what really made ‘Predator’ great was that the human characters went hand-in-hand with the alien Predator, because they are the audience’s entry point to the movie,” comments Rodriguez. “They have to identify with the human characters enough so that if the humans show fear then they would show fear against what they’re seeing. So, we really had to nail the human characters in order to make the Predator character actually stronger. One without the other doesn’t work. So, we really concentrated on not just having human characters that were great, but then making our Predators actually also have terrific and distinct personalities so that they weren’t just the ‘others.’ They are actually characters in their own right.”

While the human stars bonded during the early weeks of shooting in Hawaii, the cast of Predators and other creatures were prepared by an extensive team of artists and technicians for shooting in Austin. Longtime Rodriguez collaborators Greg Nicotero and his partner Howard Berger, partners in KNB Effects Group, Inc. - were charged with creating the alien creatures and the special make-up effects. “This is a really exciting show for us. We’re actually creating the title characters of the film, and multiples of them,” comments Nicotero.

The surviving humans make the stunning discovery that the “original” Predator has fallen victim to this new “upgrade,” whom they realize is out to be the supreme hunter... and the ultimate Predator. So, in addition to bringing back the affectionately-called “Classic” Predator, KNB created three new Berserker Predators - Dog Handler, Falconer, and Mr. Black. These represent bigger, longer, leaner, and deadlier versions of the species that audiences remember from previous films. Other creatures that expand the Predators mythology - including the alien Ram Runner and the Predators’ Hunting Dogs - were also devised.

Rodney J. Brunet, Chris Olivia, and Alex Toader of Troublemaker Digital (TMS Digital), plus conceptual artist Joe Pepe, began early drawings that were fine-tuned by the designers at KNB. A team of sixty-two people at KNB – designers, artists, sculptors, mold-makers, and painters - worked for approximately 13 weeks at their 25,000 square foot facility in Los Angeles.

“Every single one of those people were 100% dedicated to bringing the best possible creatures to life,” states Nicotero. “Shannon Shea, who was basically my lieutenant on this movie, had worked at Stan Winston’s company on the original ‘Predator,’ so he was really invested in this project.” (Shea and property master Tommy “Tom” Tomlinson were the two “legacy” crew members, who had also worked on the original film in 1987.)

“The time frame was pretty insane if you really think about the level of work,” explains Nicotero. “Every single piece of about sixteen total creatures (including doubles) had to be created from scratch.

Every single dreadlock, piece of jewelry, mandible... every single element of these creatures had to be designed and manufactured and fit together.”

The classic and new Predators are humanoid aliens who were created largely by practical state-of-the-art creature suits. “Being able to see the original Predator in our story had a nostalgia factor, because you hadn’t really seen him like that since the first movie,” comments Rodriguez. “We just wanted it to feel like it evolved – to bring back the original, plus a new updated, nastier, meaner breed.”

“Robert and Nimrod were really specific about our Classic Predator being the ‘cassette tape’ version and the new Predator being the iPod version, so [the latter] needed to be sleek and elegant and fierce,” comments Nicotero. “So instantly I had ideas of bringing the armor closer to the body and sweeping the dreadlocks back and elongating the head a little bit so that it wasn’t quite as square-looking. It’s not always ‘bigger is better’; the new Predators are elegant-looking because they’re tall, long, and lean.”

Nicotero elaborates about the features of the new creatures: “We see their masks for most of the film and they have a lot of personality. The Dog Handler had tusks that he had taken off of one of the hunting dogs, The Falconer had a very specific mask design, and then Mr. Black had this weird alien jaw. Each has a unique personality. In addition, we also painted them a little differently so that they would stand out and you’d be able to visually differentiate between the different Predators.” All the Predators feature the cloaking ability established in the first film, but the new ones also have high tech weaponry, including an airborne Predator Falcon and new Plasma Caster.

While many of the Predator effects were practical, the film’s visual effects team provided key enhancements, including muzzle flashes, set extensions, a digital space ship, elements of the opening freefall and parachute sequence, as well as the iconic cloaking effects. “We’re taking a new riff on the cloaking – we’ve made it a digital effect and it’s more pristine than it was in the original film,” says on-set visual effects supervisor Jabbar Raisani. “It’s as if their technology’s been updated now in the future. So it’s a more invisible effect in this film.”

In the Predator universe, timing is everything – especially the creatures’ first appearance in each story. “In the original film, I think the way the Predator is revealed was such a success because they took their time and they made a meal out of it,” comments Antal. “The terror was supported by the slow burn of the Predators’ reveal. It was something that you hadn’t quite seen. You don’t see the Predator for the first half hour. In this film, we’ve tried to replicate that slow reveal.”

Because the Predator characters would be performing stunts, Nicotero worked with stunt coordinator Jeff Dashnaw to cast the performers who would wear the Predator suits. Dashnaw also gave Nicotero some feedback on the designs to keep the performers safe. “The plasma gun and blades and such stick out from the suits, which could be dangerous during the fight performances,” says Dashnaw.

“So, Greg designed them so they could come off the suits when necessary and visual effects adds them back in during post.”

Six-foot-five Derek Mears, who portrayed iconic screen monster Jason Voorhees in last year’s hit “Friday the 13th” reboot, plays the Classic Predator, and Brian Steele and Carey Jones portray the three new Predators.

ABOUT THE PRODUCTION

After beginning production on October 12, 2009 in the jungles of Hawaii, cast and crew completed filming on PREDATORS in Central Texas. Director Nimrod Antal, along with his long-time collaborator director of photography Gyula Pados, teamed with many of Rodriguez’s regular crew at the latter’s Austin-based facility Troublemaker Studios, including production designers Steve Joyner and Caylah Eddleblute, costume designer Nina Proctor, stunt coordinator Jeff Dashnaw, visual effects supervisors Jabbar Raisani and Rodney J. Brunet (the latter of Troublemaker Digital), and Greg Nicotero & Howard Berger of KNB EFX Group, Inc. Since the majority of the story takes place in a jungle, an unusually large greens department, led by Greens Designer Richard Bell, also became a critical component of the production.

The team is filled with unabashed fans of the original “Predator” film. “I think the fantastic thing about PREDATORS is this is a project that’s been close to Robert’s heart forever,” says production designer Steve Joyner. “This is a film made by fans, for fans.”

“We all were inspired by the original ‘Predator,’ adds production designer Caylah Eddleblute. “I’ve studied every frame of the original. It had great foreground images - always something between the character and the camera. Everything was really structured and had a great architecture to it. When you have that kind of challenge facing you, you want to rise to the occasion.”

The filmmakers had only ten weeks of prep to ready a massive production that encompassed an ensemble cast and multiple creature characters in a stunt-filled, action-packed story; challenging locations in two states; and considerable site prep and elaborate sets construction. Making things no less difficult was their intent to do many of the effects practically or in-camera – everything from smoke to creatures to stunts to explosions. The visual effects team would take up the slack in post-production.

Producer Elizabeth Avellán attributes Troublemaker Studios’ ability to produce a quality movie for a reasonable price to the talent and attitude of their regular collaborators. “We took most of our regular crew at Troublemaker to Hawaii because they’re amazing. We just have a working environment that’s comparable to none. Fox has been so impressed with the working process that we have here.”

Much of the film’s visual style was defined by its jungle locations and sets. “Early on, Gyula, Steve, Caylah and I sat down and we tried to think of other films that had epic jungle scenes that were

really visually stunning and complemented what the story was trying to achieve,” reveals Antal. “We all agreed that our jungle couldn’t be the beautiful and lush; instead, it had to complement the Predator characters and the story. We achieved a lot of that through lighting and composition, but the jungle locations that we found were impressive.”

To find the perfect exotic alien jungle location that would complement the sets and locations in Texas, the filmmakers considered locations in Puerto Rico, Mexico, and even China, before settling on multiple venues near Hilo, Hawaii. “Geologically, The Big Island is one of the newest islands formed so it has very rough terrain and a unique vegetation,” says Joyner. “The locations were very alien, very extreme, and very difficult to work in.”

The Hawaiian locations had to visually flow with the Texas locations, as well as the elaborate Jungle and Hunting Camp set that was under construction back in Austin at Troublemaker Studios. Following a brief hiatus to transport cast, crew, and equipment from Hawaii, production resumed in Austin, Texas on one of the biggest sets ever constructed in the history of Texas filmmaking. Additional multiple interior sets constructed on the stages at Troublemaker Studios, as well as at the neighboring Austin Studios, would provide cover for a variety of unusually bad weather including rain, extreme cold, and snow.

The back parking lot at Troublemaker became the home of a massive 150 foot by 100 foot exterior Jungle Hunting Camp set. “In creating our hunting camp, [production designer] Caylah [Eddleblute] and I physically walked through the beats as if we were the Predators,” says Joyner. We wondered where would the Predators bring their kill? Where would they clean it? How would they preserve the hides and the bones and the trophies that they take? So, we designed individual areas within the camp for all of that, so if you were a Predator, you’d feel right at home. The hunting camp is terrifying; everything was designed to look dangerous.”

“One of the big directives from Nimrod on Day One was ‘I want The Hunting Camp to look like a [Hieronymous] Bosch painting – it had to be [a Bosch-like] Hell,’” explains Eddleblute. Also making key contributions to the set’s hellish look was director of photography Gyula Pados. “The way Gyula shot the hunting camp, it’s almost beautiful,” says Rodriguez. “It’s soft-lit, as if it’s got this canopy of trees over it, yet mysterious with the smoke from the flames.”

Since the story takes place in the jungle, the greens department began their work months before most of the crew. In July, they began gathering plant material in the Texas heat and worked through the dead of winter, caring for everything from small plants to big trees in every extreme. Local Austin landscape designers and nurseries helped the production source the living greens. Three fifty-two foot truckloads of approximately 4,000 tropical and exotic plants were initially shipped in from Florida, including 1,200 five-gallon pots of grasses.

Because it was winter, the greens department also used thousands of pounds of silks, some were mounted on portable bases. “We ended up stapling about 1.5 million leaves to the fake big trees,” explains greens designer Richard Bell. “One of the first things we focused on was the main hunting camp. For about a month and a half, I had a crew of ten guys going out and harvesting material all over Texas that would later be used as dressing. Before shooting, we had about a week to dress the actual hunting camp part of the jungle after the construction crew had finished with all their elements. We had all kinds of burnt cedars and burnt oak trees and dead logs.”

Weaponry is a big part of the “Predator” universe, defining both the human and alien hunters. Royce carries a machete that is almost identical to the one wielded by Arnold Schwarzenegger’s Dutch in the first movie - it’s even made by the same knife maker, Jack Crane. The weapons team also produced skin-pullers, spears, axes, traps, armor, and a shiv for Stans. Says Joyner: “Predators are about their hunting skill. They test their ability against other species. So, it’s not about overpowering a species with better weapons or better technology. They’re purists. We’re trying to stay true to the legacy of the original film.”

ABOUT THE CAST

ADRIEN BRODY stars as ex-military man Royce, now a stone-cold mercenary who becomes the de-facto leader of the band of violent killers trapped on the Predator planet.

Brody won the Academy Award for Best Actor for his portrayal of real-life Holocaust survivor Wladislaw Szpilman in Roman Polanski's “The Pianist,” to date the youngest person garnering the Oscar in that category. Brody’s performance also earned him Best Actor honors from the National Society of Film Critics and the Boston Society of Film Critics, and nominations for a Golden Globe, Screen Actors Guild Award® and BAFTA Award. He is also the only non-French citizen to win the Cesar Award, France's equivalent to the Oscar.

Brody has recently completed work on several features awaiting release, including the thriller “Splice”; starring as Spain’s most famous bullfighter in writer/director Menno Meyjes romantic drama “Manolete,” with Penelope Cruz; the comedy “High School,” for writer/director John Stalberg, Jr., playing Psycho Ed; writer/director Paul Scheuring’s drama “The Experiment,” starring as Travis Hunt opposite Forest Whitaker; and the thriller “Wrecked,” for director Michael Greenspan, in the lead role of The Man.

Brody was born and raised in New York City, where he studied drama at LaGuardia High School of the Performing Arts and the American Academy of Dramatic Arts. He first came to

prominence playing a leading role in director Steven Soderbergh's feature "King of the Hill," as well as starring in director Eric Bross' features "Ten Benny" and "Restaurant." The latter earned Brody an Independent Spirit Award nomination.

He has worked with some of the most highly regarded directors in the industry, and played leading roles in over 25 films, including Terrence Malick's "The Thin Red Line"; Spike Lee's "Summer of Sam"; Barry Levinson's "Liberty Heights"; Ken Loach's "Bread and Roses"; Elie Chouraqui's "Harrison's Flowers"; Peter Sehr's "Love the Hard Way"; John Maybury's "The Jacket"; Peter Jackson's "King Kong"; Allen Coulter's "Hollywoodland"; Wes Anderson's "The Darjeeling Limited"; Darnell Martin's "Cadillac Records"; and Rian Johnson's "The Brothers Bloom."

LAURENCE FISHBURNE is Noland, a long-time inhabitant of the Predator hunting planet, who has survived in hiding.

Over the past years, acknowledgment of Fishburne's work as a multi-hyphenate actor-producer-director has been impressive. In 1992, he was awarded a Tony® for Best Featured Actor in a Play, a Drama Desk Award, an Outer Critic's Circle Award, and a Theater World Award for his work on Broadway as Sterling Johnson in August Wilson's "Two Trains Running." His rare television appearance in the '93 premiere episode of Fox TV's "Tribeca" landed Fishburne an Emmy. And to complete a triple crown, he was nominated for an Oscar as Best Actor of 1993 for his portrayal of Ike Turner in the film "What's Love Got To Do With It."

In 2009, Fishburne appeared in the feature film "Armored," a heist film that revolves around an armored truck and the stealing of \$10 million. He also signed on to star, direct and produce "The Alchemist," the story of Santiago, an Andalusian shepherd boy who yearns to travel in search of a worldly treasure as extravagant as any ever found.

In 2008 Fishburne joined CBS' hit prime-time show "CSI: Crime Scene Investigation," starring as a former pathologist who is now working as a traveling college lecturer. In addition, Fishburne has signed a first-look production deal, via his Cinema Gypsy Productions, with CBS Paramount Network Television. Cinema Gypsy's film credits include "Akeelah and the Bee," "Five Fingers," and "Once in the Life." Also in 2008, Fishburne was seen in the box office success "21" alongside Kevin Spacey.

That same year, Fishburne returned to Broadway for a limited engagement of the one-man show, "Thurgood," about the life of Thurgood Marshall. His performance earned him a Drama Desk Award for Outstanding Solo Performance, an Outer Critics Circle Award for Outstanding Solo Performance, and a Tony nomination for Best Performance by a Leading Actor in a Play. He is currently reprising the role on stage in Los Angeles.

In 2006 Fishburne was reunited with his “What’s Love Got to Do With It” co-star Angela Bassett in “Akeelah & the Bee.” For his performance he was awarded a Best Actor Award at the 2006 Black Movie Awards. The film swept the show with three other wins, including Best Picture. Fishburne also produced the film through his Cinema Gypsy production banner. He then starred with Tom Cruise in “Mission Impossible 3,” and joined the impressive cast of “Bobby,” which was nominated for a SAG Award™ for best ensemble cast.

On stage in 2006, Fishburne portrayed an inspirational teacher in the new drama “Without Walls” by Alfred Uhry, directed by Christopher Ashley, at the Center Theatre Group’s Mark Taper Forum in Los Angeles. For this performance he was awarded Best Actor at the 17th Annual NAACP Theater Award. He then starred opposite Angela Bassett at The Pasadena Playhouse in August Wilson’s play “Fences,” which broke sales records during its sold out run.

In 2005, Fishburne starred with Ethan Hawke in “Assault on Precinct 13,” a remake of John Carpenter’s 1976 film. In 2003, Fishburne was seen in blockbusters “The Matrix: Reloaded” and “The Matrix: Revolutions,” the follow up films to the landmark box office hit, “The Matrix.” Also in 2003, Fishburne was seen in Clint Eastwood’s critically acclaimed “Mystic River,” and in the film “Biker Boyz.”

In 2000, Fishburne made his directorial debut with, in addition to starring in and producing in, “Once in the Life.” The screenplay, which he wrote, is based on the one-act play “Riff Raff,” which Fishburne starred in, wrote and directed in 1994. In 1999 Fishburne appeared at the Roundabout Theater on Broadway, playing the lead role of Henry II, in “The Lion in Winter,” a revival of the 1966 hit. In addition, Fishburne starred in and executive produced “Always Outnumbered,” for HBO.

In 1997, Fishburne received an Emmy nomination (Outstanding Lead Actor in a Miniseries or Special) and an NAACP Image Award (1998) for his starring role in the HBO drama “Miss Evers’ Boys,” which he executive produced. “Miss Evers’ Boys” was awarded five Emmys, including Outstanding Made-for-Television Movie and the coveted President’s Award, which honors a program that illuminates a social or educational issue. That year, Fishburne starred in “Event Horizon” and “Hoodlum,” also producing the latter.

In 1996, he starred in “Fled” and in the critically acclaimed film “Othello” in the title role – the first African-American to play the Moorish king in a major screen release. In 1995, he starred in an original HBO film “Tuskegee Airmen,” for which he received an NAACP Image Award for Best Actor in a Mini-Series, and Golden Globe, Emmy and Cable Ace nominations for Best Actor in a Mini-Series.

Before that, Fishburne appeared in the films “Bad Company,” “Higher Learning,” for which he received an NAACP Image Award for Best Actor in a Motion Picture, “Just Cause,” and the Oscar

winning film “The Color Purple.” As Ike Turner in "What's Love Got To Do With It," he captivated the public and the critics alike who predicted his Oscar nomination for this remarkable work.

Earlier film credits include "Searching For Bobby Fischer," "Deep Cover," "Boyz in the Hood," "Cadence," "Class Action," "King of New York," "Red Heat," "Nightmare on Elm Street 3," "Cotton Club," "Rumblefish" – and Francis Ford Coppola’s classic “Apocalypse Now,” which Fishburne filmed at age 15. Fishburne also had a memorable role as Cowboy Curtis in the PBS series Pee Wee's Playhouse.”

Fishburne continues to give back, serving as an Ambassador for Unicef. In 2007, Harvard University honored Fishburne with an Artist of the Year Award for his outstanding contributions to American and International Performing Arts, as well as his many humanitarian contributions.

TOPHER GRACE portrays Edwin, a disgraced doctor who’s a fish out of water among the killers he’s been teamed with on an alien planet.

Grace, who was a weekly fixture in homes across America in the hit comedy series “That ‘70s Show,” seamlessly transitioned from the small screen to the big screen. He was honored with Breakthrough Acting Awards by both the National Board of Review and the New York Online Film Critics for his starring roles in “In Good Company” and “P.S.” in 2004. He starred opposite Dennis Quaid and Scarlett Johansson for Paul Weitz’s comedy “In Good Company,” and starred as the romantic lead opposite Laura Linney for Dylan Kidd’s off-beat romantic comedy “P.S.”

In 2007, he starred opposite Tobey Maguire and Kirsten Dunst as the evil Venom in the third installment of the “Spider-Man” franchise for director Sam Raimi. He also executive produced the upcoming comedy “Young Americans” for Imagine/Universal. Grace co-wrote the script with his producing partner Gordon Kaywin and stars opposite Anna Faris. He will also executive produce with Kaywin and star in “Source Code,” a sci-fi thriller for Universal. He recently starred in Garry Marshall’s “Valentine’s Day” where he is part of an all-star cast.

Grace’s major breakthrough in film came with his debut role in Steven Soderbergh’s Oscar nominated “Traffic,” which he followed-up with a memorable cameo in Soderbergh’s “Ocean’s Eleven.” He also reprised his cameo in the sequel, “Ocean’s Twelve.” Grace’s other credits include Robert Luketic’s romantic comedy “Win a Date With Tad Hamilton,” with Kate Bosworth and Josh Duhamel, and in Mike Newell’s “Mona Lisa Smile,” opposite Julia Roberts and Kirsten Dunst.

He fell into acting in high school, where he starred in productions such as “The Pirates of Penzance,” “Joseph and the Technicolor Dreamcoat,” and “A Funny Thing Happened on the Way to the Forum.” Upon graduation, he moved to Los Angeles to attend USC where after only a short time he was

called in to read for the starring role of Eric Forman on “That ‘70s Show “– by a high school classmate’s parents who remembered him from a high school performance. He currently resides in Los Angeles.

ALICE BRAGA plays Isabelle, the lone woman of the chosen group, whose knowledge and sniper skills were gained in the IDF (Israeli Defense Forces).

This Brazilian born actress has been receiving critical acclaim and international recognition ever since her stirring performance in “City of God” helped catapult the film to multiple Golden Globe and Oscar nominations. Appearing in nearly a dozen films in just five years, Braga, already fixture of Brazilian cinema, has captured Hollywood's attention with a host of promising projects on the horizon.

Braga recently starred in “Repo Men” opposite Jude Law and Forest Whitaker. In 2008, Braga starred opposite Chiwetel Ejiofor, Tim Allen, and Emily Mortimer in David Mamet's “Redbelt” for Sony Pictures Classics. She joined an ensemble cast including Sean Penn and Harrison Ford in Wayne Kramer's “Crossing Over,” which focused on the lives of immigrants in Los Angeles and their efforts to achieve US citizenship. She also re-teamed with her “City of God” director Fernando Meirelles, co-starring in “Blindness,” a film based on a novel by Nobel Prize winner Jose Saramago. The film tells the story of a doctor's wife who becomes the only person with the ability to see after an entire town is struck with a mysterious case of sudden blindness.

Braga starred opposite Will Smith in the record-breaking box office hit “I Am Legend.” Based on the novel by Richard Matheson, the Warner Bros. release is directed by Francis Lawrence with a screenplay adapted by Akiva Goldsman and Mark Protosevich.

Her additional credits include a role as a carefree art student opposite Diego Luna, in “Sólo Dios Sabe” (“God Only Knows”) which premiered at the Sundance Film Festival; “A Journey to the End of the Night,” an independent film set against the backdrop of the Brazilian sex trade industry with Mos Def and Brendan Fraser; the riveting drama about the dangers of a love triangle, “Cidade Baixa” (“Lower City”); and the offbeat comedy “Cheiro do Ralo, O” (“Drained.”)

Braga is fluent in Portuguese, Spanish, and English.

WALTON GOGGINS is Stans, a famous mass-murderer who is just days away from execution at San Quentin. Before his capture, he was third on the FBI’s Most Wanted list, suspected in the deaths of thirty-eight people.

Goggins has received critical acclaim for his riveting portrayal of Detective Shane Vendrell on FX's gritty, award-winning Drama series "The Shield." In 2009, he was nominated for a Television Critics Association (TCA) Award in the category of Individual Achievement in Drama. In addition, *New York* magazine singled out his performance as one of the highlights of television this past season.

Entertainment Weekly, *TV Guide*, *Variety*, and *The Hollywood Reporter* all consistently listed Goggins as their choice for an Emmy nomination. "The Shield" recently ended its successful seven-season run, earning the honor of #1 in *Time* magazine's Top 10 Television Series, as well as being named one of AFI's Top Television Programs of the Year for 2008.

Goggins currently has a recurring role on the FX series "Justified," starring Timothy Olyphant. In development at AMC is "Rectify," an original series he will star in and executive produce. The project is written by Ray McKinnon and produced by Mark Johnson ("Breaking Bad").

Goggins co-starred in director Spike Lee's wartime feature "Miracle at St. Anna," based on author James McBride's novel about black American soldiers fighting against the Germans. He played the part of Nokes, a World War II Captain responsible for a group of Buffalo Soldiers in the 92nd Division fighting in Italy.

Prior to filming "Miracle at St. Anna," Goggins appeared in the feature film "Fragments," opposite Kate Beckinsale. He filmed a starring role in the independent action feature "Damage," directed by Jeff King ("The Black Donnellys").

Goggins has been working in front of the camera for well over fifteen years, starring in countless television shows, movies of the week and feature films. He had the distinct honor of playing Sammy, Robert Duvall's trustworthy friend in "The Apostle" for October Films. Additional feature credits include "The Bourne Identity," "Shanghai Noon" opposite Jackie Chan and Owen Wilson, "Major League III," "Joyride" directed by John Dahl, "Wayward Son," "Red Dirt," and Billy Bob Thornton's "Daddy and Them." He co-starred in the independent feature "The Architect" and "The World's Fastest Indian," opposite Anthony Hopkins.

Goggins has also been taking his turn behind the camera. Along with his partners at Ginny Mule Pictures, Goggins won an Academy Award for the short film, "The Accountant," which he produced and in which he starred. The Academy Award-winning team produced, directed and starred in their first feature, "Chrystal," starring Billy Bob Thornton, and the film was accepted into the 2005 Sundance Film Festival's Dramatic Competition. For their third collaboration, Goggins produced (with Lisa Blount and David Koplan) and starred in the feature "Randy and the Mob," which won the Audience Award for Best Feature at the 2007 Nashville Film Festival.

Ginny Mule's fourth feature, "That Evening Sun," stars Hal Holbrook and Goggins, who also produced. The film made its world premiere at the South By Southwest (SXSW) Film Festival in Austin, TX in March 2009, where it won the narrative feature audience award and received the special jury award for best ensemble cast. In April 2009, the film also earned the Audience Choice Award for Best Feature Film from the Nashville Film Festival, as well as the Juried Award for Best Feature Film at the Atlanta

Film Festival. In addition, "That Evening Sun" won accolades from the Little Rock and Sarasota Film Festivals..

DANNY TREJO portrays Cuchillo, a Los Zeta enforcer fresh from the drug cartel wars in Baja, Mexico.

Trejo has developed a prolific career in the movie business, yet his road to success has been hard earned and everything but typical. From imprisonment to helping young people battle drug addiction, acting to producing, the name, face, and achievements of Danny Trejo are well recognized in Hollywood.

Despite growing up on the streets of Los Angeles and spending the latter part of his youth and early adulthood incarcerated, Trejo rose to great accomplishment. Upon his release from San Quentin, he became involved in programs aimed at helping those who, like him, battle drug and alcohol addictions.

Years later, Trejo went to the set of the motion picture production "Runaway Train" to offer support to a man he'd been counseling. He was immediately offered a role as a convict. Trejo has since gone on to star in dozens of films including: "Desperado," the "From Dusk 'Till Dawn" film series, "Heat" starring Robert De Niro and Al Pacino, "Con Air" starring Nicolas Cage, "Once Upon A Time In Mexico" starring Johnny Depp, and the series of "Spy Kids" movies. In Robert Rodriguez and Quentin Tarantino's "Grindhouse," Trejo appeared in a "trailer," which led to a spin-off feature film, "Machete," due this September from Twentieth Century Fox. Trejo stars as the anti-hero of the story, an ex-federale with a gift for wielding a blade, who hides out as a day-laborer and is double-crossed by a corrupt state senator.

Trejo can also be seen in the independent films "Sherry Baby" starring Maggie Gyllenhaal, "Delta Farce" starring Larry the Cable Guy, and both Rob Zombie films "The Devil's Rejects" and "Halloween." Trejo's other recent work includes: "La Linea" starring Ray Liotta, Esai Morales and Andy Garcia, and "St. John Of Las Vegas" starring Steve Buscemi.

His numerous television credits include a recurring voice role on the animated series "King of the Hill" and appearances on "Monk" starring Tony Shalhoub, "Desperate Housewives," "Stargate: Atlantis," and most recently, "Breaking Bad" starring Bryan Cranston.

In 2000, Trejo formed his production company, Starburst, where he produced the award winning short "An Eye For Talent" followed by "The Animal Factory" directed by Steve Buscemi. "My Father's Flag" is the next feature in development under that banner, a film about a young soldier's conflict between his father and country and his evolution into a patriot.

Trejo 4.0 Productions is his newest venture. The company's most recent film "High Hopes" has been acquired by Maple Pictures/Lionsgate Canada. It's a story about a group of Hollywood hopefuls who decide to steal marijuana from the FBI with the plan of returning it and using the reward money to

finance their movie. The film stars Jason Mewes, David Faustino, Corin Nemec, Jason Marsden, Edward Furlong, Robert Rodriguez, Andy Dick, and Michael DeLorenzo.

Despite his impressive list of credits, it's his continual role as a devoted husband, father of three and as an intervention counselor that bring him the most satisfaction.

OLEG TAKTAROV is combat-hardened Nikolai, a member of Spetsnaz Alpha Group (Russian Special Forces) who arrives on the Predator alien planet from the battles in Chechnya.

Often referred to as "The Russian Bear," Taktarov has made successful careers for himself on the big screen and in the ring. After appearing in "Air Force One," Taktarov landed the part of a lifetime, beating out thousands of other actors for a starring role alongside Robert De Niro in "15 Minutes." This was followed by starring roles in "Bad Boys II," "Rollerball," and "National Treasure," in which he often performed his own stunts. In June 2005, he used his real-life survival instincts to lead the cast and crew of a documentary film on African shamans to safety, after they were stranded in a remote location in Namibia. Taktarov lost 40 pounds during nine days in the African desert without food and water.

On television, he has appeared in "44 Minutes: The North Hollywood Shoot-Out," "Alias," and the season five finale of "NCIS."

Taktarov has also appeared in several Russian productions such as "We Own The Night." In addition, he has released several instructional videos on the martial art Sambo, as well as "Russian Mega Fighting" with Vladimir Vasiliev.

The actor is also a mixed martial artist and well-seasoned champion fighter. Taktarov is a member of the MMA (Mixed Martial Arts), and has competed in the UFC: Ultimate Fighting Championship and the PRIDE Fighting Championship. A practitioner of Sambo, Krav Maga, and Judo, Taktarov was the UFC 6 Tournament Champion and holds notable wins over Marco Ruas and David "Tank" Abbott. He is known for being exceptionally calm during fights and for using a variety of rarely seen acrobatic Sambo take-downs. After retiring in 1998, Taktarov made a successful comeback to the sport in 2007.

Born in Sarov, Russia, where the biggest industry was weapons manufacturing, Taktarov enjoyed the surrounding lakes and camping in the forests. Athletically inclined, at age 10 he began studying Sambo and by age 12 began his competitive career.

As a young man, he served a mandatory stint in the Russian Army and was eventually assigned to a special counter-terror team where he was in charge of training other soldiers in hand-to-hand combat and survival skills. Taktarov then became a successful businessman, and at age 24 was running a supply company that employed fifteen hundred people. It was during this time that he began entering competitive fighting events across Asia and Europe. Looking for new challenges, Taktarov emigrated to

the United States in 1994, where he began pursuing his earliest dream of becoming a film actor by learning to speak English and honing his acting skills at the LA Playhouse, all the while competing in the still fledgling UFC.

MAHERSHALALHASHBAZ ALI plays Mombasa, an RUF death squad member from Sierra Leone.

Born in Oakland, California, he was raised in the neighboring city of Hayward by his parents and extended family. Ali played basketball for St. Mary's College in Moraga, California (just east of Berkeley), where he received his Bachelor of Arts degree in Mass Communications. He began taking acting classes in his junior year, and in his senior year, he had a featured role in the school's production of "Spunk."

The summer after his graduation, Ali made his professional debut performing for a season with the California Shakespeare Festival in Orinda, California, where he also served as an apprentice. Soon after, he was accepted into graduate school at New York University, where he received a master's degree in acting.

While at NYU, Ali appeared in productions of "Blues for an Alabama Sky," "The School for Scandal," "A Lie of the Mind," "A Doll's House," "Monkey in the Middle," "The Merchant of Venice," "The New Place" and "Secret Injury, Secret Revenge." His additional stage credits include appearing in Washington, D.C. at the Arena Stage in the title role of "The Great White Hope," and in "The Long Walk" and "Jack and Jill."

His first TV appearance was as Dr. Trey Sanders on the television drama series "Crossing Jordan." This was followed by roles on shows like "NYPD Blue," "Threat Matrix," "CSI: Crime Scene Investigation," and "The Haunted." Subsequently, Ali landed the role of Richard Tyler, a Korean War pilot, on the critically acclaimed drama "The 4400" for three seasons.

This fall, Ali will appear in the television film "The Wronged Man" opposite Julia Ormond, and this season's premiere of "Law and Order SVU."

Ali's feature film credits include David Fincher's "The Curious Case of Benjamin Button," as well as Wayne Kramer's film "Crossing Over" starring Harrison Ford.

LOUIS OZAWA CHANGCHIEN uses his personal expertise with a sword in portraying the Yakuza (Japanese organized crime) enforcer Hanzo.

Later this year, Ozawa will be seen in the Doug Liman film "Fair Game" with Sean Penn and Naomi Watts. He appeared in the 2009 release "Gigantic" starring Zooey Deschanel and Paul Dano. Ozawa was the lead actor in the highly acclaimed independent film "Pretty To Think So," which had its

world premiere at the San Francisco International Asian American Film Festival (SFIAAFF). Other film credits include “Please Forget I Exist,” a short film finalist at the Tribeca Film Festival, and the multiple award-winning feature film “Robot Stories.”

On television, Ozawa completed the upcoming FX pilot “Lights Out.” He has appeared on “Law and Order,” “Guiding Light,” and “3 lbs.” On the BBC, he appeared in the Shogun episode of series documentary “Heroes and Villains.”

Ozawa was a child actor in a Jello Pudding commercial with Bill Cosby, and has recently appeared in numerous national campaigns for such companies as AT&T, Coca Cola, Microsoft, and Subway. He also plays the hyperactive Andrew in the latest installment of Rockstar Games hit video game “Midnight Club.”

On stage, Ozawa has performed in “Hamlet,” “A Midsummer Nights Dream,” and “Eurydice.”

Ozawa is a native New Yorker, born in Queens and raised in Manhattan and Japan. He is the son of a Japanese mother and Taiwanese father and he speaks fluent Japanese. A second-dan practitioner of Kendo, Ozawa is an expert swordsman. He holds an MFA in acting from Brown University.

ABOUT THE FILMMAKERS

NIMROD ANTAL (Director) most recently directed “Armored,” starring Matt Dillon, Jean Reno, and Laurence Fishburne. He also directed the hit thriller “Vacancy,” starring Luke Wilson and Kate Beckinsale.

Antal was born in Los Angeles but moved to Hungary at the age of 17. He was accepted into the prestigious Hungarian Academy of Drama and Film, where he studied cinematography before deciding that his true calling was directing. After graduation, Antal made his first feature film “Kontroll,” an edgy drama set in the Budapest subway system. “Kontroll” won the Prix de la Jeunesse at the 2004 Cannes Film Festival, and earned awards at festivals in Chicago, Copenhagen, Philadelphia and Warsaw.

ALEX LITVAK (Writer) is a former feature film executive. Upon graduating from USC Film School, he embarked on a career in development and production, and held senior executive positions at Twentieth Century Fox, Outlaw and Intermedia. He’s been involved with over two dozen movies, including “Terminator 3,” “X-Men,” “Daredevil,” “Fantastic Four,” “Planet of the Apes,” “Alexander,” “K-19,” “Quiet American,” “Behind Enemy Lines,” “Training Day,” “The Wedding Planner,” “Basic,” “The X-Files,” and “The Hunting Party.”

Since making the switch to screenwriting, Litvak has penned a number of projects in features and TV, the most recent of which are the period action thriller “Medieval” (with Michael Finch) for New

Regency, an update of “Three Musketeers” for Constantine Films and director Paul W.S. Anderson, and a romantic action comedy “Rivals” for ABC. PREDATORS is his first produced credit as a screenwriter.

MICHAEL FINCH (Writer) is a native of Vevey, Switzerland, now residing in Del Mar, California. He received his B.A. from Princeton University where he wrote his first screenplay “Confrontation,” which sold to Paramount.

Over the past decade, he has worked with most major studios, including Universal, Fox, Dreamworks, Disney, and Warner Bros., setting up pitches, and working on assignments, rewrites and polishes. His scripts include “Absolute Zero” (Sean Connery attached), “Battlestar Galactica,” “Aeon Flux,” “Adrenaline,” “Around the World in Eighty Days,” “Sliver Surfer,” “Tac,” “Brother’s Blood” (co-wrote), “Theorem” (co-wrote, Vincenzo Natali attached to direct), “20/20,” “Hindsight,” “The Legend of Lochinvar” (Pierce Brosnan attached), “The Engineer” (Ashton Kutcher attached), and “Medieval” (co-wrote with Alex Litvak). Production polishes include “Glimmer Man,” “Komodo,” “Wing Commander,” and “The Thomas Crown Affair 2.” He's currently working on an adaptation of the *November Man* novels for Pierce Brosnan, as well as an adaptation of the graphic novel “Freedom Formula” for New Regency.

ROBERT RODRIGUEZ (Producer/Visual Effects Supervisor) most recently wrote, produced, and co-directed the upcoming crime thriller “Machete” starring Danny Trejo. He also recently served as director, writer, producer, director of photography, editor and composer on the family action-adventure film “Shorts.” Other upcoming projects for Rodriguez include “Spy Kids 4” and the futuristic action thriller “Nerveracker.”

In 1991, as a student at the University of Texas at Austin, Rodriguez wrote the script to his first feature film while sequestered at a drug research facility as a paid subject in a clinical experiment. That paycheck covered the cost of shooting his film. He planned to make the money back by selling the film to the Mexican home video market.

The film was “El Mariachi,” which Rodriguez wrote, directed, photographed, edited and sound-recorded, all for \$7,000. Columbia Pictures then bought the rights and signed Rodriguez to a two-year writing and directing deal. “El Mariachi” premiered at the 1992 Toronto Film Festival and went on to win the coveted Audience Awards at the 1993 Sundance and Deauville Film Festivals. It was also honored at the Berlin, Munich, Edinburgh and Yubari (Japan) festivals. In addition, Rodriguez earned Independent Spirit Award nominations for Best Director and Best First Feature. “El Mariachi” became the lowest-budget movie ever released by a major studio and the first American film released in Spanish. Rodriguez wrote about these experiences in the book *Rebel Without a Crew*, published by Dutton Press.

Although it was an impressive debut, the 23-year-old Rodriguez was already a seasoned filmmaker. The third of ten children born to Cecilio and Rebecca Rodriguez in San Antonio, Texas, he had prepared for film production classes at UT by making a series of his own home movies. Family members were recruited as cast and crew. His three youngest siblings starred in “Bedhead,” a 16mm short film that was honored at many national and international festivals in 1991. Rodriguez also blossomed as a cartoonist at UT with “Los Hooligans,” a comic strip in the Daily Texan, featuring characters based on his brothers and sisters.

Rodriguez went on to write, produce, direct and edit the 1995 film “Desperado,” a sequel to “El Mariachi.” The film introduced American audiences to Antonio Banderas as a leading man, opposite Salma Hayek. Also in 1995, Rodriguez wrote, directed and edited “The Misbehavers,” one of four segments of the anthology film “Four Rooms,” again starring Antonio Banderas. Rodriguez then teamed up with Quentin Tarantino on the outrageous 1996 hit “From Dusk Till Dawn.” Rodriguez directed from a screenplay by Tarantino, who also starred in the film with George Clooney. Rodriguez also edited and served as executive producer on the film. His next directorial project was 1998’s “The Faculty,” starring Josh Hartnett, Elijah Wood and Jordana Brewster.

In 2000, Rodriguez and Elizabeth Avellán founded Troublemaker Studios, their Austin, Texas-based production company, of which he is co-owner and president. The studio includes a world-renowned visual effects studio and music and publishing arms. The studio has played a primary role in making Austin a filmmaking hub.

The following year, Rodriguez fulfilled a lifelong dream and created a family adventure film, “Spy Kids,” which was a critical and box office success. He followed with two hit sequels, “Spy Kids 2: The Island of Lost Dreams” and “Spy Kids 3-D: Game Over.”

His next film, “Once Upon a Time in Mexico,” was the third installment to the “El Mariachi” trilogy. In addition to writing and directing, Rodriguez shot, edited and scored the film. Opening at number one in September 2003, “Once Upon a Time in Mexico” marked his second film in a matter of months to open at the top of the North American box office charts, following “Spy Kids 3-D: Game Over.”

In 2004, Rodriguez began his next endeavor, “Sin City,” which was co-directed by Frank Miller, the creator of the graphic novel series *Sin City*. “Sin City” featured an all-star cast, including Bruce Willis, Jessica Alba and Benicio Del Toro, among others. The critically acclaimed box office smash was released in April 2005.

Rodriguez returned to his love of family fare with “The Adventures of Sharkboy and Lavagirl in 3-D,” which was based on the stories and dreams of Rodriguez’s young son, Racer. Starring George Lopez, the film hit theaters in June 2005.

In the spring of 2007, Rodriguez released “Grindhouse,” an ode to the exploitation double features of the 1970s, co-directed by his good friend and frequent collaborator Quentin Tarantino.

JOHN DAVIS (Producer) is chairman of Los Angeles-based Davis Entertainment. He was named by *The Hollywood Reporter* as Hollywood’s most prolific producer (August, 2005), and has been a producer on more than 80 feature films and movies for television that have earned more than \$4 billion worldwide.

Davis Entertainment’s three divisions—feature film, independent film, and television—develop and produce film and television projects for the major studios, independent distributors, networks and cable broadcasters. The company, established in 1985, has enjoyed a long-standing first-look production deal at Twentieth Century Fox, but produces projects for all studios and mini-majors.

Davis has produced an impressive slate of hit motion pictures in all genres, but with notable successes in two of the most profitable film genres – action-adventure and family films.

Davis’s family films include “Marmaduke,” starring the voices of Owen Wilson and George Lopez, “Norbit,” starring Eddie Murphy (in their fourth film together) for DreamWorks/Paramount; “Garfield” and “Garfield: A Tail of Two Kitties,” both for Fox; the \$100 million-plus hit Eddie Murphy comedy “Daddy Day Care,” produced with Revolution Studios; the two hugely successful “Dr. Dolittle” films, starring Eddie Murphy; the Jack Lemmon/Walter Matthau trilogy “Out to Sea,” “Grumpy Old Men,” and “Grumpier Old Men”; and “Fat Albert,” written by Bill Cosby, among many others.

Some of Davis’s action-adventure titles include the sci-fi thriller “I, Robot” starring Will Smith; the blockbuster “The Firm,” starring Tom Cruise; “Courage Under Fire,” starring Denzel Washington; “Waterworld,” starring Kevin Costner; Predator, starring Arnold Schwarzenegger; “Behind Enemy Lines,” starring Owen Wilson and Gene Hackman; “Predator 2”; the John Woo action film, “Paycheck,” starring Ben Affleck and Uma Thurman, for Paramount; “Alien vs. Predator,” an action thriller combining the two classic creatures, and its sequel “AVP2,” both for Fox.

Other Davis productions include “When a Stranger Calls,” a remake of the 1979 horror classic, for Screen Gems, which opened in the top spot its opening week; “Life or Something Like It,” starring Angelina Jolie; and the MGM film “Heartbreakers,” starring Sigourney Weaver, Gene Hackman and Jennifer Love Hewitt, which also opened as the #1 film in the country. Most recently, he produced “The Express,” a real-life sports action drama, starring Dennis Quaid for Universal about college football hero Ernie Davis, the first African American Heisman Trophy winner.

Upcoming for Davis and Twentieth Century Fox is “Gulliver’s Travels.” Directed by Rob Letterman, the holiday comedy event stars Jack Black, Jason Segel and Emily Blunt, and tells the story of

travel writer Lemuel Gulliver who takes an assignment in Bermuda but ends up on the island of Lilliput where he towers over the tiny citizens.

A hallmark of Davis' success is his ability to attract the industry's most successful actors, directors, writers and other creative talent time and again to his productions. He has produced a quartet of successful films and their sequels, including the "Predator," "Grumpy Old Men," "Dr. Dolittle," and "Garfield" films, which have grown into successful, multi-title franchises. Davis has become well-known for his ability to brand entertainment, extending his titles beyond their theatrical applications. He has honed this ability due in part to his business background and savvy approach to filmmaking, which has made him an industry leader in producing box-office hits.

Davis was born and raised near Denver, Colorado. His obsession with film began as a youth when his father purchased the neighborhood movie theater, where John sold popcorn and subsequently viewed up to 300 films a year. Davis graduated from Bowdoin College, attended Amherst College and received an M.B.A. from the Harvard Business School.

ELIZABETH AVELLÁN (Producer) has not only produced numerous films as co-owner and vice president of Troublemaker Studios, but has also played a primary role in developing Austin, Texas as a thriving film community.

In 1991, Avellán co-founded Los Hooligans Productions with Robert Rodriguez when the two began their first feature film project, "El Mariachi." Winner of the Audience Awards at the 1993 Sundance and Deauville Film Festivals, the film launched her producing career.

Following the success of "El Mariachi," Avellán co-produced the hit 1995 sequel "Desperado," written and directed by Robert Rodriguez and starring Antonio Banderas and Salma Hayek. She also co-produced "From Dusk Till Dawn," written by Quentin Tarantino, directed by Rodriguez and starring George Clooney and Harvey Keitel.

In 1998, Avellán produced "The Faculty," written by Kevin Williamson and directed by Rodriguez, and starring Elijah Wood and Josh Hartnett. She also produced the successful home entertainment sequels: "From Dusk to Dawn 2: Texas Blood Money" and "From Dusk to Dawn 3: The Hangman's Daughter." In addition, she served as an executive producer on "In and Out of Focus," a documentary about balancing motherhood and a career in the film business.

In 2000, Avellán and Rodriguez founded Troublemaker Studios, their Austin, Texas-based production company. Troublemaker includes a world renowned visual effects studio as well as music and publishing arms. The 2001 smash hit "Spy Kids," the first feature produced at Troublemaker, grossed more than \$112 million domestically. Directed by Rodriguez, the family film starred Antonio Banderas, Carla Gugino, Alexa Vega, and Daryl Sabara.

Avellán next produced “Once Upon a Time in Mexico,” the third film in the “El Mariachi” trilogy, directed by Rodriguez and starring Banderas, Salma Hayek and Johnny Depp. Shortly after, she produced “Spy Kids 2: Island of Lost Dreams,” followed by the third and final installment, “Spy Kids 3-D: Game Over,” which introduced kids to a new dimension of moviemaking with its innovative 3-D technology.

In 2005, Avellán produced “Sin City,” the critically acclaimed adaptation of three of the popular graphic novels in Frank Miller’s Sin City series. Co-directed by Robert Rodriguez and creator Frank Miller, the film featured an all-star ensemble cast, including Bruce Willis, Clive Owen, Jessica Alba, and Benicio Del Toro, among others. That same year, she produced “The Adventures of Sharkboy and Lavagirl in 3-D,” which was based on a story idea by her then-seven-year-old son, Racer Rodriguez. Directed by Robert Rodriguez, the film starred George Lopez. In addition, Avellán executive produced “Secuestro Express,” a topical Venezuelan narrative about the dangerous trend of “express” kidnappings in her home country, starring Mia Maestro and Rubén Blades.

In 2007, Avellán produced “Grindhouse,” an ode to exploitation double features of the 1970s, directed by Rodriguez and Quentin Tarantino. That same year, she executive produced the documentary “The Truth in Terms of Beauty,” an intimate look at the life of photographer Herman Leonard.

She recently completed production on the hard-edged action film “Machete, and Avellán also produced the recently released family film “Shorts.”

Avellán was born in Caracas, Venezuela, where her grandfather, Gonzalo Veloz, was the pioneer of commercial television. At the age of thirteen, she moved to Houston, Texas with her family and later graduated from Rice University. She is on the board of several organizations, including the University of Texas College of Communication Advisory Board; Capital Area Statues, which commissions unique statues for the capital city; the Texas Book Festival; and the Austin Film Society. The mother of six children, Avellán resides in Austin, Texas.

ALEX YOUNG (Executive Producer), before segueing into a production deal at Twentieth Century Fox, was a senior production executive at the studio, ultimately rising to co-president of production. Among the many films he oversaw at Fox were “X-Men Origins: Wolverine,” “Live Free or Die Hard,” “X-Men: The Last Stand,” “Fantastic Four” and “X2: X-Men United.”

Under his production deal with the studio, Young is a producer on the “The A-Team,” a big-screen action-adventure based on the beloved television series, directed by Joe Carnahan, starring Liam Neeson, Bradley Cooper, Sharlto Copley and Quinton “Rampage” Jackson. Young is an executive producer on “Wall Street: Money Never Sleeps,” starring Michael Douglas and Shia LaBeouf, and on “Unstoppable,” starring Denzel Washington and Chris Pine.

Before joining Fox, Young was a production vice president at Paramount Pictures.

GYULA PADOS (Director of Photography) recently shot the Oscar-winning period film “The Duchess” starring Keira Knightley. He previously collaborated with “Predators” director Nimrod Antal on the feature film “Kontroll,” which won awards worldwide, including a Copenhagen International Film Festival honor for Pados' cinematography.

A native of Hungary, Pados has served as cinematographer to his countryman, director Lajos Koltai on two celebrated films: “Fateless,” for which he won the Golden Frog at Cameraimage, Best Cinematography laurels at the Copenhagen International Film Festival, and was nominated for Best Cinematography at the European Film Awards; and 2007’s “Evening,” starring Glenn Close, Meryl Streep and Vanessa Redgrave.

His feature films credits include “Basic Instinct 2: Risk Addiction” directed by Michael Caton-Jones, starring Sharon Stone, “The Heart of Me” directed by Thaddeus O’Sullivan, and “Hotel Splendide” directed by Terence Gross, starring Daniel Craig and Toni Colette.

In his first year at the Budapest Film School, Pados directed and photographed an award-winning short film, “Dawn,” which earned widespread international recognition, including the Wim Wenders Prize at the Munich Film Festival and the Grand Prize at the Short Film Festival of Oberhausen. He also shot another award-winning short “Lost Movie.” Pados later graduated from the Academy of Drama and Film in Budapest.

Pados was then asked by Renegade Films to shoot the short films “The Star” and “The Sin Eater.” He won an award for Best Cinematography at the Munich Film Festival in 1995 for “Angel Street.”

Pados began his industry career as a camera assistant for famed cinematographer and countryman Vilmos Zsigmond, working on such projects as Ivan Passer's telefilm “Stalin.”

STEVE JOYNER and **CAYLAH EDDLEBLUTE** (Production Designers) have worked as a team in motion picture production art departments for over the past 20 years. They began working as set dressers together, before creating their own property department. Their first collaboration with Robert Rodriguez was on his 1995 release “From Dusk Till Dawn.” They have since worked with Rodriguez on all of his movies, including the three “Spy Kids” hits, “Once Upon a Time in Mexico,” “Sin City,” “The Adventures of Sharkboy and Lavagirl in 3-D,” “Planet Terror” and “Shorts.”

Joyner and Eddleblute collaborated with both Rodriguez and Quentin Tarantino on “Grindhouse.” In addition, they worked on the Tarantino projects “Jackie Brown,” “Kill Bill: Vol. 1 and 2,” and most recently “Inglourious Basterds.”

DAN ZIMMERMAN (Film Editor) edited the upcoming thriller “Season of the Witch” for director Dominic Sena, starring Nicolas Cage.

Zimmerman edited “Max Payne” and “The Omen” for director John Moore, and “Aliens vs, Predator: Requiem” for directors Greg Strause and Colin Strause.

He began his career under the tutelage of his father, esteemed editor Don Zimmerman, A.C.E. Dan served as assistant editor for director Tom Shadyac on “The Nutty Professor,” “Liar, Liar,” “Patch Adams,” and “Dragonfly;” for director Dean Parisot on “Galaxy Quest” and “Fun with Dick and Jane;” and for director Shawn Levy on “Just Married.”

GREG NICOTERO & HOWARD BERGER (Special Make-up and Creature Effects) are partners in The KNB EFX Group, Inc. (KNB), which they founded in 1988. KNB has created a range of special makeup effects for numerous recent high profile projects for over two decades, including Quentin Tarantino’s Academy Award nominated “Inglourious Basterds,” Michael Mann’s biographical drama “Public Enemies,” the Michael Jackson music documentary “This is It,” Steven Spielberg’s “The Pacific” and Michael Bay’s “Transformers 1 & 2.”

In 2006, KNB won an Oscar for Best Achievement in Makeup for “The Chronicles of Narnia: The Lion, the Witch and the Wardrobe.” It required the teamwork of more than 120 artists in Los Angeles and 42 artists on location in New Zealand to create the inhabitants of Narnia for director Andrew Adamson, and earned Berger, in addition to the Oscar, a BAFTA Award for Best Makeup. He went on to work on the next two installments of the C.S. Lewis Narnia saga: “Prince Caspian,” in 2007 and “The Chronicles of Narnia: The Voyage of the Dawn Treader,” in theaters everywhere in December 2010.

Nicotero and Berger have worked with nearly every director in Hollywood and on some of the most distinguished films ever made, among them Kevin Costner’s Oscar -winning “Dances with Wolves,” Martin Scorsese’s “Casino,” Quentin Tarantino’s “Kill Bill” films, Sam Raimi’s “Army of Darkness,” and Robert Rodriguez’s “Sin City.”

JOHN DEBNEY (Music) is one of the most sought after composers in Hollywood. Debney combines his classical training and a strong knowledge of contemporary sounds to easily adapt to any assignment.

The son of Disney Studios producer Louis Debney (“Zorro,” “The Mickey Mouse Club”), John grew up in nearby Glendale, California, where he began guitar lessons at age six and played in rock bands in college. Debney earned his B.A. degree in Music Composition from the California Institute of Arts (1979). After college, Debney’s professional entry into the business came from television composing

legend Mike Post ("Magnum P.I.," "The Rockford Files," "Law and Order") who gave the young composer his start. Debney furthered his hands-on training by working with Hanna-Barbera composer Hoyt Curtin. With this experience under his belt, Debney went on to score television projects as diverse as "Star Trek: The Next Generation," "A Pup Named Scooby-Doo," and "Sea Quest DSV," for which he won an Emmy for Best Main Title Theme. In the early 1990's, Debney began to score films for indie projects. In 1993 he secured his first studio feature, the Disney comedy "Hocus Pocus" starring Bette Midler.

Debney has proven his versatility with films ranging from blockbuster comedies such as "Elf," "Liar Liar," and "Bruce Almighty," action adventures like "The Scorpion King," and Robert Rodriguez's "Spy Kids" (1 & 2), to dramatic features including "I Know What You Did Last Summer" and Robert Rodriguez's "Sin City."

For some of his recent scores, Debney has enlisted world-renowned musicians, including violin virtuoso Joshua Bell on his score for Dreamworks' "Dreamer" and trumpet legend Arturo Sandoval on the OutKast musical "Idlewild." His recent film projects include "Old Dogs," "They Came From Upstairs," "Hannah Montana," "Hotel For Dogs," "The Mummy: Tomb of the Dragon Emperor," "Swing Vote," "My Best Friend's Girl," "Meet Dave," and "Evan Almighty." Other credits include Robert Rodriguez's "The Adventures of Sharkboy and Lava Girl," "Tha Pacifier," "Christmas with the Kranks," "The Princess Diaries 2: Royal Engagement," "Raising Helen," "The Whole Ten Yards," "Snow Dogs," "The Princess Diaries," and "Jimmy Neutron: Boy Genius."

Although Debney had built an industry reputation as a talented composer, it was in 2004 that the rest of the world discovered him. Blending symphonic orchestra, a wide range of world instruments and the beauty of the human voice, Debney composed the landmark, Oscar-nominated score for "The Passion of the Christ." In July 2005, fresh off his success with "The Passion of the Christ," he premiered "The Passion of the Christ Symphony" in Rome, Italy. The performance featured an 83-person choir and a 96-piece orchestra, and included special guest vocalist Lisbeth Scott and woodwind soloist Pedro Eustache, plus solo musicians from both the film and the classical worlds. The symphony was a success with the audience erupting into a 15-minute standing ovation catapulting Debney's success not just in Hollywood but worldwide. Later in 2005, at the age of 49, Debney received ASCAP's prestigious Henry Mancini Lifetime Achievement Award.

In addition to conducting some of the world's greatest orchestras performing his original works, Debney also conducted the Royal Scottish National Orchestra on a series of classic film scores for Varese Sarabande Records. He has been celebrated for incorporating a myriad of musical styles and techniques into his work, from contemporary beats to ancient instrumentation.

He also recently scored his first video game, the epic fantasy adventure "Lair" for Playstation 3.

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