

THE HILLS HAVE EYES²

“We gotta get the hell out of here, man- these things are gonna kill us.”

Private First Class-Crank

SYNOPSIS

SHORT SYNOPSIS

What started with the Carter family, clearly didn't end with the Carter family.

As part of a routine mission, a unit of National Guard soldiers stop at a New Mexico outpost in order to deliver equipment to a group of atomic scientists. When they arrive at the isolated research camp, however, they find it is mysteriously deserted. After spotting a distress signal in a distant mountain range, the team decides to embark on a search and rescue mission into the hills in order to locate the missing scientists. Little do they know that these are the very hills that the ill-fated Carter family once visited, and that a tribe of cannibalistic mutants lies in wait. And this time, there is an even larger force of evil at work that is intent on the soldiers' very destruction: the worst of the worst - the family patriarch Papa Hades - plans to keep the women as breeders in order to ensure the survival of the mutant clan. Thus, the inexperienced group of soldiers must learn to band together against a foe that is intent on their very destruction.

EXTENDED SYNOPSIS

What started with the Carter family, clearly didn't end with the Carter family.

The Yuma Flats Training and Testing Facility in New Mexico is big. Sixteen hundred square miles of forbidding desert and mountains used by the U.S. military to test everything from weapons to men. It's there that our central characters, National Guard soldiers barely halfway through their basic training are given a routine mission that will change their lives forever.

They're ordered to deliver a piece of equipment to a group of scientists working in a remote and highly secret area of the facility known only as Sector 16. When they arrive at the isolated research camp, however, they find it is mysteriously deserted. After spotting what seems to be a distress signal flashing from the mountain that looms above them, their sergeant decides to take them all on a search and rescue mission, for surely this is a signal from the missing scientists. *Who else could possibly be up there?*

Unfortunately, some very nasty people, that's who. The fact is that our kids are smack in the middle of the very hills where ill-fated Carter family found itself attacked by a tribe of cannibalistic mutants lying in wait for them. When the surviving Carter's told the tale of their ordeal, the U.S. military performed a "robust" search-and-rescue mission that supposedly got rid of these monsters forever. But they were mistaken. The toughest and smartest of the Hills people simply retreated deep into of the old deserted mines that riddle the area. And waited. Until it all blew over. Until the government went away and left them alone to practice what they do best. Attack. Kill. Eat.

And that time has come.

Our young guardsmen and women are inadvertently sent straight into the monsters' lair. The cannibalistic leader, their ruthless patriarch, is Hades. The worst of the worst, intent on leading his pack in a lethal rampage. He's fuelled by insatiable hunger and a passion for revenge, but there's something even worse that he's up to. He wants to capture the two females of our squad so they can be used as breeders. The Hills people have been driven to the brink of extinction – Hades needs a baby to continue his family line!

Co-written by Wes Craven and his son Jonathan Craven, Fox Atomic's THE HILLS HAVE EYES 2 is directed by Martin Weisz, and produced by Wes Craven, Marianne Maddalena and Peter Locke. The film features Michael McMillian, Jessica Stroup, Jacob Vargas, Flex Alexander, Lee Thompson Young, Daniella Alonso, Eric

Edelstein, Reshad Strik, Ben Crowley, Michael Bailey Smith, Derek Mears and David Reynolds.

PRODUCTION INFORMATION

In the annals of modern fear, few films have had as deep an impact as Wes Craven's 1977 cult classic *The Hills Have Eyes*. The landmark tale, reinterpreted in 2005 by sizzling hot "Splat Pack" filmmakers Alexandre Aja and Gregory Levasseur, delighted and terrified a new generation of fans with its blood-soaked, horrifying update. In addition to box-office success, kudos came from the critics with The San Francisco Chronicle corroborating, "If studios insist on remaking classic horror films, this is definitely the way to do it... *The Hills Have Eyes* is a BLAST!"

Thus, with the public demanding more, film legend Wes Craven teamed up with his son Jonathan to bring us THE HILLS HAVE EYES 2. The pair wrote a gritty, ferocious, and relentlessly suspenseful tale of a very green National Guard unit which unwittingly ends up in mutant territory where their nastiest nightmares come terrifyingly true. The film is directed by cutting-edge filmmaker Martin Weisz, whose recent film *Butterfly: A Grimm Love Story* has both won acclaim and stirred up controversy for its graphic depiction of modern day cannibalism. Thus, the combined talents of Wes Craven and Martin Weisz create the ultimate horror experience not to be missed, and never to be forgotten.

AN INTRODUCTION TO THE TALENT BEHIND THE FILM

In a career spanning more than three decades, Wes Craven has become a worldwide cultural phenomenon in film, television and literature. He reinvented the youth horror genre in 1984 with the classic *A Nightmare on Elm Street*, which he wrote and directed, and in the next decade, he deconstructed the genre again with the mega-successful *Scream* trilogy. These two franchises alone have earned nearly a billion dollars and serve as a powerful demonstration of Craven's profound understanding of the often unconscious desires and fears roiling in the human psyche.

"He's a terrific storyteller, a compelling writer and a wonderful director," says THE HILLS HAVE EYES 2 producer Peter Locke, who produced, financed and distributed the original film in 1977. "He's the master of the horror genre because he had early success in it and he's figured it out better than anyone around."

Craven's success in probing the nature of fear began in 1972 with his first film, *The Last House on the Left*, and was taken to a whole new level of mastery with his second film, *The Hills Have Eyes* which quickly became part of the cultural zeitgeist with its unflinching tale of a mutant family preying on travellers in the New Mexican desert.

Because of the tremendous success of 2005's update of *The Hills Have Eyes*, it seemed inevitable that a sequel wouldn't be too far away. "The studio [Fox Atomic] said they were interested in a franchise and I thought it would be fun to do," says Wes Craven. Wes continues, "...I said to the studio, my son Jonathan and I can write that [screenplay] in a month, and they said 'ok' and I said 'ok'."

Although Craven liked the idea of penning the screenplay with his son, he was also a bit apprehensive about how productive the collaboration would ultimately be. "There always seemed a sense like I was off in this kind of world working all the time and Jonathan was writing for magazines and e-zines, and you know, we had seldom worked together. And suddenly there was this opportunity...[but] I didn't know how it would go. And you know what? It was really cool. [Jonathan] has this wild sense of humor. It's that dark, dark humor that seems to run in the Craven genes - so we just played off each other... The film came together in a way that I think surprised us both, and we wrote [the first draft] almost exactly in one month. It was just two guys in a room and it was like two adults, it wasn't dad and son so much. It was just two guys that had to get this thing done. It was a really nice bonding experience."

The producers of *THE HILLS HAVE EYES 2* were delighted to have the two Cravens collaborating together. "When Wes decided he was gonna write it and do it with Jonathan, what could be better?" says Peter Locke. "I've known Jonathan since he was five years old, so it's a great thing that it's happened this way."

Because of the short amount of time to write the screenplay, the two had to stick to a rigid schedule in order to get the first draft done. "We outlined and /or wrote every day after that initial meeting," Jonathan Craven adds. "We started at his house bouncing ideas around and beating out an outline for the first two weeks. Then, we started working out of a hotel room for a month so we could work without being interrupted every five minutes by phone calls, and such. We'd write from about nine am to nine pm seven days a week until we had a first draft about a month later. We worked separately, together—with kids they call it parallel play—with two desks in two adjacent rooms, close enough so that we could see each other and talk without shouting, but with a sense of proximal

autonomy as well. We'd each work on scenes alone and then shuffle them back and forth."

Wes Craven discusses how the story line for HILLS 2 came about: "Shortly after the first one came out, I proposed that we should do one where the girl from the family [Emilie de Ravin's "Brenda Carter"] joins the National Guard to get over her fears, and ends up being sent back to the New Mexican desert. That didn't flow because Emilie was doing "Lost" so she wasn't available."

Without their original HILLS character ["Brenda Carter"] to build a story around, the Cravens were forced to seek a fresh approach for HILLS 2 - one that would somehow surpass the edge-of-your seat terror of the first.

The two decided to look no further than today's grizzly and tragic headlines for their subject matter. "What is going on right now historically is so important—the war in Iraq and the fight against terrorism," explains Wes Craven. "You know, clashing cultures. With all these monumental things happening, I felt that it would be interesting to do something involving American kids in uniform who are encountering, fighting an enemy that is totally inexplicable. They train for one thing, but then [what they end up doing] is something totally different."

Jonathan Craven also found the soldier theme intriguing and worth exploring. "On some level, I needed to process all these stories and all this imagery about kids being sent into god-awful situations in Iraq and Afghanistan... The horrors they face are 1,000 times worse than anything you could cook up for a horror movie. I also think its inherent in the HILLS mythology. The original HILLS takes place on a military base... I think we thought the military would have to be brought into the equation at some point."

To direct the Craven's horrific tale of mutated mayhem, the producers knew they would need a true visual innovator. They started looking for someone with a distinct and original sense of both story and style—someone who could combine the powerhouse thrills of edge-of-your seat suspense with an artist's sensibility. Thus, the Craven production team kicked into high gear searching for the right candidate.

"We did a massive search for our THE HILLS HAVE EYES 2 director," explains co-producer Cody Zwiag. "Literally hundreds of people were considered. Our challenge was to find someone who knew how to set up tension and scares, but was also able to concentrate on the characters in the film. We interviewed around twenty different directors over a period of six weeks and then narrowed it down to three." After an

exhaustive interview process that continued for several weeks, German-born Martin Weisz came away with the directing duties.

Weisz comes from a commercial and music video background, having directed such artists as Puff Daddy, Brandy, Meatloaf and LL Cool J. After enjoying unprecedented success in the music and commercial industry, Weisz found himself inundated with feature film offers, especially in the horror genre. "I think that because of my music video background, people always put me into this [horror] category," says Weisz. "I love suspense and horror. I just think it's a great genre, but unfortunately, its been turned into a popcorn genre to make it more commercial."

He caught the attention of the Craven production team when they heard about his provocative and controversial first film *Butterfly: A Grimm Love Story*. The movie, a psychological/horror thriller based on a true story, explores a cannibalistic date between two men who meet on the Internet. Screenings of the film made headlines thanks to audience members fainting and vomiting during the movie's more graphic scenes.

Butterfly: A Grimm Love Story was met with considerable critical success and went on to win the grand prize at the 2006 Luxembourg International Film Festival. Additionally, Weisz was named best director at the prestigious Catalanian International Film Festival in Sitges, Spain. Serendipitously, thirty years earlier at Sitges, Wes Craven won best director (as well as best film) for the original *The Hills Have Eyes*. Thus, Weisz seemed like the ideal candidate to captain a Wes Craven production.

"Weisz is a filmmaker that certainly is not afraid to do something controversial," explains Craven. "*Grimm Love* is about human cannibalism, with all sorts of sexual overtones and everything that just makes a lot of people twitch, so that told me he wasn't afraid of touchy material. He is [also] a filmmaker of great enthusiasm with a great sense of energy. He has done a lot of filmmaking in music videos and advertising which is tough and calls for a great visual imagination."

The offer to direct THE HILLS HAVE EYES 2 came as something of a surprise to Weisz. "I was prepping another film and got a call from my agent who asked me to read this script," reveals the director. "So, I read it over the weekend. It's really the script that attracted me to the film. It was really well written, and it was just different from what I had expected.... When I originally read it, I immediately thought of one of my all time favorite movies ever, *Aliens*. I thought, 'Wow! Soldiers, caves, mines, mutants!' I was immediately attracted."

In order to get the screenplay in shape, Weisz spent hours with the production team scrutinizing every aspect of the script. “I had meetings with Marianne, Wes, Peter and Jonathan about what I thought about the script; then we all had meetings with Fox, and brought all the notes together,” tells Weisz. “Ninety percent of those notes went in the same direction, so we all came to the same conclusion.”

MAKING THE GRADE: ENLISTING THE NATIONAL GUARD

From the minute Weisz and the production team joined forces, they knew that the primary key to the entire production would be creating a palpable, real cast of National Guard characters. As they began to cast the film, they focused not only on finding the right actors for each role, but the right ensemble who could, together, reveal the unspoken conflicts that hide just beneath the surface of their disciplined, tightly controlled military facade.

“We knew that this was going to be more of an ensemble,” reveals co-producer Cody Zwiig. “We definitely wanted actors who looked like real soldiers—who could play that age. You often see actors in films, in their late twenties and early thirties who are playing soldiers, yet we know that people who are being sent over to Iraq and Afghanistan are either college age or just out of high school. So we were looking for that kind of fresh face look.”

The producers also wanted to be sure to mirror the U.S. military’s multi-ethnic composition. “We wanted to represent an interracial cast which was very important because again, that’s the reality, that’s what we see on the news,” tells Zwiig.

For the role of Sarge, the leader of the unit, the producers needed an actor who could not only portray a gruff military commander but who could also project an undercurrent of fear and foreboding. They found such an actor with Flex Alexander. “I loved him in *Snakes on a Plane*,” reveals Peter Locke. “I thought he was terrific. He played a real a**hole, but with all different shadings to his character... When Flex auditioned for [THE HILLS HAVE EYES 2], he came in and was great, he felt like a guy who had just been made a sergeant - kind of between one of the guys and [an officer].”

Alexander knew that to land the role, he would have to make the part uniquely his own. “I wanted Sarge to have an ease, a peace. I didn’t want Sarge to be robotic. I started out rocking and my acting coach said, ‘be still and be centered.’ I knew that with this role everybody would come in [to the audition] yelling, so I modulated it. If you are yelling and screaming, you are actually losing power. My grandmother is very centered,

so I got it from her. She could just give me a look and I would be scared. I saw it growing up so I tap into it for my characters.”

One of the hardest roles to cast was that of Napoleon—the scruffy peacenik of the bunch, whose character has to run the gamut of emotions from extreme pacifism to unbridled aggression. After auditioning dozens of actors for the pivotal role, the producers were greatly relieved when Michael McMillian (“Saved”) showed up. Producer muses, “I was so depressed, because in LA most of the dang actors are really buff, even if they are kinda geeky, nerdy guys and underdogs, they all go to the gym! Michael walked in and he is tall and thin and all of a sudden I realized that Wes wrote Napoleon after himself when he himself was twenty, twenty-one. And suddenly I thought ‘I get who this character is!’ Wes [came] from a working class family and was the first kid in his family to go to college. The character of Napoleon also comes from a working class family, is very intelligent and wants to go to college, and he joins the National Guard to get an education. So, when Michael walked in, it was so exciting because we’d finally found our Napoleon.”

The role of Napoleon resonated with McMillian: “Napoleon and I have a lot of similarities,” remarks McMillian, “We both have similar view points on the Bush administration. We are both pacifists. He’s sort of the unlikely hero. It’s no coincidence that THE HILLS HAVE EYES 2 is being produced at this time in our culture. Napoleon reflects current societies’ preoccupation with becoming a soldier and a killer. It was cool to go to that dark place - there are certain primal instincts that may be called for in order for a person to step outside their comfort zone. I really like the idea of taking a character through a transformation.”

For the role of the explosive Crank—the troublemaker of the National Guard unit, the producers needed an actor with intense charisma in order to maintain a semblance of sympathy from the audience. Having appeared in such films as *Jarhead*, *Flight of the Phoenix*, *Traffic* and *Get Shorty*, the production team delighted in casting veteran actor Jacob Vargas in the role. “He has amazing energy,” says Cody Zweg. “We’d seen him in a few other films, and he is one of those guys that just completely seemed to fit the role... He can play so many variations. For HILLS we knew that he would bring that intensity, that military gung-ho attitude. He represented that side of the military and he did it perfectly, he played it really well.”

Vargas describes his character: “Crank is kind of an ethnic action hero. There are a lot of physical scenes, from shooting weapons to running from mutants, to jumping

over chasms, to sliding down mud. He starts out being hot-headed, quick to jump in and in the end he starts to lose his mind and break down. He's seen so much in this one day that it just breaks him down. It's a gradual decline. Everything is so big with Crank. He cusses all the time. He easily gets upset, it took a lot of energy, and I would leave the set exhausted."

After a string of serious dramatic films, Vargas enjoyed the opportunity to cut loose on this film. "THE HILLS HAVE EYES 2 is entertainment - it deals with soldiers being chased around by mutants. They are looking for us, and we are their lunch, man! It's fun; that's why I wanted to work on it."

Mirroring the new reality of women in the battlefield, the producers felt it was crucial to incorporate females within the ranks of the National Guard. As a result, much care went into casting the two female characters, Amber and Missy, with dozens of young actresses auditioning. Actor Michael McMillian notes the astounding transformation the two female characters make in the film. "Amber is kind of like Sigourney Weaver in *Alien*, the girl least likely to kick some ass. Missy is kind of a tough chick. It's cool to see these characters coming through. The girls in our film kick some ass. I think the audience will be surprised where the storyline with the women goes."

After reading the script, up-and-coming actress Jessica Stroup very much wanted to play Amber - a beautiful but naive nineteen year-old enlistee. She explains, "A lot of people never imagine a woman as someone who is strong and will go out and carry a gun to protect their nation in battle. With everything going on in Iraq right now, I haven't seen any movies lately about women in battle." Stroup continues about the audition process: "After I auditioned for the movie, there was a two month period where I didn't hear anything. I called my manager, and asked if I could go in again. I got coached on it, changed a bunch of stuff, went for it. The reading went really well. I was so amazed at [producer] Marianne [Maddalena] because she took the time to tell me how to hit each beat. She believed in me so much, I was so thankful. [I got the role] the next day."

Stroup enjoyed getting the chance to work in an action film and was even more thrilled to work in the horror genre: "I was a huge tomboy growing up. I've done some horror movies in the past, but they have all been kind of borderline unbelievable. I wanted to do something slasher, [something] hardcore. There was this scene the other day where I had to use my bayonet to kill someone. I have never exerted so much energy—so much force in my entire life. You have to completely disconnect yourself and

say 'I have to kill this guy.' I just wanted to go crazy psycho. It was the most intense thing I have ever done in my entire life, take after take."

For the other female lead, the producers cast talented young actress Daniella Alonso ("One Tree Hill") as Missy - a relative loner who has a son back home. "For Daniella's character, we wanted someone who had that gentle quality that also had that tough exterior," reveals Cody Zwieg. "Someone who could be a mother, someone you could believe had that maternal instinct, but who could also be a fighter which isn't always easy for an actor to pull off, especially for someone who is as beautiful as Daniella is. You don't think that a lot of actresses like that could have that range, but she was able to pull off that level of tough exterior and the softness whenever she is talking about her son. If Missy's character doesn't really work, and if the audience doesn't really feel for her as a mother as well as a soldier then we would be in trouble."

Alonso strove to find the emotional core of her character. "Missy has many levels," explains Alonso. "She is always watching and listening for people she can trust, it's a protective thing. She has had some bad experiences in her life, so she doesn't let anything in. She is tough, 'get out of my face, I don't want to deal with you,' and then something happens that completely breaks her. You start to see a very sensitive side of her."

Alonso very much benefited from having Wes Craven on-set while filming *THE HILLS HAVE EYES 2*. "Wes Craven is a very hands-on producer," Alonso reveals. "It was awesome, he was here in Morocco always willing to give advice or suggestions. He respected us as actors—he was there with his years of experience in case we needed it."

Talented young actor Lee Thompson Young (*Friday Night Lights*) filled out the part of Delmar—the peacemaker of the group. Young relished the opportunity to sink his teeth into the meaty role. "There is definitely an arch to Delmar, but it's very subtle. Delmar knows he's killed a man, so he knows what he is capable of more than the other characters. He's also willing to risk his own life to make sure everyone gets out safe from the mine. I can definitely see making the decisions that Delmar makes."

The producers had nothing but praise for Young's performance. "Lee Thompson Young is fantastic," says Peter Locke. "He's handsome, he's strong, and his acting is very strong. He is the strong and silent type and he carries a lot of authority."

Comedian/actor Eric Edelstein nailed the role of Spitter, the thirty-something private with a speech impediment. At six-foot-three and over three hundred pounds,

Edelstein demonstrates that National Guard soldiers come in all different shapes and sizes and walks of life. Eric looked to family, friends and fellow cast members for advice on portraying a soldier. "I was a Webelo Scout for two weeks; this was my first audition as a soldier, and probably my last," jokes Edelstein. "My dad and grandfather were both in the military and I wanted to make them proud. For research, I asked a friend who was in the National Guard in Iraq. It's important to understand the difference between National Guard and normal soldiers. I got tons of military advice from Jacob [Vargas]. Jacob did major boot camp training for *Jarhead*, and two of his brothers were in the Marines so he has a knowledge of all military stuff."

The production cast Ben Crowley in the role of Stump. Crowley describes his character as "a little bit rowdy, a little bit rustic. Stump feels alone a lot of the time. He's rough around the edges, and that's a lot of fun to play." As a major horror movie fan, Crowley relished the opportunity of acting in a Wes Craven production. "Wes Craven is an entity in the world of entertainment. If you know cinema, and almost the entire modern world does, then you know the genre of horror films, then you know the name of Wes Craven. That's incredible, few people have gotten to that place in life where they are so specifically good at what they do. Wes Craven is the brand name for scary."

For the part of Mickey, the affable hunk of the group, Australian newcomer Reshad Strik took home the acting duties. "Reshad walked in the room, and he was Mickey," says Cody Zwiig. "He had that goofy charm that made the character so likeable." Strik, making his American film debut with *THE HILLS HAVE EYES 2*, relished working on the film. "I couldn't talk when I got the role, I was so excited," says Strik. "I got the role within five months of moving to L.A. This role was in my five-year plan, not my five-month plan."

In order to make the military aspects of the film as authentic as possible, the actors playing National Guardsman went through thorough military training in preparation for their roles. The cast spent a good part of a week going through a military crash course, which included firearms instruction, as well as learning how to handle themselves in a battle zone. The actors went out to the backlot--taking turns firing both single and rapid-fire fully automatic weapons using live blanks. Because over 15,000 pounds of pyrotechnics were used in the filming, by law, three Royal Moroccan Gendarmes had to be on set guarding the weapons and explosives whenever they were on set.

The physical demands of making an action/horror movie under the scorching hot desert sun was unlike anything the actors had ever experienced before. “This is probably the most physically demanding role I’ve ever played,” reveals Jacob Vargas. “I had to keep up the Crank energy. And so I had to kind of rev myself up everyday to play the character. So, I would leave wiped everyday. I made myself sick. [In the film] I’m screaming at the top of my lungs and I’m ripping down these wooden planks...I had to keep up the energy. On the second day, I woke up sore, I didn’t want to get out of bed. I had a fever, I did it to myself. I really wore myself out.”

Working for weeks in remote desert mountain locations seemed to bring the group closer together, as they had to learn to rely on each other--mirroring their National Guard characters in the film. To strengthen those underlying bonds between each actor, the producers made sure time was set aside for the actors to spend time together off-camera.

Explains producer Marianne Maddalena. “Our National Guard cast established these amazingly close relationships—they really became a tight-knit unit, which comes through beautifully in their performances.”

Members of the cast marveled at how quickly they all meshed with each other. “I’ve never worked with a cast who have gotten along quite so well as we have,” says Jessica Stroup. “We’ve been together for two months straight in Morocco. We are spending morning, noon and even night—we end up sitting and talking in someone’s room. We’ve all gotten extremely close.”

MUTANTS TAKE THE MINES

While casting the National Guard soldiers was essential to the quality of *THE HILLS HAVE EYES 2*, equally careful consideration was taken with the hiring of their frightful nemeses: the mine dwelling mutants. Once again the filmmakers found themselves looking for actors who could meet a highly unusual set of criteria. “For the mutants, we needed to find actors who could not only perform the stunt work, handle the extensive makeup and perform in that makeup, but who could truly embody the fierce, primal nature of the mutants’ way of life,” explains Cody Zwiig. “That’s a tall order.”

Because of the physical and artistic demands placed on actors wearing prosthetic makeup in the desert heat of Morocco, the producers and the special effects makeup team at K.N.B. EFX Group, Inc. decided to rely on performers who had years of background specializing with the difficult process. Thus, the filmmakers went to great

lengths getting experienced actors to play the mutants. “From what we had learned shooting in Morocco last time, we knew the stunt people who were available over there to do make-up on,” explains K.N.B.’s Gregory Nicotero. “We had Michael Bailey Smith (“Papa Hades”) and also Derek Mears, (“Chameleon”) so we had a good base of actors. Your make-up is only as good as the actor wearing it so we were really fortunate. Those actors really know how to bring the make-up and characters to life.”

Horror veteran Michael Bailey Smith (*Nightmare on Elm Street 5: The Dream Child*) has the distinction of being the only actor to appear in both *The Hills Have Eyes* and *THE HILLS HAVE EYES 2*, albeit in different roles. In the first film, Smith made horror history winning *Fangoria*’s Chainsaw Award for best fight with his gruesomely depraved portrayal of the mentally-challenged “Pluto.” Smith relished playing the deformed badman, describing him as “incredibly vicious yet at the same time kind of childlike and innocent. One moment he’s ripping off a leg and eating it like a drumstick and the next he’s got these very gentle, childlike movements and bouts of laughter. It was a joy to play him.” This time around, the actor plays “PapaHades,” the family patriarch of the clan, and perhaps the most sadistic of all the mutants.

Smith describes how the parts of “Papa Hades” and “Pluto” differ: “Hades is totally vicious and dominant, while Pluto had a childlike quality to him, he [Pluto] might have been a guy who turned out ok if it hadn’t been for Papa Jupe. He was taken down the wrong path. Hades is the Silver-Back, he is the big gorilla, its cool.”

Joining Papa Hades’ clan is “Chameleon,” the diabolically deformed mutant who seamlessly blends into the rocky desert terrain in wait for his hapless victims. Derek Mears, who played the werewolf in Wes Craven’s *Cursed*, takes on the role. He explains, “My character doesn’t have super powers...he has mutations that are dirty that look like rock, it looks fantastic! The blisters and boils are so bad, [they] are covered with dirt and mud and nastiness so it looks similar to rock so I can fool predators. Some of me is normal and some of me is covered with blisters.”

Undoubtedly, the renowned K.N.B. special effects makeup team performed at the height of their creative powers transforming Mears into this monstrous apparition. “We are very proud of “Chameleon”,” muses head K.N.B. prosthetic makeup artist Tami Lane. “The first day he stepped on set and actually hunched over into that rock, he just disappeared! And then all of the sudden, you just see something move. We were very pleased and everybody was ecstatic. And he’s so cool because he’s this big guy and he’s muscle-y;...he’s definitely my favorite character.”

Hansel, a grossly disfigured man/child who lives on the periphery of the bloodthirsty clan, is played by David Reynolds. Having appeared in such gore-fests as Rob Zombie's *House of 1,000 Corpses* and *Night of the Leben Tod*, Reynolds jumped at the opportunity to work with Craven. "I'm in awe of him," says Reynolds. "Wes is the one who pushed the envelope with *Last House on the Left*. The [1977 version of] *The Hills Have Eyes* has a directness I really liked a lot. A lot of his films are groundbreaking because people hadn't gone to that dark place in their filmmaking."

Reynolds portrays Hansel,. "When I think of the mutants, he's the most sympathetic," says Reynolds. "I've had to live by my own wits. I've made my cave separate from the other mutants, my cave is a considerable distance from Chameleon and Hades...There is something about Hansel that allows Hansel to consider other people's pain. Hansel is emotionally eight or nine, but his biological age is around thirty-five or forty."

The actor/stunt men rounding out the mutant clan are Tyrell Kemlo as "Stabber", Gasbar Szabo as "Grabber" and Jason Oettle as "Letch".

MUTANT MAKE-UP: CREATING THE MUTANT CLAN

One of the primary reasons for the great success of 2006's *The Hills Have Eyes* was the mind-blowing contribution of Academy Award® winning (*Chronicles of Narnia*) K.N.B. EFX Group, Inc. Consequently, there was never any question as to whether K.N.B. would design the special effects make-up for *THE HILLS HAVE EYES 2*. Co-Producer Cody Zwiag attests, "K.N.B. is the best... They do an incredible job of putting it all together, and giving the characters their personalities [through make-up]."

K.N.B. and Wes Craven have enjoyed a long and unique partnership together creating iconic movie monsters that are not soon forgotten. "We've worked with Wes and Marianne (Maddalena) for a dozen years," explains Gregory Nicotero. "Our first project for them was *The People Under The Stairs*...we've done all of Wes' films since then. Wes has a good eye for the characters since he has lived with them for so long. Wes knows exactly what he wants so he can look at designs and go 'love that, don't like that' and that's it. We've worked with him for so long we've established a really great rapport. We've spent so much time together, I feel like I really know Wes. I know he trusts me and that means a lot to me coming from one of the premiere horror directors in Hollywood."

K.N.B., director Martin Weisz, and the production team spent weeks creating the horrifying look of the mutant clan. Weisz remembers, “We met with K.N.B. and they made some sketches of what they had in mind when they read the script. We had meetings with [producers] Marianne [Maddalena] and Peter [Locke] to see those first drawings and decided to push it harder. We also took a new direction with “Chameleon”, to make him even more of a half-person, half-rock in a gorey way. We struggled a little bit with the “Hades” character because we’d started with “Chameleon”, “Stabber”, “Hansel”; “Hades” was the last one and he’s supposed to be the biggest one, and since the others were quite amazing already, we had to top that. I think they did an amazing job.”

For the actual design of the mutants, K.N.B. first turned to 3-D Photoshop design equipment—tools that allow traditional sculptors to sculpt and paint their characters on a computer—In order to forge models of each mutant clan member. From these digital models, molds were made of each horrific face. Finally, the makeup team took casts of all the actor’s bodies and heads so as to custom fit the resulting prosthetics and makeup.

For the shoot, K.N.B. entrusted the actual implementation of special effects make-up to artists Mark Killingsworth, Clare Mulroy and Ben Rittenhouse. In addition, K.N.B. selected Academy Award winning (*Chronicles of Narnia*) Tami Lane as key prosthetic make-up artist. “When K.N.B. approached me to do this job, I was really excited because I liked the first movie, I thought it evoked what violence should be,” explains Lane. “You wanted to look away but you couldn’t help but not look away. With the success of the first one I was very intrigued about doing the second one.”

Craven had very clear ideas of how he wanted to evolve the appearance of the mutants from HILLS 1 to HILLS 2. “I figured that this was the next generation. So they aren’t [irradiated] in the same way, but they are genetically modified...and they still have this enormous chip on their shoulders about what the government did....they have adapted to the necessity of living underneath the sort of mega culture that is on the outside.”

K.N.B.’s Gregory Nicotero talks about the difference between the mutants in the first film, and those in THE HILLS HAVE EYES 2: “We were really pleased with how the make-up turned out in the first one, so for this movie we had some big shoes to fill...In *The Hills Have Eyes*, the [mutants] were kind of clean. We wanted to go with a different look for HILLS 2 – especially because of the nature of the mutants: they are

underground dwellers, they live in caves, so they are always dirty. So for this film, [we had to make them] a lot dirtier, a lot bloodier...There is more wear and tear.”

Tami Lane expands on the mutants revolting appearance “...they don’t really see the light of day too much. And so they deform and warp, with no sunlight, things can’t grow or things get distorted. There’s only a few of them so there’s this incestual element... so that helps with the mutations.”

K.N.B. performed extensive medical research in their design for the mutant “Chameleon”. “We had done a lot of research on a film we’d just done called *Grindhouse* and we had all this medical reference in terms of different skin lesions and tumors to make them look ulcerated,” explains Nicotero. “So when we did “Chameleon” we used a lot of that research to recognize if some of those ulcerations could look calcified—so he actually looks like a rock.”

Tami Lane explains how this look is incorporated into the film. “We wanted to have someone more evolved, someone like “Chameleon” having this freakish rock like skin who can meld into the background, so you don’t know he’s there. All the sudden, you see something move but you aren’t quite sure. It adds to the eeriness of the characters.”

VISUAL EFFECTS

Working alongside K.N.B. was innovative visual effects supervisor Jamison Goei (*The Hills Have Eyes*, *Hellraiser: Hellseeker*, *Hansel and Gretl*, *Halloween: Resurrection*) and his team of high-tech artists seamlessly crafted visual effects shots for the film. “We wanted to create integrated visual effects, so invisible that the viewer might not notice them as effects, yet they come away in awe,” reveals director Martin Weisz.

In turn, Goei relished working alongside the director. “A lot of times I work with directors who have absolutely no idea of visual effects. [Weisz] comes from a postproduction background and he has actually had his own visual effects company at one time so he really understands visual effects. He knows what needs to happen. I’ve actually learned a couple of techniques from him that he’s used in the commercial or video world that I’ve never had the opportunity to use. We have the same sensibility and have thrown around a lot of ideas and had a lot of fun coming up with creative solutions. I love being pushed and I love being challenged. It’s nice to actually have someone who responds with what you say with an educated response in the visual effects world.”

The production team appreciated Goei's contagious 'can do' enthusiasm on the set. "Jamison is a pleasure to work with," tells producer Marianne Maddalena. "I'd been so used to working with large visual effects companies and it always seemed like such a big production—so complicated. Then we hired Jamison. He can always make it work somehow. He has great ideas and doesn't want to disappoint, so you end up very happy."

THE WORLD OF THE HILLS HAVE EYES 2

To bring the world of THE HILLS HAVE EYES 2 to life on the screen, the producers knew they would have to find unique visual methods of telling this brutal tale. As the film is set in sun-bleached desert landscapes, as well as claustrophobic dimly-lit tunnels and mines, a cinematographer of unusual talent and versatility was needed in order to bring each vastly different location to life. Producer Marianne Maddalena found such a talent in Sam McCurdy upon viewing his work in the British horror film *The Descent*. "In the movie, his interior lighting of the caves is really beautiful and dark," says Maddalena. "There are a lot of glowing highlights and backlights around the actors. For a horror movie, that makes it really beautiful as well as having enough shadows and dark spaces to keep it eerie and spooky which keeps the tension up."

McCurdy welcomed the opportunity to return to shooting in claustrophobic caves and tunnels. He remembers: "There were significant differences between filming *The Descent* and THE HILLS HAVE EYES 2. We are working in bigger sets on HILLS than we had on *The Descent*, so there is much more room for intricate camera setups...it's a bit more fantastical, a little more creative. With HILLS 2, we've allowed ourselves the artistic styling to take things one step further so when its dark, its really dark...so much of it was underground, but [you've] got shafts of light. [You've] got shadows; you can't see things, and you wonder what is coming out of the darkness. It's the fear factor—you never want to go underground, you never want to go into the basement, you should never, never go into dark places. We want to try and make it as claustrophobic as possible when you go underground, 'cause that is what people don't like."

McCurdy was also thrilled to work with Wes Craven in particular: "Wes is a legend, an absolute legend as far as I'm concerned, so it is fantastic to be part of that legend... I've made a lot of other horror movies, and I'm a fan of the genre at the end of the day anyway. The most important thing to me is to make a horror film that I as a horror fan would want to go to the cinema and watch. And if I can do that, I'm happy."

PRODUCTION DESIGN

Because a large part of *The Hills Have Eyes*'s success stemmed from its vast and gorgeous desert location, the production team decided to return to Morocco for THE HILLS HAVE EYES 2. Morocco, with its miles of endless desert and striking mountain vistas made for a beautiful and eerie stand-in for the New Mexican locale of the film.

The crew returned to the movie capital of Morocco—the city of Ouarzazate--which has become a Mecca for such esteemed filmmakers as David Lean, Ridley Scott, Bernardo Bertolucci, Martin Scorsese and Oliver Stone. “Ouarzazate, it's a film town, its extraordinary,” says Wes Craven. “Everybody in town is either an extra or is building sets, or costumes, so they all get drawn in, they are all connected with it in some way. We again used the de Laurentiis studio a few miles outside of town.”

As much of the film takes place in the hills of the desert, a production designer with a thorough knowledge of the area seemed imperative. Producer Marianne Maddalena reveals, “We found Keith Wilson because he had done a lot of movies in Ouarzazate, [Morocco]. Then we went to his website, and we knew he was twisted enough for our movie. He definitely is out there with his imagination which is exactly what we needed. As you will see from the film, his sets are fantastic.”

Wilson (Emmy Award® winner for “Stalin”), who had been busy designing family friendly films for the Hallmark Channel such as “Mary, Mother of Jesus,” “Oliver Twist,” and “A Christmas Carol” longed to sink his teeth into something more edgy. “I've always been a fan of horror films,” reveals Wilson. “If you look at my personal drawings, you can see that. Years ago, I did one [*The Revenge of Dr. Death*] which starred Vincent Price and Peter Cushing—the great horror stars of the period. I also designed for the science fiction show “Space 1999” which still has a huge cult following.”

Key to Wilson's success has been the talented team he works with. “My art director Alistair Kay (Emmy Award® for “Stalin”) is fabulous, we have worked together for twenty years,” reveals Wilson. “He makes all my ideas work. I give him a design and he takes over. He is the link between me and the actual sets being built. He also tolerates all my bad behavior, my tantrums—he handles me very well.”

Another key member of Wilson's crew is set decorator Luca Tranchino (Oscar® winner for *The Aviator*). “I've done three films with him and he fits into our family very well,” tells Wilson. “Luca knows a lot about history and is very particular about period

and stylistic details. He has a good eye about a few key items that really set a period or style. He can interpret my drawings, he can take my lead and then grow on it. We work together every step of the way.”

Trying to make Morocco look like New Mexico presented its own set of challenges. Although the film is set in the present, the mine sets must span from the turn of the century to the 1950s. Ten crates of props were shipped from America consisting of old television sets, sofas, shoes, etc. in order to achieve an authentic look. Cinematographer Sam McCurdy reveals, “The production design is beautiful. [It has] a real feel of old world fifties and sixties Americana and that sort of thing. You get a feeling that these mutants have been around for eons.”

Because so much of the film takes place in various sections of the mine, much research went into its design. Alistair Kay reveals, “[According to the screenplay], the mine was last a working mine pre-World War II, although some of the elements date back to the turn of the century. Then the military—the government came in and adapted the mine for their own use testing atomic bombs.”

The production team scrutinized thousands of pictures of mines from all over the world and then collated the best ideas for their design. “We wanted the tunnels to look manmade, we wanted a hand hewn look, where you could see the indentations from the pickaxes,” says Alistair. The production team achieved this by utilizing a revolutionary building material called Armadillo Foam core which was also used in the film *The Descent*. The walls of the mine are polyurethane foam, which are sprayed out of pressurized containers and virtually self-supporting. The rigid foam material can then be shaped and painted into any form desired. “You can create fantastic shapes,” Alistair reveals. “You can give it depth, angles and structure. The battle tunnel has recesses you can hide behind and throw shadow through. That tunnel almost has a cathedral quality to it.”

Technically, the most challenging sets were the upper and lower wet tunnels which had to support up to four tons of water on two levels. Large amounts of water had to be able to swiftly flood the tunnels as well as exit them. “We were limited in the space we had to utilize,” tells Alistair. “We had to maximize the space we had. It all had to fit inside a thirty-by-sixty foot tank that was just ten feet deep. Fortunately, the tunnels turned out really well, really scary.”

COSTUMES

A crucial aspect to the eerie look of *THE HILLS HAVE EYES 2* are the inspired costumes of Emmy Award winning (“*Deadwood*”) designer Janie Bryant. It takes a vivid imagination as well as technical skill to concoct appropriate creature attire that can actually hold up well to the demands of movie making. Luckily, Bryant and director Martin Weisz were in perfect agreement as to the direction to take the costumes in. Bryant explains, “The main element Martin and I talked about was making the mutants extremely dirty. I really wanted the audience to smell them and be horrified by how much dirt and sweat and grossness they possessed. I wanted the audience to say, ‘Oh my god, I would die if I was ever around one of those things.’ And so when our Army characters were carried away or hurt or killed by mutants, there would be a real response. The grosser the better, right?”

For research, Bryant collected images of oil workers, miners and butchers from books, magazines and the Internet and collected them all in an inspiration book, which she shared with Martin and K.N.B. “I got a lot of inspiration from coal miners because of all the references to miners in the script,” reveals Bryant. All these mutants could have stolen clothes from miners from the forties and fifties... I was [also] inspired by oil workers because of all the highs and lows, lights and darks [on their work clothes]. I was inspired by occupations that are really dirty. Also, I was really inspired for the mutants to have a warrior style. For all the mutants, I really wanted to show a lot of skin—it ties in with special effects makeup, so we can see how grotesque they all are.”

In Morocco, Bryant and her assistant Allison Leach kept a crew of seven seamstresses and tailors busy for months constructing the creepy--filthy looking costumes worn in the film. Once the costumes were built, then the laborious process of distressing them began. “The process of distressing is very labor intensive,” says Bryant. “Sometimes it takes days and two or three people to break down a costume. We start the process by washing, maybe bleaching, then using wire brushes, sandpaper—to get all the holes in the appropriate places. I will say to my distressors, ‘maybe he ripped his knee out because he was eating too many people that he killed on the side of the road.’ Then we add stains to the costume and also some sweat—we might use Vaseline to create that really wet look. We just experiment with all these chemicals and create a look that’s really dirty and broken down.”

For the National Guard costumes, Janie did extensive research into what the soldiers would actually wear for the desert climate. In fact, the actors are wearing what

the National Guard soldiers use in Afghanistan and Iraq with the exception of the forty-pound Kevlar vests. Instead of the heavily weighted Kevlar, Bryant filled the vests with a featherweight foam base so the performers weren't unduly burdened with excessive poundage.

The costume designer had nothing but praise for the actor's good-natured attitude in regard to the uniforms. "They couldn't have been lovelier. They have had to endure a lot. It's so hot outside to have on military gear. Also, the costumes are really heavy. But, it's actually good though because of the mindset that is going on out there. The uniforms really help put them in that mindset: two groups of warriors."

Bryant very much worked in tandem with the other departments in order to create a seamless blending of costumes, makeup and sets. "K.N.B. and I have worked closely together," says Bryant. "Before I came to Morocco, I went to see Howard [Berger] and showed him my inspiration book so we could all be on the same page creatively with the mutants. It's very much a collaboration between special effects makeup and costumes." The same is true as well for costumes and set design. Production Designer Keith Wilson adds, "We talked all the time. She was totally creative with the mutant's costumes. We worked together to create one look between costume and sets."

Producer Marianne Maddalena marvels at Janie Bryant's unique personal flair and flawless design. "In the scorching hot Moroccan desert, Janie wears high heels and she doesn't wear a hat or sunscreen," reveals Maddalena. "She looks like a hot girl and then she does her job to absolute perfection. Her attention to detail, how hard she works—you never wait for anything. I've never been disappointed. She has an amazing eye and she never loses her enthusiasm, no matter how tired she is. You can see with "Deadwood" how brilliant she is. Then in our movie the mutant's costumes that she built are so original. She is really talented."

WES CRAVEN REFLECTS ON THE HILLS LEGACY

With the incredible success that 1977's *The Hills Have Eyes* has enjoyed throughout the years, Craven is both pleased and humbled that the film's themes still captivate modern audiences as they did for previous generations. "I was saying to Peter [Locke, producer of the original HILLS film] earlier," reveals Craven, "I can't believe we're still alive and this film has legs. It's been thirty years and I think the film has just played and played. I think Peter and myself are both just astonished that we're still working and that the things that we did - that when they first came out were just sneered

at by critics – have had this long life, and that generations and generations have found relevance in them.”

Craven is especially gratified that new generations of mega-successful horror directors have found substance and inspiration in his body of work. “Alex [Aja, director of 2006’s re-imagining of *The Hills Have Eyes*] told me that the reason he got into the film business was that he and Gregory [Levasseur], his co-producer and co-writer, saw the [1977 version of the] film when they were thirteen years old and thought it was so hot that they wanted to be filmmakers too... so that’s a good feeling. It feels like we are keeping horror alive. Its just like the people in the caves - we’re under this society, nobody’s quite sure whether we’re human or not but, you know, we’ve managed to produce a second generation and that’s all that life requires.”

THE CAST

MICHAEL McMILLIAN (“Napoleon”)

Michael McMillian is perhaps best known for his role as Harper Sins on TNT’s “Saved.” He has also appeared on HBO’s award winning “Big Love” starring Bill Paxton and Chloe Sevigny. His other television credits include “Without a Trace,” “What I like About You,” “Veronica Mars,” “Miracles,” “8 Simple Rules...for Dating My Teenage Daughter,” “Firefly,” and “Slider.”

In film, McMillian starred as Dorian Lagatos in the coming-of-age comedy *Dorian Blues* which took top awards at the Long Island International Film Expo, Cinequest San Jose Film Festival and Lake Placid Film Festival.

McMillian attended Interlochen Academy and received his BFA at the Carnegie Mellon University School of Drama.

JESSICA STROUP (“Amber”)

Having left her hometown of Charlotte, North Carolina only two years ago, this nineteen-year old actress works constantly in both films and television. Her feature credits include *School for Scoundrels* starring Billy Bob Thornton, *Left In Darkness* with Monica Keena, and the soon-to-be released *Broken* with Heather Graham and *Pray For Morning* with Udo Kier.

Jessica’s television film credits include “Southern Comfort” starring Madeleine Stowe and Eric Roberts and “Vampire Bats” with Lucy Lawless and Timothy Bottoms.

She's also guest starred on such popular television series as "Grey's Anatomy," "Girlfriends," "Unfabulous" and "Zoey 101."

JACOB VARGAS ("Crank")

An actor since twelve, Jacob Vargas is one of the most in-demand and versatile character actors of his generation. Vargas is best known for playing "Cortez" in Sam Mendes' *Jarhead* with Jake Gyllenhaal and Jamie Foxx.

The actor garnered rave reviews for his work as Miguel in Emilio Estevez's *Bobby* was nominated for the Screen Actor's Guild Best Ensemble Cast Award, as well as for a Golden Globe® for Best Film, Drama.

In 2000, Vargas appeared in Steven Soderbergh's *Traffic* for which he earned a SAG Award for Best Ensemble Cast, as well as an Alma Award for Best Ensemble Cast. Other notable credits include *The Flight of the Phoenix* with Dennis Quaid, *Dragonfly* with Kevin Costner, *Romy and Michelle's High School Reunion*, *Selena* with Jennifer Lopez, Barry Sonnenfeld's *Get Shorty* with John Travolta and Gene Hackman, *The Wendell Baker Story* with Luke and Owen Wilson and *Next Friday* with Ice Cube.

Some of his television credits include "JFK", "CSI: New York," "Six Feet Under," "ER," "JAG," "Greetings from Tucson" and the "Tracey Ullman Show."

Vargas' upcoming film releases include *The Death and Life of Bobby Z* starring Paul Walker and Laurence Fishbourne, *The Sleep Dealer*, and *National Lampoon's TV: The Movie*.

As a child actor, Vargas earned high praise for his work on *The Principal* with James Belushi and Louis Gossett Jr., and *Little Nikita* starring Sidney Poitier and River Phoenix. In 1995, Vargas won the NCLR Bravo Award for Emerging Artist of the Year.

FLEX ALEXANDER ("Sarge")

Bronx native Flex Alexander created, co-executive produced and starred in the successful television sitcom "One on One" for UPN. For five seasons, Alexander portrayed sportscaster Mark "Flex" Washington in the popular show.

Alexander has also worked extensively in films, including *Snakes on a Plane* with Samuel Jackson, *Out Cold*, *She's All That* with Freddie Prinze Jr., *City of Industry* with Harvey Keitel, *The Sixth Man* with Marlon Wayans, *Her Minor Thing* with Estella Warren and the soon to be released *Love and Other 4-Letter Words* and *Poor Boy's Club* co-starring opposite Danny Glover.

For television, Alexander played Michael Jackson in “Man in the Mirror: The Michael Jackson Story.” Other television credits include “Cuts,” “Girl Friends,” “The Parkers,” “Santa and Pete” with Hume Cronin and James Earl Jones, “Brooklyn South,” “Total Security” (where he was a series regular), “Homeboys in Outer Space,” and “Moesha”.

Alexander began his show business career as a dancer and choreographer for the chart-topping groups TLC, Salt N Pepa, Queen Latifah, and Mary J. Blige Alexander is also much in demand as a stand up comedian at top comedy venues across the country. He’s married to R and B vocalist Shanice and they have two children.

LEE THOMPSON YOUNG (“Delmar”)

Lee Thompson Young’s breakout role came as footballer Chris Comer in the hit film *Friday Night Lights* directed by Peter Berg and starring Billy Bob Thornton, Lucas Black, Jay Hernandez and Derek Luke. His most recent film credits include critically acclaimed *Akeelah and the Bee* starring Laurence Fishburne and Angela Bassett.

For television, Young had a reoccurring role as Alex Bauer on “South Beach”. Other shows he’s worked on include “Smallville,” “Xiaolin Showdown,” “Kevin Hill,” “The Proud Family,” “Jake 2.0,” “Philly” and “Redemption: The Stan Tookie Williams Story.” At fifteen, Lee Thompson Young starred for three seasons as Jett Jackson/Silverstone in the Disney Channel’s “The Famous Jett Jackson” and “Jett Jackson: The Movie.” For the series, Young was nominated for the prestigious Young Artist Award three years running for best lead performance in a drama or comedy.

DANIELLA ALONSO (“Missy”)

New York native Daniella Alonso is best known for playing Anna Taggaro on WB’s popular show “One Tree Hill.”

She has appeared in such films as *Snoop Dogg’s Hood of Horror*, *All You’ve Got*, *The Last Romantic*, *Rhythm of the Saints* and *Academy Boyz*.

Among her television credits are “Law and Order,” “CSI: NY,” and “As the World Turns.” Alonso will also appear in the soon-to-be released films *Wrong Turn 2* with Henry Rollins and Crystal Lowe and *A Poor Kid’s Guide to Success* in which she is also associate producing.

Discovered by the Ford Modelling Agency, Alonso was the cover girl for CG Cosmetics and has graced the pages of Maxim Magazine’s “Hot 100.”

ERIC EDELSTEIN (“Spitter”)

Actor and comedian Eric Edelstein co-wrote, executive produced and stars in the half hour improvised comedy pilot "This Is My Friend" in development for NBC. The show, co-created with partner Jake Johnson won the 2006 Independent TV Festival "Audience Award." Other television appearances include "Joey," "The Comeback" and "Quintuplets."

Edelstein will next be seen in the soon-to-be released feature films "Bunny Whipped" with Joey Lauren Adams and "Good Dick" with Jason Ritter, Mark Webber, and Ted Danson.

A theatre graduate of Spokane's Gonzaga College, Edelstein also received a diploma from the Second City's two year training program. Edelstein follows in the footsteps of his beloved grandfather who wrote comedy for such legends as Bob Hope and Phylliss Diller.

RESHAD STRIK (“Mickey”)

Newcomer, Reshad Strik makes his feature film debut with THE HILLS HAVE EYES 2. Raised on the southern coast of Australia, Strik had plans to become a professional surfer when his brother dragged him to a commercial agency as a lark. Within four days, he was shooting a KFC commercial. Bitten by the acting bug, Strik enrolled in the prestigious Australian Academy of Dramatic Art where he studied with professors who had taught such screen luminaries as Mel Gibson, Hugh Jackman and Cate Blanchett. Strik paid for his tuition by appearing in commercials for Dominos Pizza, Mobil Communications and Pepsi.

A few months after graduation, he won a guest-starring role on “Blue Heelers,” the most popular television show in Australia at the time. He followed that appearance up with a co-starring role in the series pilot “Headland.”

Strik then came to LA where in just a few months time, he landed a co-starring role in HILLS 2. Strik also appears as Jessica Simpson’s love interest in the hit video “A Public Affair.”

BEN CROWLEY (“Stump”)

Actor Ben Crowley played Jodie Foster’s assistant in Spike Lee’s hit film *Inside Man* co-starring Clive Owen and Denzel Washington. Also for Lee, Crowley starred in the critically acclaimed TV movie *Sucker-Free City* for Showtime. His other film credits

include the soon to be seen *Mama's Boy* with Diane Keaton and Jon Heder and the independent feature, *P.O.V.: The Camera's Eye*.

Crowley's television work includes series regular roles on the WB network's *Glory Days* and *Murphy's Dozen*. His guest star credits include *Dragnet* starring Ed O'Neill and Ethan Embry and CBS' *JAG*.

MICHAEL BAILEY SMITH ("Papa Hades")

Michael Bailey Smith received the *Fangoria* Chainsaw Award for best fight scene for his role as "Pluto" - a member of the mutant clan in last year's *The Hills Have Eyes*.

Smith is well known to horror/science fiction/ audiences worldwide for his numerous film credits in those genres. A sampling of his work includes *Men In Black II*, *A Nightmare on Elm Street 5: The Dream Child*, *My Favorite Martian*, *Monster Man*, *In Hell*, *Black Mask 2*, *Blood Shot* and *The Master of Disguise*. Some of his non-genre titles include *Town and Country*, *To Protect and Serve* and *The Unknown*.

TV audiences know Smith through his recurring role as Belthazor on "Charmed" as well as recurring roles on "Nash Bridges" and "Seven Days." Other television credits include "My Name Is Earl," "Desperate Housewives," "Star Trek Voyager," "The Division," "Malcolm in the Middle," "Roswell," "The O.C." and "Buffy the Vampire Slayer."

DEREK MEARS ("Chameleon")

Mears has the distinction of portraying the werewolf in Wes Craven's *Cursed* starring Christina Ricci and Josh Jackson. Some of his other film work includes *Zathura: A Space Adventure* with Tim Robbins, *Men In Black* with Will Smith, *The Haunted Mansion* with Eddie Murphy, *Ultraforce*, *Love and a Bullet*, *Hurricane Festival*, *The Demolitionist*, *The Wonder Cabinet* and *Tenacious D in The Pick of Destiny*.

Some of his numerous television work includes roles in "My Name is Earl," "CSI: NY," "Masters of Horror," "The Shield," "Alias," "Nash Bridges" and "ER."

An acclaimed stunt man, Mears has performed in such films as Oliver Stone's *World Trade Center*, *Pirates of the Caribbean: Dead Man's Chest*, *Pirates of the Caribbean: The Curse of the Black Pearl*, *Signs*, *Wild Wild West* and the soon-to-be released *Blades of Glory* starring Will Ferrell and Jon Heder.

DAVID REYNOLDS ("Hansel")

Michigan native David Reynolds is best known for his recurring role as White Power Bill on the Emmy Award® winning show “Arrested Development.” He has appeared in such films as Rob Zombie’s *House of 1,000 Corpses*, *Special Dead*, *The Darkroom*, *Earl’s Your Uncle*, *Robbers* and the soon-to-be released *Night of Leben Tod*.

Some of his television credits include Trey Parker and Matt Stone’s “That’s My Bush,” “Monk,” “Malcolm in the Middle,” “The Money Shot,” “Night Class,” “Strong Medicine,” “The Yellow Sign,” and “The Haunted Heart” starring Ben Crowley and the cult favorite “Firefly,” created by Joss Whedon.

Additionally, Reynolds is a licensed teacher and has taught Kindergarten for five years.

ABOUT THE FILMMAKERS

MARTIN WEISZ (Director)

Acclaimed video and commercial director Martin Weisz won Best Director for his feature film debut with *Butterfly: A Grimm Love Story* at the prestigious 2006, Spain International Film Festival of Catalonia. The film, which stars Keri Russell and Thomas Kretschmann also won the Grand prize in silver for best European fantasy film at the Luxemburg International Film Festival. The film—based on a true story about a cannibalistic date between two men who meet on the Internet, has become something of a cause celeb due to its graphic subject matter and has been banned in Germany.

Best known as a maverick video director, Weisz has worked with such acts as Sisqo, Brandy, Meat Loaf, Puff Daddy, Nickelback, Marky Mark, Enigma and LL Cool J to name just a few.

Weisz won the MTV European Video Award for Best Dance Video for Members of Mayday. He’s also been nominated for the MVPA Awards for best International Video for LL Cool J’s video “Dear Malika” and at the MTV Europe Awards for best video for Korn’s “Make Me Bad” video.

Recognized as a master storyteller, Weisz is able to create feature length exposition in a single minute populating his videos with images such as space travellers suspended in mid-air on urban streets and department stores filled with water. Extremely innovative with the camera, Weisz often insists on shooting his own videos. For Puff Daddy’s video “Public Enemy #1” Weisz used thirty-thirty-five millimeter cameras set in a

full-circle on a rig that booms and dollies in order to give Puff Daddy a suspended, three-dimensional, dance spin with a “Matrix” twist.

In high demand as a commercial director, Weisz has directed ground-breaking commercials for such corporations as Budweiser, McDonalds, Audi and Farmer’s Insurance.

WES CRAVEN (Producer/Co-Writer)

Wes Craven’s *Scream* Trilogy virtually redefined the horror genre for an entire generation of moviegoers. The three films went on to gross close to half a billion dollars worldwide and inspired a host of imitators. Similarly, *A Nightmare on Elm Street* and his creation of Freddy Kruger sent millions to their local cineplexes and created a franchise for New Line Cinema which spawned film sequels, a television series, comic books and toys that earned over a billion dollars for the company. Craven wrote and directed the 10th –anniversary outing, called *Wes Craven’s New Nightmare*, which invented a new style of self-reverential horror that blossomed in the next decade.

Born in Cleveland, Ohio, Craven holds a Master’s degree in philosophy and writing from Johns Hopkins University. Craven left a secure job as a college professor to follow his passion for the cinema. On a shoestring budget, he wrote, directed and edited his first film *The Last House on the Left*, which generated enormous controversy and attention and helped launch the resurgence of fright films in the 70’s that put horror back on the map. He then went on to write, direct and edit the critically acclaimed 1977 cult classic *The Hills Have Eyes*. In 2006 he produced Alexandre Aja’s reinterpretation of *The Hills Have Eyes* to spectacular results.

Other noteworthy Craven titles include *Red Eye* with Rachel McAdams and Cillian Murphy, *Shocker*, *The People Under the Stairs*, *The Serpent and the Rainbow* and *Swamp Thing*.

In 1999, Craven directed Meryl Streep in *Music of the Heart*, for which she received an Academy Award Nomination.

For television, Craven helped create and produce the series “Nightmare Cafe” for NBC. He directed the telefilms “Night Visions,” “A Stranger in the House,” Invitation to Hell,” “Chiller,” and “Casebusters.” He also directed seven episodes of the 1980’s revival of “The Twilight Zone.” In 2004 he executive produced “Project Greenlight” for HBO.

In 1999, Craven published his first novel, The Fountain Society, for Simon and Schuster Press.

In 2005, Craven, along with such notable filmmakers as Alexander Payne, the Coen Brothers, Walter Salles and Gus Van Sant, each wrote and directed a five-minute love story for the film *Paris, Je t'aime* segment "20 arrondissement," starring Emily Mortimer and Rufus Sewell.

With his uncanny eye for talent, Craven discovered such screen luminaries as Johnny Depp, Bruce Willis and Sharon Stone.

MARIANNE MADDALENA (Producer)

As Wes Craven's long-time business partner, Marianne Maddalena produced last year's *The Hills Have Eyes* for Fox Searchlight Pictures. In 2005, she produced the hit film *Red Eye* for Dreamworks, SKG. Other producing credits include the *Scream* trilogy, *Wes Craven's New Nightmare*, *Shocker*, *The People Under the Stairs*, *Vampire from Brooklyn* with Eddie Murphy and Angela Bassett, *Cursed* with Christina Ricci and soon to be released *The Breed*, directed by Nick Mastandrea and starring Michelle Rodriguez and Oliver Hudson.

In 1999, Maddalena produced *Music of the Heart*, a true story about music teacher Roberta Guaspari's experiences teaching violin to inner-city youths. The film earned lead actress Meryl Streep an Oscar nomination.

For television, Maddalena produced the series "Nightmare Cafe" for NBC starring "Heroes" villain Jack Coleman.

PETER LOCKE (Producer)

In 1976, Peter Locke produced *The Hills Have Eyes*, which went on to become a cult classic. In 2006, he produced the Alexandre Aja version of *The Hills Have Eyes* to spectacular results. The veteran film producer has produced 44 films including *Pinocchio*, *Andre*, *The Brave Little Toaster I, II & III*, *Freeway I & II* starring Reese Witherspoon and Keiffer Sutherland, *Whole Wide World* starring Renee Zellweger, *Harvard Man* starring Sarah Michelle Gellar and Adrian Grenier, *Basil* starring Christian Slater and Jared Leto, *Picking Up the Pieces* starring Woody Allen and Sharon Stone, *Susan's Plan* starring Rob Schneider, Lara Flynn Boyle and Dan Aykroyd, *Beowulf*, *But I'm A Cheerleader*, *The Last Producer* starring Burt Reynolds and Benjamin Bratt, *Ringmaster*, *Swing*, *Girl*, *Denial* starring Jason Alexander and Patrick Dempsey, *The Grave*, *Nutcracker: The Motion Picture*, and *Snuff*.

Locke's television credits include the series "The Stockard Channing Show CBS," "Automan" on ABC, six seasons of "1st & Ten" for HBO; 860 episodes of "Divorce Court," 66 episodes of "Sweating Bullets" on CBS; "Contraption," "Gun" for ABC; "Cracker," and "Harts of the West" for CBS. Additionally he has produced 38 Movies of the Week, six mini-series, game shows, animated syndicated shows and over 50 direct-to-video/DVD titles.

Locke is co-owner of Castel Film Studios in Bucharest, Romania, one of the largest studio facilities in Europe.

JONATHAN CRAVEN (Co-Writer, Co-Producer)

Jonathan Craven made his screen debut at age seven in his father's first film *The Last House on the Left*. Also a filmmaker, Craven directed the guilty pleasure "They Shoot Divas, Don't They?" starring Jennifer Beals, Traci Lords and Johnathan Schaeck for VH1 Television. Craven co-wrote and produced HBO's *The Outpost* with Giovanni Ribisi which earned a nomination for best picture at the Fantasporto International Fantasy Film Festival. He also developed and was creative consultant on NBC's series "Nightmare Café" starring Robert Englund and "Heroes" villain Jack Coleman.

As a music video director in the 90's, he worked with such acts as Fred Durst's band Limp Bizkit, directing their first ever music video. Branching out in the music industry, he's also managed his three sister's sizzling hot-rock group The Chapin Sisters through the successful completion of their first studio album.

Having grown up visiting his father's sets, Jonathan has learned the movie business from the ground up, working in various capacities on films such as *Music of the Heart* with Meryl Streep and Angela Bassett and *The Minus Man* with Owen Wilson, Sheryl Crow and Brian Cox. Craven graduated from Northwestern University and is a prolific writer, having published articles in Rolling Stone, LA Weekly, Bikini, RayGun and Blackbook.

JONATHAN DEBIN (Executive Producer)

Jonathan Debin has been executive producer on *Sunshine* with Ralph Fiennes and Rachel Weisz, *Max* with John Cusack, and the soon-to-be released *Silk* starring Keira Knightley and Michael Pitt. He produced *Formula 51* with Samuel L. Jackson, *Bird of Prey* with Richard Chamberlain and *Second in Command* with Jean-Claude Van Damme. For television, he's produced both series "1st & 10," "Hearts of the West," "The

Glory Years,” “Divorce Court,” “The Dating Game” and films *The Star Maker*, *A Gun in the House*, *Carolina Skeletons* and *Sweet Bird of Youth* starring Elizabeth Taylor.

KEITH WILSON (Production Designer)

Emmy Award winning (“Stalin”) Production Designer Keith Wilson has enjoyed a long and distinguished career in film and television. Wilson is considered one of the most versatile production designers working, having successfully captured a wide range of time periods. For television, he has designed such biblical epics as “The Ten Commandments” with Dougray Scott and Mia Mistro, “In the Beginning” with Martin Landau, Alan Bates and Jacqueline Bisset and “Mary, Mother of Jesus” with Christian Bale.

Wilson also has made several television movies based on Charles Dickens’ work such as “A Christmas Carol” with Kelsey Grammer, “Oliver Twist” with Richard Dreyfuss and Elijah Wood, “The Old Curiosity Shop” with Peter Ustinov and James Fox and “Great Expectations” with Anthony Hopkins and Jean Simmons.

He has worked on such critically acclaimed television films as “The Seventh Scroll” with Roy Scheider, “Miracle at Midnight” with Mia Farrow and Sam Waterston, “The Apocalypse Watch” with Virginia Madsen and Patrick Bergin and “Stalin” with Robert Duvall and Julia Ormond.

Wilson’s feature film credits include *International Velvet* with Anthony Hopkins and Christopher Plummer, *Out of the Deep*, *Slayground*, *Memoirs of a Survivor*, and *Riding High*.

KIRK MORRI (Editor)

Horror veteran, Kirk Morri has edited such films as *Pulse* starring Kristen Bell and Ian Somerhalder, Project Greenlight’s *Feast* with Balthazar Getty and Eric Dane, *The Prophecy: Foresaken*, *Uncle P*, *Mimic 3*, *Children of the Corn: Revelation*, *Mimic 2* and *Hellraiser: Inferno* and the soon to be released *He Was a Quiet Man* with Christian Slater, William H. Macy and Elisha Cuthbert.

As assistant editor he worked on *Soulkeeper*, *Phantoms*, *Exit in Red*, *Skeletons* and *Girl in the Cadillac*.

For television, he has worked on “Assault on Dome 4,” “Back to Back” and “Jeopardy.”

As post production supervisor he contributed to *Halloween: Resurrection*, *Suckers*, *The Prophecy 3: The Ascent*, and *Happy Texas* with Steve Zahn, William H. Macy and Jeremy Northam.

SUE BLAINEY (Editor)

Emmy Award® nominee (“Lost”) Sue Blainey came to prominence with her first solo editing effort: the Academy Award®-winning *Adventures of Priscilla: Queen of the Desert* with Guy Pearce and Terence Stamp. She’s also edited such films as Martin Weisz’ *Butterfly: A Grimm Love Story*, *Eye of the Beholder* with Ashley Judd and Ewan McGregor, *Robinson Crusoe* with Pierce Brosnan, *Wishful Thinking* with Drew Barrymore, *The Deli* with Chris Noth and Gretchen Mol and *The Simian Line* with William Hurt and Harry Connick Jr..

For television, she has edited “Six Feet Under,” “House,” “Oz,” “Now and Again,” “Boomtown,” “Ed,” “Point Pleasant” and “What About Brian.”

Blainey performed the duties of assistant editor on such seminal films as *Mad Max: Beyond the Thunderdome*, *BMX Bandits*, *Dead Calm* and *Carlito’s Way*.

CHRISTINA ANDERSON (Co-Producer)

Christina Anderson makes her co-producing debut with *THE HILLS HAVE EYES 2*. In post-production, she has worked on *The Hills Have Eyes*, *Freedom Writers*, *Red Eye*, *Cursed*, *Scary Movie 2*, *Dracula 2000*, the *Scream* trilogy, *Music of the Heart* and *Teaching Mrs. Tingle*.

CODY ZWIEG (Co-Producer)

Producer of *The Hills Have Eyes*, Cody Zwieg has previously worked with Craven-Maddalena Films on *Red Eye* and *Cursed*. His past credits also include Lasse Hallström’s *The Cider House Rules* and *Blast from the Past*.

JAMISON GOEI (Visual Effects Supervisor)

As visual effects supervisor, Jamison Goei has worked on such films as *The Hills Have Eyes*, *Hellraiser: Hellword*, *Dracula III: Legacy*, *The Prophecy: Uprising*, *Cursed*, *Lovewrecked*, *Uncle P*, *Trekkies 2*, *Mimic 3*, *Hansel and Gretl*, *Halloween: Resurrection* and *Children of the Corn: Resurrection*. His upcoming films include *Feast*, *Santa’s Slay*

and *Looking for Comedy in the Muslim World*. Goei has received three DVD Exclusive Awards for best visual effects.

GREGORY NICOTERO & HOWARD BERGER (Special Make-up and Effects)

Gregory Nicotero and Howard Berger are twenty-year veterans of the film industry. Their award winning special effects make-up work has been showcased in such diverse films as *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe*, for which Berger received an Academy Award, *Sin City*, *The Green Mile*, *Minority Report*, *Kill Bill 1 & 2*, and *Pulp Fiction*.

Cutting their teeth in the horror genre has given K.N.B. the opportunity to lend their talents to hundreds of genre pictures including *Hostel*, *Army of Darkness*, *Land of the Dead*, *The Texas Chainsaw Massacre*, *Evil Dead 2*, *The Cell*, *John Carpenter's Vampires*, and the Rodriguez/Tarantino collaboration *From Dusk till Dawn*. They have had the opportunity to work with directors ranging from Steven Spielberg and Quentin Tarantino to George Romero and Sam Raimi.

More mainstream fare such as *Ray*, *Casino*, *The Hulk*, *Vanilla Sky*, *Men in Black*, the *Scream* trilogy, the *Spy Kids* trilogy, and *Austin Powers in Goldmember* have also featured K.N.B.'s work.

Their past television work includes "Dune," "Deadwood," "The X Files," and currently "Masters of Horror," and "Invasion."

TREVOR MORRIS (Composer)

Trevor Morris composed the scores for such films as *3 Needles* with Lucy Liu and Chloe Sevigny, *Rancid* with Mathew Settle and *Teen Knight*. For television, he's composing the scores for the Jerry Bruckheimer productions "Justice" with Victor Garber and "E-Ring" with Dennis Hopper and Benjamin Bratt. He's provided additional music for such films as *The Island*, *Stealth*, *Spanglish*, *Shark Tale*, *King Arthur*, *Something's Gotta Give*, *The Last Samurai*, *Bad Boys II*, *Pirates of the Caribbean: The Curse of the Black Pearl* and *Pirates of the Caribbean: Dead Man's Chest*.

Born outside of Toronto, Morris was playing the piano at four and composing music for Pope John Paul's Canadian visit at eight. He graduated at the top of his class at the prestigious Music Industry Arts and soon began a thriving career as a Toronto recording engineer.

In 2000, he moved to Hollywood and began collaborating with famed music composer James Newton Howard on such projects as *Atlantis: The Lost Empire* and *Big Trouble*. Shortly after, Morris began another fruitful association with legendary composer Hans Zimmer where they worked together on such films as *Riding in Cars with Boys* and *Black Hawk Down*. Morris currently lives and works in Santa Monica; his writing studio resides as part of Hans Zimmer's state of the art remote control facility.

DAVID FRANCO (Music Supervisor)

As a former student of The New England Conservatory of Music and Boston University Film School, David Franco has spent his entire career in both the Film/TV and Record Industry as a Music Producer.

Prior to starting his own company, Franco served as Vice President of International Production for three major record companies, namely Columbia, RCA and Warner Bros. Records. Because of his international and multi-lingual expertise, he has worked in major studios with artists and orchestras around the world

He now heads his own company that has packaged, supervised and produced music for well over 100 feature films, TV movies, series and miniseries, and for more than 50 soundtrack albums. These include such pictures as the Ted Turner epic feature films *Gettysburg* and *Gods & Generals* for Warner Bros. featuring an end credit song by Bob Dylan, and *The Art of War* starring Wesley Snipes.

As a professional violinist, he has played in Broadway shows and a number of orchestras accompanying recording artists such as Barbara Streisand, Tony Bennett, and Bette Midler.

JANIE BRYANT (Costume Designer)

Janie Bryant is best known for her Emmy Award winning costumes on HBO's hit series "Deadwood." As a three-time nominee of the prestigious Costume Designer's Guild Award, her period costumes for the cutting-edge series have catapulted her into the top ranks of Hollywood costume designers. Because of the tremendous popular response to her trend-setting costumes, HBO and Billy Martin Western Wear collaborated with Bryant creating the "Deadwood" clothing collection for both men and women presently being sold at Billy Martin Western Wear and HBO stores on both coasts.

Janie Bryant studied fashion at the American College of Applied Arts in Atlanta, Georgia and designed her first film at age twenty-three. Some of her feature films include *The Big Kahuna* with Kevin Spacey and Danny DeVito, *Simply Irresistible* with Sarah Michelle Gellar and Patricia Clarkson, *Alien Hunter* with James Spader, *Mr. Jealousy* with Eric Stoltz, Bridget Fonda and Annabella Sciora, *Grind* with Billy Crudup, *Highball* with Justine Bateman and Eric Stoltz and *Palookaville* with Frances McDormand and Vincent Gallo.

For television, she designed costumes for HBO's upcoming "John From Cincinnati" with Bruce Greenwood and Rebecca DeMornay and "Big Apple" starring Ed O'Neill and David Strathairn—both David Milch productions.

Presently, Bryant is hard at work on the action thriller *Blackwater Transit* starring Bruce Willis and Samuel L. Jackson, currently filming in New Orleans.

"Deadwood" fans take heart, Bryant will be designing the costumes for two two-hour "Deadwood" movies later in 2007.

ALISTAIR KAY (Art Director)

Emmy Award®-winning ("Stalin") Alistair Kay is one of the most in demand Art Directors working today. Kay's Emmy® nominations include "Buffalo Girls" with Angelica Huston, Melanie Griffith and Gabriel Byrne, "The Lion In Winter" with Patrick Stewart, Jonathan Rhys Meyers and Glenn Close and "The Old Curiosity Shop" with Peter Ustinov and James Fox.

He's also worked on the biblical epics "The Ten Commandments," "In the Beginning" and "Mary, Mother of Jesus." He has worked on such critically acclaimed television films as "A Christmas Carol," "The Seventh Scroll," "The Prince and the Pauper" with Aidan Quinn and Alan Bates, "Supply and Demand," "Victoria and Albert" with Diana Rigg and Peter Ustinov, "the Blackwater Lightship" with Angela Lansbury and Diane Wiest, "The Little Riders" with Malcolm McDowell and Paul Scofield, "The Apocalypse Watch," "Diana: Her True Story" and "Stalin" with Robert Duvall and Julia Ormond.

For series television, he did the art direction on "Dinotopia." Kay's feature film credits include *Loaded* with Catherine McCormack and Thandie Newton.

LUCA TRANCHINO (Set Decorator)

Tranchino took home an Academy Award® for his collaboration with production designer Dante Ferretti on Martin Scorsese's *The Aviator* with Leonardo DiCaprio, Cate Blanchett and Kate Beckinsale. Again, Tranchino was nominated for an Oscar for his work with Dante Ferretti on Scorsese's *Gangs of New York* with Leonardo DiCaprio, Daniel Day-Lewis and Cameron Diaz.

Other films Tranchino worked on include Anthony Minghella's *Cold Mountain* starring Jude Law, Renee Zellweger and Nicole Kidman, Lasse Hallström's *Casanova* with Heath Ledger and Sienna Miller, and Julie Taymor's *Titus* with Jessica Lange and Anthony Hopkins.

His television work includes "The Ten Commandments" with Dougray Scott and Omar Sharif and "The Seventh Scroll" with Roy Scheider.

TAMI LANE (On Set Make-Up Artist)

In 2006, K.N.B. special effects make-up artist Tami Lane won an Academy Award® for her work on *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe*. Lane also has the distinction of having worked on each installment of the groundbreaking *The Lord of the Rings* trilogy for Peter Jackson. Some of Lane's other film credits include Bryan Singer's *Superman Returns* with Kevin Spacey and Kate Bosworth, *Without a Paddle* with Seth Green and Dax Shepard, *Soulkeeper* with Brad Dourif, *The Tripper* with David Arquette and Courtney Cox Arquette and *Tale of the Mummy* with Gerard Butler and Jason Scott Lee. Upcoming releases include Disney's *Underdog* starring Patrick Warburton.

Some of her television credits include "Masters of Horror," "Xena," "John Carpenter's Vampires" and the BBC mini series "Lost World."

After graduating Cum Laude from Bradley University with a degree in art, Lane relocated to LA where she earned an entry position cleaning molds and sweeping floors at the renowned K.N.B. special effects and makeup house. Lane swiftly took on greater responsibilities and credits her success to her mentors Gregory Nicotero, Howard Berger and Robert Kurtzman.

Presently, Lane is hard at work on the next installment of Disney's *The Chronicles of Narnia: Prince Caspian* currently filming in Auckland, New Zealand.

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