



Samuel Hadida Presents
A Silent Hill 2 DCP/Davis Films Production
Adelaide Clemens, Kit Harington, Deborah Kara Unger, Martin Donovan,
Malcolm McDowell, Carrie-Anne Moss and Sean Bean
Directed and Written by Michael J Bassett
An Open Road release

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PRODUCTION NOTES

For years, Heather Mason and her father Harry have been on the run, one step ahead of dangerous forces she does not understand. Now, on the eve of her 18th birthday, plagued by terrifying nightmares and her father's disappearance, Heather discovers she is not who she thinks she is. The revelation leads her deep into a demonic world that threatens to trap her in Silent Hill forever.

SILENT HILL: REVELATION 3D is based on Konami's acclaimed survival horror video game franchise, but the film takes us beyond a mere adaptation with a storyline ideal for the big screen. Although it is a sequel to the first film (SILENT HILL, directed by Christophe Gans in 2006), this new installment stands on its own for new audiences. It will not only provoke shivers but will undoubtedly strike a deep personal chord with many viewers, including those familiar with the SILENT HILL world and those just discovering it.

Samuel Hadida produced the film as well as the first SILENT HILL film. He has also produced all the RESIDENT EVIL films. He notes, "SILENT HILL is completely different from any other video games. It is a beautiful piece of art which plays like no other with our feelings and perception. Each gamer experiences something unique: it is about fate, secrets, and our own evil inside. We believe that with SILENT HILL: REVELATION 3D we are really bringing this same experience to film audiences."

SILENT HILL: REVELATION 3D is written and directed by Michael J. Bassett (SOLOMON KANE, DEATHWATCH). Alongside original cast members Sean Bean (LORD OF THE RINGS, GAME OF THRONES) and Deborah Kara Unger (THE GAME, 88 MINUTES, THE SAMARITAN) with a special appearance by Radha Mitchell (MAN ON FIRE, THE CRAZIES), the film stars rising talents Adelaide Clemens (X-MEN ORIGINS: WOLVERINE and upcoming THE GREAT GATSBY and NO ONE LIVES) and Kit Harington (GAME OF THRONES), plus renowned actors like Carrie-Anne Moss (MATRIX, DISTURBIA) and Malcolm McDowell (A CLOCKWORK ORANGE, THE ARTIST).

A UNIVERSE BEYOND GENRES

Mr. Hadida observes, "The Japanese creators of the Silent Hill games have drawn deeply from film masters of the horror genre in order to achieve the games' great visual and emotional wealth. This quality has undoubtedly contributed to their huge success as one of the strongest performing game franchises ever. Christophe Gans' adaptation in our first film was an extraordinary homage to the games and the genre. This time I wanted this new experience to become a bridge between the fear felt when playing the game and the tension experienced at the edge of one's seat in a theater."

Following the success of the first film, Konami welcomed the idea of a new project. Mr. Hadida and his producing partner on the SILENT HILL films, Don Carmody, just needed to decide the approach. The answer came naturally in a casual discussion at Comic-Con, the large comic book and popular arts convention in San Diego. Mr. Hadida and Michael J. Bassett were there

promoting their film SOLOMON KANE. Mr. Hadida recalls, “I knew Michael was a gamer. When I mentioned at Comic-Con that I was preparing a new SILENT HILL film, he was immediately enthusiastic and wanted to participate.”

Mr. Bassett began writing, and completed a screenplay with complex story layers traversing multiple dimensions and levels of existence. Mr. Hadida explains, “Thanks to his knowledge of the game, Michael had the requisite skills and expertise to develop different aspects in the script. He also knew, as a film director, how to give life to his vision on screen. A key element of the story is the interplay of differing senses of reality. The heroine, Heather, copes with the reality of our day-to-day world, her mental state - which may or may not reflect reality, and the alternate reality of the Silent Hill universe. We had to play with the world of Silent Hill and at the same time draw the audience deeper in the mystery. Everyone can interpret his or her own story up until the outcome.”

Mr. Bassett explains, “Movies with a metaphysical aspect to them interest me a great deal. Silent Hill’s complex mythical structure, wrapped around The Order of Valtiel, the Halo of the Sun, and the Seal of Metatron, allows us to explore big themes about how religion and fanaticism can corrupt and how absolute faith is really no faith at all. It has been a unique journey exploring the Silent Hill world, trying to fold that world into what I wanted to do, then giving that expression back to the game fans who will be very keen to see what I changed, while giving new audiences a cohesive, comprehensive story that fully concludes itself.

“From the outset, we have always endeavored to go beyond a simple adaptation. While the storylines of the game and the film are comparable, they do not mirror each other. Even if we were to remain as true as possible to the third game, we wanted to use characters established in the first film by Christophe Gans and writer Roger Avary, and progress them to an organic conclusion. They are significant to our story resolution, and also contribute spectacularly to the film’s dramatic impact.”

Michael J. Bassett and Christophe Gans met to discuss the development of the story, characters and concept. Bassett then visited the Konami studios where their teams were developing their new SILENT HILL game. After reviewing monster designs and discussing character arcs, Konami was incredibly enthusiastic about Bassett’s ideas. Mr. Bassett recalls, “It was wonderful to sit with them, telling them the story which was essentially their game that I was changing and our movie that I was creating, and joining together all of the parties and everyone’s creative energies. The freedom of a sequel is that you do not have to reinvent the wheel; the challenge and opportunity is that you have to *improve* upon the wheel. This is what we believe we have accomplished, and Konami has been completely supportive throughout the process.”

Don Carmody notes, “Michael J. Bassett is a great fan of the Silent Hill games. He knows their codes and mechanisms, and his take on them has brought the character of Heather, a teenager, to life. We took the story to another level, developing new shots and new monsters, and improving the characters’ roles and background development. This has opened up the story to a whole new audience under 25, which is, quite frankly, *the* film-going audience. They can relate to Heather’s point of view, and also to Vincent Carter’s (played by Kit Harington).”

Laurent Hadida, co-producer, adds, “We wanted to bring something new to the material of the games in order to take by surprise the viewers familiar with its universe, while staying truthful to that universe. SILENT HILL: REVELATION 3D is a very dark coming of age story. It is frightening, nightmarish. We wanted to create another level of interaction between the audience and the film, to reduce the gap between watching and playing. We had many avid gamers within the production team, myself especially. We know how important it was to pull viewers from the audience’s usual passive position. Making this film in 3D then became a storytelling device to allow immersion into this universe. We expect viewers to feel as trapped and scared as our characters!”

CONFRONTING A NIGHTMARE OUT OF LOVE

Adelaide Clemens is Heather Mason

At the 2011 Sundance Film Festival, Samuel Hadida spotted a young woman who looked exactly like the character of Heather Mason in the third game of SILENT HILL. The more he learned about her, the more his first impression was confirmed: Adelaide Clemens was perfect for the role of Heather Mason.

Mr. Hadida recalls, “She had a special energy. She told me she had lived in many countries, endlessly moving like Heather from place to place. She auditioned brilliantly, and we knew: Adelaide *was* Heather.”

On the run with her father, Heather is the new identity of the troubled little girl named Sharon who disappears into Silent Hill in the first film. She is now eighteen. While no longer literally sleepwalking, her vivid nightmares still take her to dangerous places; the Silent Hill stigma remains with her. SILENT HILL: REVELATION 3D is a coming of age story, as Heather comes to know her true identity. This process includes encountering Dark Alessa, her “evil twin” aspect, also played by Clemens.

Don Carmody explains, “We did not cast anyone for this movie until we had our Heather in place, and when we did, we were able to cast Kit Harington in the role of Vincent. Those two drive forward the story’s narrative.

“While video games are perceived as being primarily for guys, the game-playing population is almost evenly split between men and women. Both gaming films that I have done (SILENT HILL and RESIDENT EVIL) have strong female protagonists. Compared to the brute force of men, a woman has to be more imaginative and intelligent to overcome her adversaries.”

“It is easy to shock an audience by spilling blood and doing repulsive things, but to create a genuinely frightening film, the audience must relate to the character,” noted Bassett. “An actor carrying the movie has to give his or her all, and finding the lead for this movie was particularly challenging. The role called for a young female lead who must be believable in the context of an unreal world where she would be running, jumping, chasing, be splattered in blood, surrounded by rings of fire, and attacked by monsters. Adelaide Clemens, the young lady I selected to put through this torture, has been amazing.”

The actress confesses, “The script required an incredible range of emotions, action, behaviors. Playing Heather was an extraordinary opportunity, and very demanding both physically and psychologically. Before each take I had a good scream to concentrate better. Screaming seriously and instantly focuses my energy. Everything becomes instinctual from that point forward; my body just moves without me really choreographing it.”

The director adds, “Adelaide quickly understood what we wanted to achieve. As she was unfamiliar with the video games, she brought fresh eyes to the script and was only focused on the dramatic interest of the project. It was the best way to approach her part. She does not try to imitate the game character; she is herself in a very strong part.”

Adelaide observes, “Living in Silent Hill is extraordinary, wonderful. During this production I felt totally submerged in this world, far away from any kind of reality I had previously experienced. I loved it. The film is visually spectacular, with a lot of screaming and jumping and running, a lot of strange monsters and prosthetics and weird smells -- but it is exhilarating! It changed my state of mind. The viewers are going to be scared but they will also question themselves and perhaps come away changed by the experience.”

She has keen observations on the storyline: “Despite all the pressures to which Heather is subjected, it is ultimately her choice to go into Silent Hill. Heather’s strongest bond is with her father, Harry. They are a team, with a balance between them. Harry is very nurturing and supportive. When he disappears, Heather feels no option but to find him. It is, therefore, love that impels her into Silent Hill.”

For Adelaide, the cast is another strong component of the film. She confides, “Michael and the producers brought together an impressive group of actors and actresses. Working with Kit Harington was great. We have been through so much together: the cold and snow, the derelict atmospheres, the really scary characters and sets. I still have nightmares about the scene with the nurses! We were terrified even though we rationally knew we were on a safe film set. Sharing such emotions brings you close together. Kit and I are now good friends.”

Adelaide had met Radha Mitchell several times previously. Both are Australian, and Adelaide welcomed the opportunity to work with her. Adelaide was also thrilled to work with Deborah Kara Unger. “She has a very distinctive method. In character she was captivating and eerie. Her voice was echoing and had a mesmerizing effect.”

Regarding Malcolm McDowell and Sean Bean: “Playing alongside Malcolm is one of my greatest memories. Our scene is intense and spectacular in form and content – working with him has definitely been one of the highlights of my career! Sean Bean is also exceptional. It is for his character that I take so many risks in the story. Believe me he is worth it!”

And when it came time to work with Carrie-Anne Moss, an unexpected dynamic occurred on set. At base camp, Moss was pleasant in her conversations with Clemens, but once they both arrived on set, Moss changed. As Adelaide describes, “She ceased any contact and kept a two meter distance from me. I did not fully realize this distancing until we started shooting; she came over

and put her hand on my chin and I've *never* felt a more intense invasion of personal space. I just shuddered. It was fascinating and powerful.”

The actress also pays tribute to Michael J. Bassett. “Working with Michael is a dream. He is incredibly funny and a great support. He knows exactly how to arrange a scene, both from a technical point of view and in terms of the game. He is absolutely amazing at what he does.”

FOLLOWING ONE’S OWN PATH

Kit Harington is Vincent Carter

Even though Heather does not want any friendships, Vincent Carter manages to get close to her. Vincent is a new character in the film, following a minor character from the games. However, in the film he takes a very different turn into the Silent Hill world, and becomes a central protagonist. As with Heather, he is new in school, as mysterious and unknown in background as Heather, and seeks her friendship. His presence helps drive the story towards the teenagers’ point of view. When looking for the right actor, Kit Harington’s name came up in connection with THE GAME OF THRONES TV series, which was then about to premiere on HBO. At that point, the director and producers had exhausted most possible candidates in North America in their search for the right fit.

Michael J. Bassett recalls, “He walked through the door and there was Vincent! And that was purely based on the strength of his audition, nothing else. His vibe felt right for what I wanted to achieve. Unlike Adelaide (as Heather) who looks so much like the game character, Kit will get a different reaction from the fans because I have used Vincent completely differently than in the games.”

Like Clemens, Harington took the role as a dramatic piece without knowing the games. The actor explains, “At the beginning Vincent Carter appears to be a sociable young man attempting to make friends, but his truth is quite different. He was a difficult character to play because he is so multilayered, with an inner monologue concealed from his external appearance in the world. Once he meets Heather, he begins to have great doubts. He faces a complicated dilemma, and evolves as a unique anti-hero.”

Kit adds, “SILENT HILL has been a bizarre, fantastic experience, fun and yet surreal. It has crept into my dreams. I have been chased by nurses and monsters and seemingly everything that is horrible and hideous while I sleep. The atmosphere on set, however, was far from a nightmare. Michael likes to be close to his actors. He helped me a lot to understand this world.

“I met Adelaide for the first time during the audition. We got along really well from the beginning, which was important in view of what our characters were going to endure. Working with her is exciting. Her screams before each scene were like a start button. She is a fantastic actress and she put in a great deal of work for this film. Her stamina impressed me.”

SEAN BEAN, RADHA MITCHELL
& DEBORAH KARA UNGER RETURN TO SILENT HILL

When Bassett was writing the script for SILENT HILL: REVELATION 3D, no one knew if Radha Mitchell, Sean Bean and Deborah Kara Unger would be available. Fortunately, they all made the time to come back – a testament to both the script and the concept. According to Samuel Hadida, “Bringing them back was important both for continuity and for the fans.”

Sean Bean is Harry Mason

Sean Bean, who plays Heather’s father, explains, “People have been talking about a new SILENT HILL for years. I really enjoyed playing in the first film, and was naturally interested in the sequel. I have always thought that this universe had something quite unusual, quite different, vivid and disturbing. When Samuel called me, I read the script, and immediately accepted.

“The last few years have been very hard on Harry. He lost his wife Rose to Silent Hill, he is trying to raise his daughter, and they have to move all the time. Harry is probably too protective, but considering the circumstances it is quite understandable. In the first film, Harry had a passive role. This time he is a more central character.”

Sean Bean is not only able to work with Radha Mitchell again but also joins forces again with Kit Harington, who plays his character’s illegitimate son in GAME OF THRONES. The actor adds, “Kit and Adelaide are both excellent actors, and their characters make a great couple. It was also a great pleasure to work with Michael. He is a wonderful storyteller and his sense of humor on set was a breath of fresh air in the universe of Silent Hill!”

Bassett adds, “A way of humanizing the story within the horror genre is to create relationships between the characters. And the spine of this piece is Heather’s drive to save her dad. This makes Sean’s character very compelling in a mature way, and he plays it beautifully.”

Radha Mitchell is Rose Da Silva

Rose Da Silva is Heather’s mother and Harry’s wife. Now stuck in Silent Hill, she plays a very mysterious part. Radha Mitchell recalls, “When the first scene was shot on the first day of shooting, I was again confronted with the stress characteristic of the part and the strange impression that I was under a permanent insidious threat. Welcome to Silent Hill! Playing this part again was exciting. In SILENT HILL: REVELATION 3D, Rose appears to her husband, briefly and only as a reflection of herself. In those brief, sad moments, we get a better sense of the sacrifices made so they can save their daughter. Then, as suddenly as she appears, Harry loses her again. It’s quite poetic. For a video game, there are a lot of sensitive moments juxtaposed with horror.”

Deborah Kara Unger is Dahlia Gillespie

Deborah Kara Unger once again plays the part of Dahlia Gillespie, Alessa's mother. The actress confides, "I love Dahlia! She is a frightening and bizarre woman who looks seventy, as she has become wise through suffering. She again brings her enigmatic form of wisdom, this time to Heather. Michael has taken an extreme interpretation of this character and I think he has brought her closer to what the gamers will recognize. I respect him so much for how he has done it. As soon as I came back to this set and this world of Silent Hill, Dahlia was immediately present to me. These characters take you over. It sounds a bit strange, but these are really powerful characters and Silent Hill is a really potent world."

Samuel Hadida adds, "Dahlia retains a great secret from the first SILENT HILL film. She leads the audience to questions of values and morality while we slowly learn more about her. It was evident that we needed Deborah's return to pull off such a performance, and we are delighted that she returned to Silent Hill."

CARRIE-ANNE MOSS, MALCOLM McDOWELL AND MARTIN DONOVAN MEET WITH SILENT HILL

Carrie-Anne Moss is Claudia Wolf

Claudia Wolf is one of the main characters in the story. The more we discover about her, the more frightening this journey becomes. Wolf's origins begin in the SILENT HILL 3 video game; her screen counterpart – played by Carrie-Anne Moss – finds her as leader of The Order.

Moss explains, "Claudia is a powerful woman, a leader intent upon ridding the world of its sins. With a twisted maternal instinct enveloping her entire world, she is prepared to make whatever sacrifices are necessary, and however close to her within her own family they may be. She is intense about her convictions, believing that everything she does is for the right reasons."

"Carrie-Anne was keen on playing a witch type character within a somewhat maternal vibe," says Bassett. "The relationship Claudia has here, she has a maternal investment with what happens to the characters in the movie."

The actress continues, "Once you become a mother in real life, it has a transformative effect on how you portray any mother figure. It is impossible not to bring my own feelings into it. I made Claudia more maternal than she was actually written. As extreme as Claudia's decisions are, she believes she is acting to protect from evil her world and its inhabitants, even as this requires sacrificing them."

"I watched the first film and I was eager to play in this one!" says Moss. "The hours required to get into costume, the long desolate walks along wooden duckboards laid out into the heart of this discarded factory, the deep chill of the temperature drop because sunlight could not penetrate the thick walls, the cold rain dripping from the roof in its abject state of disrepair, were all great inspiration for me to assume the mantle of the High Priestess of the Order."

Malcolm McDowell is Leonard Wolf

Malcolm McDowell plays Leonard, once a Master of the Order, now a wretched, blind man left to waste away in Cell #S12 in Silent Hill's Brookhaven Hospital. Committed to this asylum, accused of corruption by the Darkness, Leonard does have a secret, and when Heather unlocks it, the truth comes rushing at her full force.

McDowell confides, "I have always been scared of horror films. I really get involved and am scared each time. At the beginning I was somewhat concerned about being covered in prosthetics but they are part and parcel of the character, and it was great fun to play such a growly old King Lear sort. Hair and makeup were so astonishing it was like the start of the game for me. My scenes are both visually spectacular and psychologically dramatic, and immensely satisfying."

"My take on Leonard – and I grew this out of the supply of back story of the games – is he had gone too far and became something more than a leader, he became an abuser, a violent man," Bassett elaborates. "He's infected with the darkness he pretended to keep at bay. Claudia ousted her father, she locks him away and there's this crazy old man who's the keeper of the key and next bit of information heather needs. In the game, you only hear him off screen via telephone, but you never see him in human form, you only later see the monster he is."

"I wanted Heather to go through this labyrinth, this mind that is Silent Hill, to find what Leonard is," Bassett continues, "which is Malcolm McDowell, and there's no one better to play this role than Malcolm. The only part is, I wanted him to be blind and Malcolm had not worn contacts or had anything put in his eyes since A CLOCKWORK ORANGE. I had persuaded him that I wouldn't do what Stanley did to him."

Martin Donovan is Douglas Cartland

Douglas Cartland, a private detective, is hired to track down Heather Mason. He does not really know who has hired him but he will soon discover that his "employers" are pitiless. As the pawn of the Order of Valtiel, Douglas Cartland is one of the rare characters that links Silent Hill to outside reality.

Martin Donovan explains, "The relationship between Heather and my character evolves, due to the urgency of the situation, from confrontation to complicity. Each character is unaware of the other's agenda. Both are on a journey to obtain something controlled by forces they do not understand.

"I have done stunts before. I have been cabled and rigged, but I have never done a stunt quite like our last scene. They assured me I would be no more than four feet above the surface and, well, the crew was laughing because they knew how high I really was. I try to believe the stunt crew, and I do not know why I do that. My only real hint was when I came to set that night and Michael asked if I had a fear of heights. I thought he was kidding."

THE SILENT HILL CREATURE FIELD GUIDE

The shifting realities of the SILENT HILL: REVELATION 3D universe comprise one of its most dynamic aspects. The characters discover reflections in other realities, other perspectives, of their own desires, feelings, and fears.

Michael J. Bassett explains, “This is one of the elements that can be found in both the games and the film. Horror is rooted in the subconscious of the person experiencing it. What is deeply embedded in each us becomes real. Intimacy, the unsaid, the deep-rooted thus become driving forces of the film. This can be seen vividly with the creatures and their triggering of our fears and feelings. The result is striking.”

“The thing about the function and nature of the monsters in Silent Hill is that it isn’t about a single thing,” Bassett adds. “It’s about what this place does to the minds of the people who go there and that stuff is projected outward to create the monsters they then see and experience. The world of Silent Hill is a very subtle, intricate world and you try to allow for those interpretations and depth to be there for the audience who want to see that depth.”

In order to continue the widely acclaimed work that had been achieved on the first film, creature designer Patrick Tatopoulos and Paul Jones, a special makeup and creature effects designer, worked together again to give life to these horrific monsters and characters...

- **RED PYRAMID**

Imposing, iconic, sinewy and positively deadly, Red Pyramid first appeared in the second SILENT HILL video game. His nightmarish form was later adapted on the big screen in Christophe Gans’ SILENT HILL film.

“In the game, he’s a manifestation of the character’s psychosis within that world,” says Bassett. “I am using him again because he is so visually striking. He is an extrapolation of the executioner who existed in the 1600s when the colony of Silent Hill was first founded. He represents the father, the protector of Alessa. For me, he represents masculinity taken to an extreme - violence and power.”

Throughout most of SILENT HILL: REVELATION 3D, Heather is unaware of Red Pyramid’s motivation. She believes he is a threat. “He’s the servant of a higher power, and trapped in Silent Hill,” says Bassett. “He’s a watcher, he’s a creature that goes beyond the immediate, superficial fear and violence and aggression of Silent Hill’s creatures. He has a bigger purpose than that.”

Playing Red Pyramid is Robert Campanella, who first slipped into the role in SILENT HILL and makes an encore performance in Bassett’s film. Bassett explains why it was ideal to bring him back: “He’s a dancer. He’s also the creature choreographer for the whole movie. For a time, I thought, let’s get a bigger guy. But he moves in a particular, agonized way and Roberto gets that. We experimented with getting a lighter, fiberglass helmet. Basically, you cannot see. So we created this grill to give him a little visibility.

What we discovered is that it was very hard for him to do an over-arm swing whilst wearing that helmet. We had to do all of the fight carefully to allow for full movement.”

- **THE NURSES**

Anyone traversing the grounds of Silent Hill knows to keep very, very far away from these lethal ladies. Unfortunately, for Vincent and Heather, meeting them was unavoidable. Hideously disfigured, these nurses stand prone until the slightest sound sends them into attack mode.

“The nurses are a fan favorite,” Bassett says. “They’re grotesque, sexy ladies in strange latex skin-tight suits who are out to gut and eviscerate you. I loved them in the first movie and I wanted to use them a bit differently in my movie. Knowing we were going to be in a medical environment gave me a great opportunity to bring them back.”

The director did not call upon the first film’s nurse performers because he was looking for a new group of women with, “more flexibility.” In the opening shot when you see my nurses, the camera tracks across them in the surgery room, the girls are bent over and twisted. There are only certain dancers who could do that, so we used experienced dancers who were able to give me some slightly unusual maneuvers.”

To pull off the look of the nurses, FX artist Paul Jones and his team needed to paint every exposed piece of flesh on each performer, then squeeze them into their costumes and apply the distorted latex face. So, what makes the nurses a “fan favorite”? Bassett believes, “It’s a combination of visceral horror, the way they move and the uniform. It’s repulsive and sexy, it’s the paradoxical tension between those two ideas. That’s why they’re a great monster in the Silent Hill pantheon because they do two things to you at the same time, which is diametrically opposing.”

- **THE MANNEQUIN MONSTER**

In her journey through Silent Hill, Heather encounters this spider-like creature pieced together from mannequin parts. This *thing* “uses the mannequin as a carapace and turns his victims into mannequins. Later, he breaks them apart and uses the pieces to possess and manipulate,” explains Bassett. “Mannequin monster is a not an entirely new creation because within the games, mannequins are used. There are a few shots of them in windows in the first movie, and I wanted to move that along a little bit. The mannequin creature in the games I liked and I thought we could develop and enhance that and come up with something which is a weird combination of human body parts and spider-like energy.”

This multi-limbed threat is the only fully-digital creature in the film. “While I do like to do practical FX on set, there was no way to capture the fluidity of the creature’s movement that way,” Bassett admits. “There’s a repulsive beauty to it and if you look, in close-ups, there’s wonderful artistry on display with the cracks and tiny details.”

- **THE MISSIONARY**

“There is a monster in my film which is a genuinely new creature. No progenitor in any of the games,” Bassett says of the feminine, mysterious being in SILENT HILL: REVELATION 3D which is known solely as The Missionary. “The Missionary represents the mother, sometimes quite literally. In a very broad way, I liked the idea of a creature that is out to convert you in a very literal sense. I wanted to create a creature that was a counterpoint to what Red Pyramid is - which is masculinity. I thought, what if you had the brute force of Pyramid with the ferocity of the blades of this Missionary creature. The lack of eyes on her is a very much Silent Hill thing.”

The Missionary’s design came courtesy of Patrick Tatopoulos. FX artist Paul Jones recounts, “One of Patrick’s strengths is that he comes up with iconic designs. The Missionary, the ultimate Silent Hill assassin, is loosely based on one of the characters from the game and was modified to suit Michael’s story. Her design, however, is original. She has an almost featureless face, lips drawn back into a permanent snarl, receded eyes without lids, and what looks like a medieval bear trap clamped around her skull with four blades that swing around her cheekbones and over the top of her head. Then we installed additional blades into her limbs.”

In realizing this design for a 3D movie, Jones and his team of thirty people created twenty different versions of the Missionary’s head until they achieved one that would read properly from all angles. The costume itself was derived from over a hundred different pieces. “All from a variety of sources,” says Jones. “Some involving tried and true industry materials and some custom made innovations.”

THE VISION OF A WORLD LIKE NO OTHER

According to Michael J. Bassett, “The visual universe of the games is deep and refined. Silent Hill reminds me of Dante’s visions of hell as painted by Hieronymus Bosch or Francisco de Goya, as well as the twisted images of William Blake. It was this color palette that I wanted in terms of color, texture, lighting and sensibilities.

“To define our universe, one of the films that most inspired me was JACOB’S LADDER by Adrian Lyne, which associated macabre with life, a midpoint between paradise and hell. I later learned that this film was also a primary influence for the Konami game creators! But we had no interest in being derivative – we wanted to create our own environments.”

The director of photography was Maxime Alexandre, well known for his contributions to the horror genre with films like THE HILLS HAVE EYES, THE CRAZIES and HIGH TENSION. He confirms: “It was clear with Michael that we did not just want to do a Silent Hill 2. We sought something truly original. We had to break the genre codes and create a new approach while being faithful to the games and Michael’s desired aesthetics.”

Regarding production design, Samuel Hadida explains, “This film was quite demanding. In Silent Hill, places are as important as the characters, and there are so many: streets that have been completely destroyed by the Darkness, confined corridors, decrepit rooms, an amusement park, the sanctuary. We created all sets from scratch, and they became the expressions of this world apart. We also emphasized the inside/outside duality of the Silent Hill universe by using mostly greens and greys for exteriors and rusty browns for interiors which become darker and darker as the story unfolds.”

The sets, created by production designer Alicia Keywan, illustrate the aesthetics of a totally aged and decayed world, especially with the Lakeside Amusement Park set built on the shore of Lake Ontario in Toronto. Michael J. Bassett explains, “As a child when you go to one of these places, everything seems so big, lights flashing, a cacophony of noise going on; it is magical and terrifying all at once. The Lakeside carousel itself is a distilled version of this strange world: frozen horses in a rictus of captivity with poles through their backs, carrying you around and around. If you can establish these ideas if only for a fleeting moment, you can take the audience back to remember the freaky nostalgia of it all – just as with clowns, which I am sure are demons on earth.”

Alicia Keywan recalls, “When I met Michael for the first time he showed me a previsualisation of the carousel and its environment. It was an extraordinary source of inspiration. We were lucky to find a genuine 1950s carousel. It was meticulously transformed to become this hideous roundabout – each detail had been carefully thought with a particular meaning. We used crackled paint and dried blood. We added a Plexiglas floor for the red light to come from underneath. The result was spectacular.”

Many ideas for the production design came directly from the games. As Bassett explains, “it became a challenge we decided to play with, placing clues from the games where they could enhance the film -- like in the motel scene, where we displayed a red high heel shoe, a key prop in the strategy game guide.”

Costume designer Wendy Partridge returned for this production after having designed the costumes for the first film. Michael J. Bassett says “Wendy is one of the best in her field.”

Partridge explains the first meetings with Michael were all about “scarier, darker, more pervasive, spookier, weirder, and pushing the envelope as to what could work in Silent Hill, so these became the main criteria.

“The costumes encompass the unrelenting, constricted, restrained, buttoned down, Puritanical religious overtones of this world of Silent Hill. The High Order wardrobe overstates this even more than the Brethren with the harnessed, buckled over-ropes that seem completely restrained. Nothing is free flowing. Everything has a retro-sensibility stuck in the 50s.” (Ironically, in light of the suppressive constraint of this clothing design, each piece of clothing was made from a stretchy fabric to meet the staging requirements for action and to enable the stuntmen to move more freely.)

Partridge noted further, “There is not twice the same costume in this film. Each clothing and harness is different. They all have a clear theme and direction but they are adapted to each particular case.”

TRAPPING THE AUDIENCE WITH THE CHARACTERS

Shooting in 3D

Michael J. Bassett explains, “Heather’s world, comprised of school, home and little else, is gritty, flat and depressing. When she starts exploring her nightmares and the distant realities, the 3D becomes an immersive narrative tool. The closer Heather gets to the truth about herself, the more the film becomes dimensional. This approach enabled me to define the precise portions of 3D I should use for story enhancement while avoiding its use as a mere gimmick. I wanted to make a world we were looking into, and occasionally it would come out to envelop us. It was the clarity, crispness and artistic relevance of 3D that appealed to me.”

Maxime Alexandre, director of photography, adds, “The physical structure of a production in 3D is quite complex with exceptionally heavy equipment in relation to the versatility of contemporary 2D shoots. 3D requires a different approach to depth of field, and movements must be handled differently. Certain rules of light and motion have been compulsory with 3D. Thanks to Samuel and Don, we were able to work with state-of-the-art equipment, including some devices still in prototype development. We have for example been able to divert from traditional 3D rules and film by use of mobile steadycam. This allowed us to find the necessary balance between our creative desires and the technological constraint. The result was an extent of artistic freedom not customarily associated with 3D photography.

“I will always remember our first day of shooting. The shot was simple: Heather walking in a school corridor. But the way we shot it was against everything I had been taught about 3D. In the end, I find this shot splendid, because it is a real touch of cinema in this technical evolution of 3D.”

SILENT HILL: REVELATION 3D is the fourth 3D film produced by Don Carmody after SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE (1983), RESIDENT EVIL: AFTERLIFE (2010) and HIDDEN 3D (2011). He says, “James Cameron did it very well with AVATAR, Paul Anderson also did it very well with RESIDENT EVIL: AFTERLIFE, and Michael, who has consulted with Paul, uses the process with the same intelligence in SILENT HILL: REVELATION 3D. They have all avoided using 3D as a gadget: they have used it to immerse the spectators further in the story.”

Darkness was the main difficulty that had to be overcome – no other film in 3D has ever successfully met this challenge until SILENT HILL: REVELATION 3D. For Silent Hill, darkness is an important component of the story. There is the real world, the fog world, and Alessa’s world, better known as the Darkness and an indispensable and essential aspect of the Silent Hill world.

Samuel Hadida says, “3D technology has always required a great deal of light. In the first SILENT HILL, which was shot in 2D, we had to shoot in very high definition to create the Darkness. Between the production of RESIDENT EVIL: AFTERLIFE (which was in 3D but with a great deal of light) two years ago, and SILENT HILL: REVELATION 3D, cameras have been developed so we can now shoot darker films in 3D. We are not reinventing 3D, but certainly pushing it as far as it can currently be done, and farther than it could have been done previously.”

Michael J. Bassett has always had a vibrant approach to light. In SOLOMON KANE, he used rain, which he characterized as an “unfocused energy” that caused his cast to physically respond to it. In SILENT HILL: REVELATION 3D, he wanted the light to be an integral component of the film. He explains, “I used strobe lights and fans over lights so it is constantly moving and constantly alive. We never neglected story development in favor of lighting aesthetics, but rather have enhanced story and character development throughout the film with the subtlety of such devices. It has been a challenge, but my Director of Cinematography, Maxime Alexandre, has done a fantastic job.”

ABOUT THE CAST

ADELAIDE CLEMENS (Heather Mason/Alessa) Adelaide Clemens began working as an actress in Australian television and first came to prominence when she was featured as ‘Harper’ in the critically acclaimed series “Love My Way,” which earned her a *Graham Kennedy Award Nomination* for *Most Outstanding New Talent in 2008*. Since then, Adelaide Clemens has quickly established herself as one today’s most exciting new faces on the small and big screen. Currently, Clemens can be seen on the BBC mini-series, “Parade’s End” in the role of ‘Valentine,’ opposite Benedict Cumberbatch and Rebecca Hall. “Parade’s End” is based on the novel of the same title for director Susanna White. HBO will broadcast the mini-series in the United States in Spring 2013.

This fall, Clemens leads the successful franchise thriller, “Silent Hill: Revelation 3D,” for director Michael J. Bassett’s, which is an adaptation of the horror video game and a sequel to the film, “Silent Hill.” The film’s plot follows teenager ‘Heather Mason’ (Clemens), who discovers, on the eve of her eighteenth birthday, that her presumed identity is false and, as a result, is drawn to an alternate dimension existing in the fictional American town of Silent Hill. The film stars Kit Harington and Sean Bean and will be released by Open Road Entertainment on October 26, 2012.

This summer, Clemens completed production on the mini-series “Rectify.” The hour-long drama was created and written by Ray McKinnon. The six-episode first season will air at the beginning of 2013 on the Sundance Channel; the series represents the first wholly owned Sundance Channel scripted production. “Rectify” follows the life of Daniel Holden (Aden Young) who is released from prison after serving nineteen years on Georgia's Death Row for the rape and murder of his sixteen-year-old girlfriend. After DNA evidence casts doubt on his conviction, Holden returns to his family and to his hometown where the murder occurred and where many still believe he is guilty.

Screening at the 2012 Toronto International Film Festival, Clemens will be seen in the independent feature film, “No One Lives,” along with Luke Evans and Derek Magyar. Directed by Ryuhei Kitamura, this horror story centers around a ruthless criminal gang who takes a young couple hostage and goes to ground in an abandoned house in the middle of nowhere.

In summer 2013, Clemens claims a supporting role in Baz Luhrmann’s adaptation of “The Great Gatsby.” The film is based on F. Scott Fitzgerald’s novel set in the moneyed society of 1920 Long Island, New York. Clemens plays “Katherine,” Tom’s mistress (Joel Edgerton) and Myrtle’s sister (Isla Fisher). Leonardo DiCaprio and Carey Mulligan star in the Warner Bros 3-D feature.

Clemens’ additional credits include the Australian thriller, “Wasted on the Young,” which was screened at the Toronto International Film Festival in 2010 and the independent features films “Vampire,” which was screened at this year’s Sundance Film Festival, and “X-Men Origins: Wolverine” starring Hugh Jackman. Upcoming yet currently undated, Clemens will be seen in Cornelia Moore’s, “Camilla Dickinson,” opposite Greg Sulkin, Cary Elwes and Samantha

Mathis. The film is an adaptation of the 1951 novel by the young-adult fiction author, Madeleine L'Engle. Furthermore, Clemens co-stars in "Generation Um," alongside Keanu Reeves.

On the small screen, Clemens was seen in an episode in the Emmy winning miniseries, "The Pacific" for HBO, produced by Tom Hanks and Steven Spielberg.

Clemens currently resides in Los Angeles.

KIT HARRINGTON (Vincent Carter) Born in Worcester, England, Kit Harington studied drama and theatre at the Central School Of Speech And Drama, a constituent school of the University of London, where productions included CHIPS WITH EVERYTHING, PILLARS OF THE COMMUNITY, TITUS ANDRONICS, THREE SISTERS, ORPHEUS DESCENDING and LOVE'S LABOUR'S LOST. Even before graduating in 2008, he won the lead role of Albert Narracott in the Royal National Theatre's London production of the award-winning smash hit WAR HORSE at the National Theatre's Olivier Theatre; the production transferred to London's West End at the New London Theatre. He stayed with the role until 2009 after which he appeared in POSH, by Laura Wade, at the Royal Court Theatre in London. Harington was then cast as Jon Snow, the bastard son of Eddard Stark (played by Sean Bean) in HBO's highly acclaimed mini-series, "Game of Thrones", which returned for a second season. He recently lent his voice to "How to Train Your Dragon 2", and will soon be seen next to Julianne Moore and Jeff Bridges in "The Seventh Son", Serguei Bodrov's current production.

CARRIE-ANNE MOSS (Claudia Wolf) Ever since she starred in the three hugely successful *Matrix* tent pole – *The Matrix*, *The Matrix Reloaded* and *The Matrix Revolutions* for Warner Bros. Carrie-Anne Moss has become one of the most sought-after actresses in Hollywood. She was snapped up immediately by some of Hollywood's most prominent producers for their films including *The Crew*, in which she starred opposite Burt Reynolds and Richard Dreyfuss in the Disney mobster comedy for producers Barry Sonnenfeld and Barry Josephson, *Red Planet*, in which she starred with Val Kilmer for Warner Bros. and producer Mark Canton, *Chocolat*, in which she co-starred opposite Juliette Binoche, Johnny Depp and Dame Judy Dench in Miramax's Oscar nominated film for director Lasse Hallstrom and producer David Brown, *Memento*, the critically acclaimed independent thriller in which she starred with Guy Pearce and *Suspect Zero* in which she also starred alongside Aaron Eckhart and Sir Ben Kingsley in the Cruise/Wagner produced film for director Eliase Merhige. Carrie-Anne continued to work on a unique array of projects including the ensemble independent feature film *The Chumsclubber* with Ralph Fiennes, Rita Wilson and Glenn Close, *Mini's First Time* opposite Alec Baldwin, Luke Wilson and Nikki Reed, and Marc Evans' touching drama *Snow Cake* with Sigourney Weaver and Alan Rickman, and the zombie comedy *Fido* in which she stars opposite Billy Connelly, Dylan Baker and Tim Blake Nelson for director Andrew Currie. Also Carrie-Anne appeared opposite Shia LaBeouf in the box-office hit *Disturbia*, Carl Bessai's *Normal* with Kevin Zegers, opposite Julia Roberts and Ryan Reynolds in *Fireflies in the Garden* and in *Love Hurts* from director Barra Grant.

Carrie-Anne has received numerous accolades for her work including MTV,

SAG and Teen Choice Award nominations. She has also won many awards including a Gemini Award for Best Supporting Female in a Guest Starring Role for an appearance on *Due South*, for her work in *Memento* Carrie-Anne received an Independent Spirit Award for Best Supporting Female, she earned a Genie Award for Best Performance by an Actress in a Supporting Role for her role in *Snow Cake* and for *Fido* she was recognized with a Vancouver Critics Circle Award for Best Actress in a Canadian Film. Most recently audiences enjoyed Carrie-Anne in the powerful Gregor Jordan directed feature *Unthinkable* opposite Samuel L. Jackson and she has now completed recording the animated feature *Clockwork Girl*.

SEAN BEAN (Harry Mason) Sean Bean (Eddard Stark) trained at RADA and embarked on a distinguished career spanning film, TV and theatre over the past 20 years. The award-winning British actor's highlights have included the role of Boromir in Peter Jackson's acclaimed *Lord of the Rings* trilogy, for which Bean received the Best British Actor accolade at the Empire Awards. He has also appeared in Chris Columbus' *Percy Jackson & the Olympians: The Lightning Thief*, *Troy*, *Black Death*, John Frankenheimer's *Ronin*, *Goldeneye*, *Don't Say a Word*, *National Treasure*, *The Dark*, *Flight Plan*, *The Island*, *Silent Hill*, *The Hitcher*, *True North*, *Anna Karenina*, *Shopping*, *Patriot Games*, *Caravaggio*, *Lorna Doone*, *The Field* and *Stormy Monday*. Most recently, he was seen next to Julia Roberts in *Mirror Mirror*, Hadi Hajaig's *Clean Skin*, Adrian Vitoria's *Age of Heroes* and Maxim Korostyshevsky's *Soldiers of Fortune*. In 2013, the audience will get to see him again in the sequel of *Percy Jackson*.

He first came to the attention of television audiences in the 1990s in the role of Richard Sharpe in the hugely popular series "Sharpe," a role he recently reprised. His other major television dramas have included Channel Four's celebrated "Red Riding," Bravo "Two Zero," "A Woman's Guide to Adultery," "Lady Chatterley," "Fool's Gold," "Inspector Morse," "Clarissa," "Prince," "Tell Me That You Love Me," "Wedded," "The Loser," "Troubles," "Small Zone," "My Kingdom for a Horse," "War Requiem," "Winter Flight," "Samson & Delilah" and "The True Bride." Bean's notable theatre credits include the RSC's "Romeo & Juliet," directed by Michael Bogdanov, Trevor Nunn's RSC Stratford/Mermaid production of "Fair Maid of the West," "A Midsummer Night's Dream" and more recently Edward Hall's "Macbeth."

MARTIN DONOVAN (Douglas Cartland) Martin Donovan's appearance in all episodes of season two of the critically acclaimed Showtime television series *Weeds* playing Mary-Louise Parker's love interest continues a string of collaborations with Ms. Parker, including MGM's *Saved!*, the romantic comedy *Pipe Dream* and Jane Campion's *The Portrait of A Lady*.

Martin most recently appeared in *Unthinkable* with Samuel L. Jackson and Michael Sheen. Other recent film appearances include the Matthew Ryan Hope-directed *The United States of Leland* with Kevin Spacey and Don Cheadle, *The Sentinel* opposite Keifer Sutherland and Michael Douglas, *Wind Chill* with Emily Blunt and Ashton Holmes, and *The Quiet* opposite Edie Falco. Martin also starred opposite Al Pacino in director Chris Nolan's *Insomnia* for Warner Bros., as well as MGM's *Agent Cody Banks*. Other film credits include the critically acclaimed *The Opposite of Sex*, as well as *Living Out Loud*, *In A Savage Land*, *Onegin*, *Heaven*, *Hollow Reed*, and *Nadja*. In *The Portrait of A Lady* Martin played Nicole Kidman's doomed cousin and admirer for which he won the National Society of Film Critic's Award for best supporting actor.

Donovan has enjoyed a long association with celebrated director Hal Hartley, starring in several of his films, including *Amateur*, which was selected for both the Cannes and New York Film Festivals. Other Hartley collaborations are *Simple Men*, which was also an official Cannes selection, *Trust*, *Surviving Desire*, *Flirt* and *The Book of Life*, which was shown at the New York Film Festival.

Martin's TV credits include starring in the *Masters of Horror: Right to Life* for Showtime, the FX telefilm *RFK*, and the Fox series *Pasadena*. Other television credits include *Amy and Isabelle*, *Ghost Whisperer*, *The Great Gatsby*, and HBO's *When Trumpets Fade*. Donovan made his television series regular debut in the critically acclaimed drama series *Wonderland*.

DEBORAH KARA UNGER (Dahlia Gillespie) Born in Vancouver, Deborah Kara Unger became the first Canadian accepted into Australia's prestigious National Institute of Dramatic Arts. After graduating, she began her career with appearances in Australian productions such as the mini-series "Bangkok Hilton" (1989) starring Nicole Kidman and the award-winning feature *Prisoners of the Sun* (1990) with Russell Crowe.

Deborah has since co-starred in such films as: Norman Jewison's *Hurricane* with Denzel Washington, *Payback* with Mel Gibson, David Fincher's *The Game* with Michael Douglas and Sean Penn, David Cronenberg's *Crash* with Holly Hunter and James Spader (Special Jury Prize in Official Competition in Cannes), and Istvan Szabo's award-winning epic *Sunshine* with Ralph Fiennes and William Hurt, which garnered her a Genie nomination for Best Supporting Actress.

In 2003, Deborah received another Genie nomination for Best Actress in Edoardo Ponti's *Between Strangers* opposite screen legend Sophia Loren. For her role, Deborah also received the Libertae Award at Dubrovnik International Film Festival. In 2004, she was the recipient of the Geraldine Page Best Actress Award at the American Method Festival starring opposite Sir Ian McKellen in *Emile*, and was honored with both the Imagery Award at Cinema Epicurea and the Vladivostok Award of Excellence at Russia's VIFF. Next, in 2005, Deborah won Best Actress for *One Point O*, starring opposite Jeremy Sisto, at Spain's MIFC.

Other film credits include: *A Love Song for Bobby Long*, *Thirteen*, *The Salton Sea*, *Signs and Wonders*, *Leo*, *Fear X*, *No Way Home*, *Luminous Motion*, *The Weekend*, *Things That Hang from Trees*, *88 Minutes*, *Shake Hands With the Devil*, *Walled In* and *Messages Deleted*. Most recently, Deborah starred in *Transparency*, *The Maiden Danced to Death*, *Sophie*, *Samuel Bleak*, and *City of Gardens*.

ROBERTO CAMPANELLA (Red Pyramid) Born and raised in Rome, Roberto Campanella trained at the Scuola Italiana di Danza Contemporanea. In 1985, Roberto joined the Compagnia Italiana di Danza Contemporanea and later joined the prestigious Aterballetto. In 1993 he joined The National Ballet of Canada where he was soon promoted to Soloist and was cast in many classical and contemporary roles. Roberto made his choreographic debut at The National Ballet of Canada's 1995 Choreographic Workshop and, upon retiring from the National Ballet in 1996, Roberto trained from the National Ballet School's Teacher Training Program from which he graduated with distinction. He is now a sought-after guest teacher for companies such as The National Ballet of Canada and Stuttgart Ballet as well as companies in Italy, Korea and Japan.

Although Roberto choreographs predominantly for ProArteDanza, he also choreographs a wide variety of commissioned works for companies at home and abroad. In 2001, Roberto was nominated for the Bonnie Bird Choreography Award in London. In 2007, he received the Fellowship Initiative Award from the New York Choreographic Institute, an affiliate of the New York City Ballet, and in 2008, he was awarded a Chalmers Professional Development Grant. Campanella's first full-length work ALICE IN WONDERLAND premiered at Ballet Augsburg in Germany in October 2008 and, due to popular demand, was also been included in Ballet Augsburg's 2009|2010 season. In 2006, he played Red Pyramid in the first *Silent Hill* movie.

MALCOLM McDOWELL (Leonard Wolf) is arguably among the most dynamic and inventive of world-class actors, yet also one capable of immense charm, humor and poignancy. McDowell has created a gallery of iconographic characters since catapulting to the screen as Mick Travis, the rebellious upperclassman in Lindsay Anderson's prize-winning sensation *If...* His place in movie history was subsequently secured when Stanley Kubrick finally found the actor he was searching for to play the gleefully amoral Alex in *A Clockwork Orange*, when McDowell himself conceived the idea for Mick Travis' further adventures in Anderson's Candide-like masterpiece, *O Lucky Man!*, and when he wooed Mary Steenburgen and defeated Jack the Ripper as the romantically inquisitive H.G. Wells in *Time After Time*.

Those legendary roles are among the ones that have endured with legions of filmgoers while new adherents have been won over by his tyrannical Soran (who destroys Capt. Kirk) in *Star Trek: Generations*; his Machiavellian Mr. Roarke in "Fantasy Island" and his comically pompous professor Steve Pynchon in the critically hailed CBS television series, "Pearl," starring opposite Rhea Perlman.

For his motion picture work, the American Cinematheque honored him with a retrospective in June 2001, highlighted by showings of his electrifying performances in two major works. The first is Paul McGuigan's *Gangster No. 1*, in which McDowell and Paul Bettany portray the consumed, driven title character and which affords McDowell the chance to create a character both on screen and through nuanced voice-over. The second is Russian director Karen Chakhnazarov's acclaimed and rarely seen "Assassin of the Tsar," which Vincent Canby called "a remarkable mystical and psychological exploration of the murder of the Romanov family." About McDowell's performance as the conflicted Yurovsky, the man who carried out the crime, The New York Times said, "Not since reaching his mature years has McDowell given such a fine, strong, crafty performance. It is acted with immense skill."

McDowell's distinctive motion picture characterizations include: Richard Lester's *Royal Flash*, Paul Schrader's *Cat People*, Rachel Talalay's *Tank Girl*, Joseph Losey's *Figures in a Landscape*, Bryan Forbes' *The Raging Moon* and the Chaplinesque studio boss in Blake Edwards' *Sunset*. His film credits are further highlighted by his compellingly sinister *Caligula*; the brilliant literary editor Maxwell Perkins in Martin Ritt's *Cross Creek*; his cameo in Robert Altman's *The Player*; and his final incarnation of Mick Travis in *Britannia Hospital*, the third film in Anderson's trilogy marking the disintegration of British culture. McDowell's film work also includes *Bobby Jones: Stroke of Genius*, *In Good Company*, *I Spy*, Robert Altman's *The Company*; Robert Downey Sr.'s *Hugo Pool* with Sean Penn, Robert Downey Jr. and Cathy Moriarty; *Just Visiting*, *Mr. Magoo*, Hugh Hudson's *My Life So Far*, *Blue Thunder*, Neil Marshall's *Doomsday* in 2007, Rob

Zombie's *Halloween I & II*, and the voice of villain, Dr. Calico, in Disney's 2008 box office hit, *Bolt*. On television, McDowell has continued having recurring appearances as Terence on the hit HBO series, "Entourage", as Linderman on NBC's *Heroes*, and in summer of 2011, Malcolm will star in TNT's newest series, "Franklin & Bash", as Stanton Infeld. "Franklin & Bash" is the highest rated test pilot in the history of TNT.

RADHA MITCHELL (Rose Da Silva) most recently starred in leading roles for the feature films *Surrogates* and *The Crazies*. She recently wrapped production on the independent feature *The Waiting City* of which she co-produced and also starred. The film premiered at the Toronto International Film Festival and screened for the closing gala of the 2010 Indian Film Festival Los Angeles (IFFLA).

Prior she was played the leads in both *The Children of Huang Shi* opposite Jonathan Rhys Meyers and Chow Yun-Fat and *Henry Poole is Here* for director Mark Pellington. Recently she starred in the Lakeshore Entertainment romantic comedy, *Feast of Love*, alongside Morgan Freeman and Greg Kinnear. Mitchell has also been seen in numerous films such as the lead role in *Silent Hill* with Sean Bean, *Finding Neverland* starring opposite Johnny Depp, Kate Winslet and Dustin Hoffman, *Man on Fire* with Denzel Washington, the innovative feature film, *Phone Booth*, opposite Colin Farrell, and *Pitch Black* starring Vin Diesel.

Other recent film credits include *When Strangers Appear* with Josh Lucas, the independent feature *Dead Heat* opposite Keifer Sutherland and Anthony LaPaglia, Woody Allen's *Melinda and Melinda*, *Nobody's Baby* with Gary Oldman and Skeet Ulrich, Rodrigo Garcia's *Ten Tiny Love Stories* and *Mozart and the Whale* opposite Josh Harnett. On television, she starred with Hank Azaria and Donald Sutherland in NBC's critically acclaimed mini-series, "Uprising", for director Jon Avnet. Mitchell gave a memorable performance as Syd, the young editorial assistant who falls in love with Ally Sheedy's heroin-addicted photographer character in Lisa Cholodenko's critically acclaimed drama *High Art*. Her role in Emma-Kate Croghan's romantic comedy *Love and Other Catastrophes* was highly praised at both the Cannes and Sundance film festivals.

HEATHER MARKS (Suki) Stunning and artistic are two words that are commonly used to describe Heather Marks. Born and raised in Calgary, Canada, Heather began modeling at 14 and quickly rose to the top of the fashion world. Many high fashion magazines and publications have named Heather one of the most sought after models of today. Heather has starred in ad campaigns for Anna Sui, Emporio Armani, Nars, Revlon, Dolce & Gabbana, Sisley and Moschino. In the time that Heather has been modeling, she has had the opportunity to work with many top industry photographers such as Steven Meisel, Paolo Roversi, Peter Lindbergh, Craig McDean, Steven Klein, Solve Sundsbo, Ryan McGinley, Terry Richardson, and Annie Leibowitz. Top fashion magazines such as *Vogue* (American, Italian, British, German, Spanish & Japanese), *W*, *Numero*, *Dazed and Confused*, and *POP* have all featured Heather on a regular basis. She has also appeared on covers of *German Vogue*, *Dazed and Confused*, *Spanish Vogue*, and *Spur*. Also in top demand with the most noted designers, Heather has done extensive runway work in numerous collections from New York, Milan, to Paris, for the likes of Marc Jacobs, Anna Sui, Givenchy, Alexander McQueen, Chanel, YSL, Louis Vuitton, Proenza Schouler, Christian Dior & Valentino.

PETER OUTERBRIDGE (Travis) was born and raised in Toronto. He studied Theatre for four years at the University of Victoria, receiving his BFA in 1988. He then co-founded the "fringe" theatre company "Way Off Broadway" and toured the various festivals across Canada for several years before crossing over to film and television.

With over 40 credits to his name, Outerbridge's list of film and television work is impressive. His recent credits include starring roles in the TV movie "My Name is Sarah" for Showcase in Canada and Lifetime in the U.S., the CTV drama series "Whistler"; and the feature film *Burning Mussolini*, a feature film, currently in post-production, written and directed by his "ReGenesis" co-star Conrad Pla. Other film credits include *The Bay of Love and Sorrows*, based on the novel by Giller Prize winner David Adams Richards; *Men with Brooms*, starring Paul Gross and Leslie Nielsen; *Marine Life*, starring Cybil Shepherd; and *Better than Chocolate* with Wendy Crewson, both of which were directed by one of Canada's premiere directors, Anne Wheeler. One of his first feature films was *Kissed*, with Molly Parker, which earned him his first Genie nomination for his role as 'Matt.' Award-winning director Jerry Ciccoritti cast Outerbridge in his first starring role in the feature film *Paris, France* with Leslie Hope. Outerbridge also starred in the highly anticipated *Saw VI*.

His television credits include: the lead role as 'Detective William Murdoch' in three "Murdoch Mysteries": *Except the Dying*, *Poor Tom Is Cold* and *Under the Dragon's Tail*, produced by Shaftesbury Films; two "Chasing Cain" movies, again under the direction of Jerry Ciccoritti, who also directed Outerbridge in the ambitious mini-series "Trudeau"; and Sturla Gunnerson's "100 Days in the Jungle". Outerbridge also appeared in the television mini-series "10:5 Apocalypse", Syfy's series, *Sanctuary*, and CBC's "Heartland". More recently, Outerbridge was also featured in the series for ABC entitled "Happy Town". Outerbridge portrayed George Brown in CBC's movie for television, "The Rivals", and more recently was seen on CTV's "The Listener", as well as his recurring role on CW's smash hit "Nikita" playing opposite Maggie Q. Some of his other television guest appearances include the critically acclaimed series "24", starring Kiefer Sutherland; the new drama series "The D.A." for ABC; "The Outer Limits"; and the internationally successful "Road to Avonlea". Outerbridge has received four Gemini nominations for his portrayal of 'David Sandström' in "ReGenesis", and a nomination for his role as 'Detective Murdoch' in "Murdoch Mysteries".

ABOUT THE FILMMAKERS

MICHAEL J. BASSETT (Writer, Director) MICHAEL J. BASSETT (Writer, Director) is an English screenwriter and film director who has made a variety of films, both for television and cinema.

Bassett's first feature, the horror film *Deathwatch*, was set in the trenches of World War One. Bassett's most recent film project, the heroic fantasy adventure, *Solomon Kane*, was released internationally in 2010. He's currently in post-production on the HBO/Cinemax action series 'Strikeback'.

Bassett grew up in Shropshire in the Midlands of the United Kingdom. With his rural upbringing he developed an obsession with wildlife and nature and it was not until later that Bassett's

fascination with films would arise. Bassett's childhood aspirations were of being a wildlife veterinarian in Africa. But even though he spent most of his teenage years as a vets' assistant as well as running his own wildlife hospital, his less than ideal grades in school meant that a veterinary career soon became out of the question. At the age of 16, Bassett left school and became a wildlife film maker's assistant, where he was taught photography and filmmaking.

After his time as an assistant, Bassett decided to go back to school to do his A-Levels with a plan to go on to university in the hopes of getting a zoology degree. Whilst studying, Bassett wrote to a variety of TV producers, looking for work as a nature presenter. Eventually, he was contacted by famed TV producer, Janet Street Porter and shortly after, he began working as a presenter on the children's show 'Get Fresh' where he presented the science and nature segments. After working on several other TV programs Bassett bought a video camera and began making short films. People expected films about wildlife and nature but instead Bassett made thrillers, horrors and comedies - winning several awards along the way.

Still in his early 20's Bassett gave up the presenting and focused on film making. Initially unable to get his own features off the ground Bassett made a living making EPKs - 'behind the scenes' documentaries - interviewing numerous actors and directors. At the same time he wrote several feature scripts which he used to try to catch producers' attention. Finally, Bassett got some notice with a horror script titled 'No Man's Land'. A lot of companies offered to purchase the script, but Bassett was determined to direct the film himself. One company accepted his terms and in 2001 the film was made, starring Jamie Bell and Andy Serkis. It was retitled *Deathwatch* and released in 2002.

When he's not traveling Bassett stills lives in rural Shropshire and follows his passion for natural history and wildlife. He has three dogs, a ferret called 'Gus', numerous injured birds and a pet raven called 'Roxie'.

SAMUEL HADIDA (Producer) Samuel Hadida is one of the most successful producers and distributors in the worldwide film business. He and his brother, Victor, have grown Metropolitan FilmExport, founded in the early 1980s by the brothers and their father, David, into the largest and most successful independent all-rights distribution company of English language pictures in France.

Metropolitan has distributed hundreds of successful films in France, and has developed a keen understanding of distribution and marketing. It was an easy step for Hadida to move into film production.

His first production was *True Romance*, the first film produced from a Quentin Tarantino script and his first collaboration with director Tony Scott. Hadida now produces or co-produces several films each year through Davis Films, the production company owned and operated by himself and Victor. These productions encompass the best of the French industry, European productions and co-productions, and American productions.

Hadida produced *The Imaginarium of Doctor Parnassus*, Terry Gilliam's most recent visionary creation, starring Heath Ledger in his last film, Christopher Plummer, Lily Cole, Johnny Depp,

Colin Farrell and Jude Law ; *Solomon Kane*, the first epic adventure adapted from the classic pulp stories by Robert E. Howard, creator of *Conan The Barbarian*, directed by Michael J. Bassett and starring James Purefoy ; Christophe Gans' *Silent Hill* and Tony Scott's *Domino* with Kiera Knightley and Mickey Rourke.

Hadida has also produced the phenomenally successful *Resident Evil* franchise starring Milla Jovovich, which established a longstanding successful collaboration between Davis and Constantin Film. The two companies also co-produced *Perfume, Story of a Murderer*, directed by Tom Tykwer, a film based on the cult story of olfactory genius Jean Baptiste Grenouille in his homicidal quest for the perfect scent. Hadida also produced *The Bridge of San Luis Rey* with Robert De Niro, and Fabian Bielinsky's thriller *El Aura*, and served as Co-Executive Producer of George Clooney's Academy Award nominated *Good Night and Good Luck*.

In addition to producing two pictures for Tony Scott, Hadida has maintained long associations with several other leading directors and writers. His collaborations with Roger Avary resulted in *Killing Zoe*, *Rules of Attraction* and *Silent Hill*. His long term producing relationship with Christophe Gans has continued from Gans' first films, *Necromonicon* and *Crying Freeman*, through the phenomenally successful *Le Pacte des Loups* (one of the highest grossing French films of all time and nominated for four Cesar Awards and eight Saturn Awards), and *Silent Hill*.

Other Hadida productions include David Cronenberg's acclaimed psychological thriller *Spider* starring Ralph Fiennes and Miranda Richardson, Sheldon Lettich's *Only the Strong* (the first Capoeira/martial arts film, and the film which introduced both Mark Dacascos and the famous score music now popularized in the United States in the "zoom zoom zoom" Mazda car commercials), Michael Radford's *Dancing at the Blue Iguana*, Steve Barron's *Pinocchio* with Martin Landau (one of the first films to combine computer-generated images and live action), Matthew Bright's *Freeway* (winner of the top award at the Cognac Festival and Reese Witherspoon's first role), and Gabriele Salvatores' *Nirvana*.

Hadida is currently developing *Return to Castle Wolfenstein*, adapted from the famous video game, written and to be directed by Roger Avary. He also has several properties in development based on well-known Japanese comics and anime characters.

DON CARMODY (Producer) has been producing films for nearly 40 years. He was vice-president of production for Canada's Cinepix (now Lions Gate Films), where he co-produced David Cronenberg's early shockers *They Came From Within* and *Rabid* as well as the popular comedy *Meathballs*. Starting his own production company in 1980, Carmody went on to produce the smash hits *Porky's* and *Porky's II* and the perennially popular *A Christmas Story*, as well as *Spacehunter: Adventures in the Forbidden Zone*, *Whispers*, *The Big Town*, *Physical Evidence*, *Switching Channels* and several Chuck Norris films, including *The Hitman*, and *Sidekicks*. He returned to comedy successfully with the *Weekend at Bernie's* series, and "The Late Shift" for HBO, which was nominated for seven Emmy Awards, three Cable Ace awards and the Producers' Guild of America Golden Laurel. "The Late Shift" also won a Golden Globe for actor Kathy Bates and a Directors' Guild Award for Betty Thomas.

His credits include nearly 100 films thus far, including *Johnny Mnemonic* with Keanu Reeves;

The Mighty with Sharon Stone; *Studio 54* with Salma Hayek, Ryan Phillippe and Mike Myers; the Academy Award©-nominated *Good Will Hunting* with Matt Damon, Ben Affleck and Robin Williams; *In Too Deep* with L.L. Cool J; the cult hit *The Boondock Saints* with Willem Dafoe; *The Third Miracle* with Ed Harris and Anne Heche; *Get Carter* with Sylvester Stallone; *The Whole Nine Yards* with Bruce Willis and Matthew Perry; *The Pledge* directed by Sean Penn and starring Jack Nicholson; *3000 Miles to Graceland* with Kevin Costner and Courtney Cox; *Caveman's Valentine* with Samuel Jackson; *Angel Eyes* with Jennifer Lopez; David Mamet's *The Heist* with Gene Hackman and Danny DeVito; *City By the Sea* with Robert De Niro and Frances McDormand; *Wrong Turn* with Eliza Dushku; *Gothika* starring Halle Berry, Penelope Cruz and Robert Downey Jr.; *Resident Evil* and *Resident Evil: Apocalypse* starring Milla Jovovich, based on the all time bestselling video games; *Assault on Precinct 13* with Ethan Hawke, Laurence Fishburne, Gabriel Byrne and Maria Bello; *Lucky Number Slevin* with Bruce Willis, Josh Hartnett, Ben Kingsley and Morgan Freeman; *Silent Hill* starring Radha Mitchell and Sean Bean; *Outlander* starring Jim Caviezel and John Hurt; *The Echo*, directed by Yam Laranas; as well as *Whiteout*, a murder mystery set in Antarctica, starring Kate Beckinsale; *Ophan* with Vera Farmiga and Peter Saarsgard and *The Factory* with John Cusack, all for Joel Silver's Dark Castle Productions.

In 2002 he was Co-Producer of the hit film musical *Chicago* starring Renée Zellweger, Catherine Zeta-Jones and Richard Gere, which won seven Academy Awards© including Best Picture, three Golden Globe Awards including Best Musical or Comedy and the Producers' Guild of America Golden Laurel Award for Best Picture as well as many, many other awards and honors around the world. Additionally in 2009 Carmody produced Denis Villeneuve's *Polytechnique*, which won nine Genie Awards including Best Picture from the Academy of Canadian Film and Television.

Recent releases include *AMELIA*, starring Hillary Swank as Amelia Earhart, for director Mira Nair; and the long awaited sequel to *The Boondock Saints: All Saints Day*. His recent production of *Resident Evil: Afterlife*, in 3D, the fourth in the series with Paul W. S. Anderson once again directing Milla Jovovich became the most successful installment of the series, grossing over \$300 million worldwide. He is currently in post-production on *Breakway* starring Rob Lowe and Camilla Belle and *Goon* starring Seann William Scott, Liev Schreiber, Jay Baruchel, and Eugene Levy.

Following his genre instincts for both horror and comedy, Carmody recently branched out into the theatre world and was part of the production team for the Off-Broadway play *EVIL DEAD: THE MUSICAL*, a campy send-up of Sam Raimi's cult classic horror films *Evil Dead 1* and *II*, which opened in New York last Halloween to rave reviews. Touring companies have completed successful runs in Toronto, Tokyo, Seoul, Korea and soon London's West End.

Don Carmody was born in New England and immigrated to Canada with his parents as a boy. He graduated from film school in Montreal and has gone on to produce films all over the world. He currently lives in Toronto and Los Angeles.

VICTOR HADIDA (Executive Producer), with his brother Samuel, manages Metropolitan FilmExport, which the European Audiovisual Observatory identified (February 2007) as the most prominent independent European film enterprise. Victor, now President of the company, has

worked at Metropolitan for thirty years, following completion of his Masters degree in Business and International Affairs.

In 2006, Victor was unanimously elected President of the National Federation of Film Distributors, which represents over 60 French companies. The following year, Victor was elected President of the International Federation of Film Distributors, which represents 275 active companies in 12 countries. He was also appointed President of the Liaison Office of Cinematographical Industries (BLIC) in 2009, and reappointed for the year 2012. Through these commitments, Victor has become a leading spokesman for film distribution in France, in the European Union, and in the worldwide film industry generally.

Victor's distribution career reflects support of a wide spectrum of talent in world cinema, from Asia, with films by John Woo and Park Chan Wook, to Latin America with Fabian Bielinsky's *Nine Queens*. His line up includes works from first-time directors (such as Vincenzo Natali's *Cube*), and American independents titles like Patty Jenkins' *Monster*, and also distinguished films such as *The New World* and the upcoming *To the Wonder* by Terrence Malick , *A History of Violence*, *Eastern Promises* by David Cronenberg, *Crash* by Paul Haggis, Peter Weir's *The Way Back* , and films with controversial subjects such as *Magnolia* or *The Master* by Paul Thomas Anderson, *American History X* by Tony Kaye, *Monster's Ball* by Marc Forster, *Hotel Rwanda* by Terry George, and *The Road* by John Hillcoat.

Victor's choices also support entertainment, notably with cult films like *Austin Powers*, *Blade*, *Final Destination*, the *Rush Hour* series, and the box office breaker *Hunger Games*. He has an ongoing commitment to genre and action cinema with films like Neill Blomkamp's *District 9*, produced by Peter Jackson, Sam Raimi's *Drag Me To Hell* (presented at the Cannes Film Festival) or the action extravaganza *The Expendables* by Sylvester Stallone, as well as its sequel, *The Expendables II*, by Simon West.

One film series above all others, however, is symbolic of Victor's distribution career at Metropolitan, and that film is Tolkien's masterpiece, *The Lord of the Rings*, directed by Peter Jackson, known worldwide for its overwhelming critical and commercial success.

Metropolitan is also pioneer since 2008 in Digital cinema, especially with 3D technology, as an exciting new entertainment to attract audience, as proven by Metropolitan's releases of *Journey to the Center of the Earth*, *The Final Destination*, *Resident Evil*, *Streetdance*, *Animal United*, and Scorsese's *Hugo Cabret*.

Victor has also executive produced all the projects of the company's production arm, Davis Films, including the most recent Terry Gilliam's *The Imaginarium of Dr. Parnassus*, Michael J. Bassett's *Solomon Kane*, and *Resident Evil: Afterlife*, from the successful franchise.

Lee Daniel's *Paperboy*, John Hillcoat's *Lawless* and Andrew Dominik's *Killing Them Softly*, all in competition at Cannes this year, will next mark the year 2012.

LAURENT HADIDA (Co-Producer) French-born, multilingual Laurent Hadida joined Metropolitan FilmExport in 2004 while he was completing a Master's Degree in Banking, Finance and Insurance as well as an Economics & Management degree, both at University of Paris, Panthéon Assas.

At Paris office of Metropolitan, he began with a focus on French cinematic distribution, including all steps from production completion to exhibition in theaters, then moved a year later to the Acquisitions/Legal Services Department where he studied the film market which encompassed audiovisual, video and new media formats. In 2006 he shifted completely over to Financial Services, specializing in accounting and small business management, before moving in 2007 to Société Générale, in the Business Management Division. He pursued his financial skills at Banque Transatlantique (CIC) in the stock-options and fund management department up until 2009.

At this point, Hadida shifted his attention back to his first love – film. This time he approached from the vantage point of production and travelled to Canada on behalf of Davis Films where he audited the set of *Resident Evil: Afterlife* 3D, which afforded him access to the process of filmmaking in 3D with a global approach that has become his specialty. When he is not on set, he now travels from markets to festivals as a buyer to build Metropolitan FilmExport's line up, and he works on developing scripts or ideas for new projects of the upcoming Davis Films' Production slate.

MAXIME ALEXANDRE (Director of Cinematography) was born in Renaix, Belgium, 1971. At five years old, he moved with his mother, sisters and brother to Rome, Italy. His stepfather, Inigo Lezzi (during that period A.D. for Marco Bellocchio, Gianni Amelio, and Nanni Moretti) let Maxime discover one by one the Italian cinema sets. Maxime was soon working as a young actor in several movies including *Une Page d'Amour* directed by Elie Chouraqui, with Anouk Aimee and Bruno Cremer and Nanni Moretti's *Bianca* in 1984. A few years later Maxime discovered a passion for photography passion on a set of a short movie directed by his stepfather.

In the late 1980s Maxime moved with his family to Paris, where he begin his carrier in the camera department working in commercials learning from great cinematographers like Darius Kondji, J.Y. Escoffier, P. Lhomme, Vilko Filak and Italians cinematographers including Tonino Delli Colli and Franco di Giacomo. His earliest work as a Director of Photography was shooting second unit on a commercial for Michel Gondry. In 2001 Maxime met Alexandre Aja and Gregory Levasseur when he shot second unit for Aja's father, Alexandre Arkadi, on the movie *Break of Dawn* written by Aja and Levasseur. Two years later the three of them collaborated on Aja's directorial debut, *High Tension*. The movie was an internationally recognized as the beginning of the French New Wave of horror in the 2000s and was picked up for distribution by Lions Gate Films. Maxime, Alexandre, Aja and Gregory collaborated again on the remake of *The Hills Have Eyes*, *Mirrors*, and most recently, *Maniac*.

During the making of *Hills Have Eyes*, Maxime met Wes Craven with whom he worked on *Paris, Je T'aime*, an anthology film that grouped together works from Alexander Payne, The Coen Brothers, Vincenzo Natali and others and the film was selected to screen in Certain Regard at the Cannes Film Festival, the second time for Maxime after *Marock*, a movie directed by Laila Marrakchi in 2005. In 2006, Maxime was recognized by Variety as one of its Ten Cinematographers to Watch. Several other films have followed, including *P2* directed by Franck Khalifoun and *The Crazies* by Breck Eisner. In 2008 Maxime directed his first movie *Holy Money* with Aaron Stanford, Ben Gazzara, Valeria Solarino and Joaquim De Almeida. In 2009 his

second movie as director, *Christopher Roth* was selected in several festival including, the Brussels International Fantastic Film Festival, the Rome Independent Film Festival, and it won the 5th Brazil's Cinefantasy with Best Movie, Best Villain, Best Make Up, Best SFX and Best Soundtrack and won the Best Director Award at the Italian 2nd Fantasy Horror Awards.

ALICIA KEYWAN (Production Designer) has an esteemed and extensive list of credits in both film and television. As production designer, she worked on *A Haunting in Connecticut*, *The Alphabet Killer*, *The Messenger* starring Dylan McDermott, *Wrong Turn*, *You Stupid Man*, *Bride of Chucky*, *The Planet of Junior Brown* and *Angel in a Cage*. She was the Co-Production Designer for the classic comedy *Tommy Boy* starring Chris Farley and served as the Supervising Art Director on the Genie Award-winning film *Dead Ringers*, directed by David Cronenberg and starring Jeremy Irons. In addition, she served as the Art Director on *That Old Feeling*, directed by Carl Reiner and starring Bette Midler, *Bogus*, starring Gerard Depardieu, Whoopi Goldberg and Haley Joel Osment, *The Air Up There*, starring Kevin Bacon, *Consenting Adults* starring Kevin Kline and Kevin Spacey, *Stepping Out*, *The Freshman* starring Marlo Brando and Matthew Broderick, *Stanley and Iris* starring Jane Fonda and Robert De Niro, *Dead of Winter*, directed by Arthur Penn, *Silence of the North* and the Genie award-winning *M. Butterfly*. She recently finished *Nurse 3D*, to be released in 2013.

For television, she worked as Production Designer on "Sunday at Tiffany's", the Emmy-winning "Dirty Pictures" starring James Woods, episodes of the Gemini-award winning series "Scales of Justice" as well as "Wonderfalls", "Conspiracy of Love", and "Jack Reed", starring Brian Dennehy.

WENDY PARTRIDGE (Costume Designer) started off by dressing her dolls at the age of seven and has gone on to design for some of the most exciting films in the last several years including *Conan the Barbarian 3D*, "Hell on Wheels", *The Last Rite of Ransom Pride*, the historic war drama, *Passchendale*, directed by Paul Gross, for which she won a 2009 Genie for Best Achievement in Costume Design, *Whiteout*, *Underworld* and *Underworld Evolution*, starring Kate Beckinsale, *Resurrecting the Champ*, starring Samuel L. Jackson and Josh Hartnett, *Silent Hill*, starring Radha Mitchell, *The Cave*, starring Cole Hauser, Marcel Iures and Lena Headey, *Fantastic Four*, starring Julian McMahon and Jessica Alba, *Hellboy*, for which she received a 2004 Best Costumes nomination for Best Costumes from the Academy of Science Fiction, Fantasy & Horror Films, and *Blade II*, starring Wesley Snipes. Additional credits include *Texas Rangers*, *Snow Day*, *Come L'America*, for which received a 2001 Genie nomination for Best Costume Design, and *Loyalties*, for which she won a 1986 Genie Award for Best Costume Design. For television, Partridge has designed for "Broken Trail" with Robert Duvall and Greta Scacchi, as well as "The Secret of the Nutcracker."

MICHELE CONROY (Editor) earned a Craft Award from the Directors Guild of Canada for her work on director Vincenzo Natali's 2003 feature *Nothing*. She went onto collaborate with Natali on the ensemble romance *Paris, je t'aime* and the documentary *Getting Gilliam*, which chronicles director Terry Gilliam's experience filming *Tideland*. She received a Genie Award nomination for Natali's 2009 feature *Splice*. Among the theatrical releases she has edited are *Who Loves the Sun*, directed by Matt Bissonnette and *Ginger Snaps: Unleashed* and Rob Stefaniuk's *Suck*. Conroy received a 2000 Leo Award from the Vancouver, British Columbia Film and

Television Industry for her work on the Canadian television series “The New Addams Family”, as well as a DGC nomination for the TV movie “Mayerthorpe.” Her additional television editing credits include “Flashpoint,” “Sophie,” “Billable Hours,” “Getting Along Famously,” “This is Wonderland,” “Playmakers,” “Relic Hunter”, “Being Erica” and last year’s “Durham County”.

PATRICK TATOPOULOS (Creature Design) Tatopoulos' designs and creations have influenced the quality and direction of contemporary cinematography. Currently, he is working as a Production Designer on 300: Battle of Artemisia and recently completed the Productions Design on the highly anticipated remake of Total Recall, projects which allow him to continue to sharpen his craft. He impressed audiences with his directorial debut, of the box office hit, Underworld 3: Rise of the Lycans.

For over a decade, his creative achievements in Production Design and Creature Effects have left a lasting impression in the Motion Picture industry, with a unique style that is rich, complex and diverse. While he is highly regarded as a special effects expert as a Judge on the popular SyFy series Face-Off, Tatopoulos' eye for signature style of production and creature design can be seen in such notable feature films as I Am Legend, Live Free or Die Hard, Underworld, Underworld: Evolution, Silent Hill, I, Robot, Resident Evil: Extinction, Pitch Black, Independence Day, Dark City, Stargate and Godzilla. The environments and creatures created for these films have resulted from a combination of Patrick's artistry and his collaboration with talented, visionary directors and artists.

His growing body of work has a distinct signature that attests to his boundless imagination. Tatopoulos has designed several acclaimed music videos, including three for the popular rock band Linkin Park. In the commercial arena, he has collaborated on a series of Mike's Hard Lemonade commercials and designed several Intel Pentium 4 commercials for David Kellogg and a Reebok “clones” spot for Sam Bayer.

Tatopoulos was born and lived in Paris, France until the age of 17 where he studied at the Art Decoratif De Paris; the Art Applique's De Paris and the famous Beaux Art De Paris. In Greece, Patrick worked as a freelance illustrator for several magazines, restaurants and bars, including Liberis Publications. Eventually his passion and interest in motion pictures drew him to the United States, where he began his film career in 1989.

PAUL JONES (Special Makeup and Creature Effects) began his career in the mid '80s working at England's Pinewood Studios for Image Animation, the top U.K. makeup-effects company at the time. As part of their core team, he helped create many of the effects for Hellbound: Hellraiser 2, Nightbreed, Highlander 2: The Quickening and Hellraiser 3: Hell on Earth. For the latter film, Jones was solely responsible for redesigning and applying the iconic Pinhead make-up.

The extensive experience gained during this period in prosthetic makeup, creature design and animatronic puppetry allowed Jones to relocate to Canada in the early '90s and start his own company. Over the next few years, Paul Jones Effects Studio became one of the premier makeup-effects companies in Canada. Sought out by directors and producers worldwide, the studio has provided effects for such feature films as Ginger Snaps, Bride of Chucky, Resident Evil: Apocalypse, Silent Hill, Shoot 'Em Up, Solomon Kane, Boondock Saints 2: All Saints Day, The Thing and Resident Evil: Afterlife.

Jones currently resides in Toronto with his wife Suzanne and two daughters.

AKIRA YAMAOKA (Songs) has composed music for dozens of Konami video games. Yamaoka attended Tokyo Art College, where he studied product and interior design. He started his career as a freelance music composer and eventually joined Konami on 1993. He is most well-known for his work on the Silent Hill series of video games, for which he composed all the music and created all of the sound effects. As well as being one of the original member at the start of Silent Hill, he also played the central role of Producer for Silent Hill 3 and 4 video games, and additionally he has worked on the sound and music for other popular franchises from Konami. After having released his first solo album he now holds live performances around the world and he also makes appearances at numerous events and festivals. Akira Yamaoka has also contributed music to the previous Silent Hill feature film. His strong interest in all types of media has allowed him to continuously work with different artists in the video game industry as well as with artists beyond the interactive entertainment arena.

JEFF DANNA (Music) Born in Canada to a musical family, Jeff has created scores for a long and varied list of films. His credits include such divergent projects as Fracture, The Kid Stays In The Picture, Resident Evil: Apocalypse, The Boondock Saints, Lakeview Terrace, Chicago 10, Silent Hill, The Grey Zone, Terry Gilliam's The Imaginarium of Dr. Parnassus, and Closing The Ring for director Richard Attenborough. This fall Jeff's work on Silent Hill: Revelation and The Expatriate can be heard in theatres. His work on the mini-series Continuum is ongoing on the small screen.

Written and Directed by
MICHAEL J. BASSETT

Produced by
SAMUEL HADIDA

Producer
DON CARMODY

Executive Producer
VICTOR HADIDA

Co- Producer
LAURENT HADIDA

Based on The Game Created by
KONAMI

Songs by AKIRA YAMAOKA

Music by JEFF DANNA

Director of Photography
MAXIME ALEXANDRE

Editor
MICHELE CONROY

Production Designer
ALICIA KEYWAN

Visual Effects by
MR X INC

Creature Design by
PATRICK TATOPOULOS

Special Make-up and Creature Effects by
PAUL JONES

Costume Designer
WENDY PARTRIDGE

ADELAIDE CLEMENS

KIT HARINGTON

DEBORAH KARA UNGER

MARTIN DONOVAN

and MALCOLM McDOWELL

with CARRIE-ANNE MOSS

and SEAN BEAN

Casting by
DIERDRE BOWEN

SILENT HILL REVELATION

A
SILENT HILL 2 DCP INC/ DAVIS FILMS PRODUCTION

IN ASSOCIATION WITH
KONAMI

A
MICHAEL J. BASSETT FILM

A
SAMUEL HADIDA PRESENTATION

Written by MICHAEL J. BASSETT

Adapted by LAURENT HADIDA

Based on the Game Created by KONAMI

CAST

Heather / Alessa	ADELAIDE CLEMENS
Vincent	KIT HARINGTON
Claudia Wolf	CARRIE-ANNE MOSS
Harry	SEAN BEAN
Rose Da Silva	RADHA MITCHELL
Leonard	MALCOLM MCDOWELL
Douglas	MARTIN DONOVAN
Dahlia	DEBORAH KARA UNGER
Red Pyramid	ROBERTO CAMPANELLA
Sharon / Young Alessa	ERIN PITT
Travis Grady	PETER OUTERBRIDGE
Detective Santini	JEFFERSON BROWN
Detective Cable	MILTON BARNES
Suki	HEATHER MARKS
Mannequin Girl	RACHEL SELLAN
Business Man	MICHEL C. FOUCAULT
Teacher	ARLENE DUNCAN
The Butcher	JASON BEST
Attacker	CHAD CAMILLERI
Fry Cook	SERGEY SHPAKOVSKY
Homeless Man	LAWRENCE DICKISON
Grey Man / Silent Hill Citizen	JAMES KIRCHNER
Student Girl	JACKY LAI
Orderly #1	TIG FONG
Orderly #2	DEAN COPKOV
Priest	BOYD BANKS
Caretaker	CONRAD BERGSCHNEIDER
Uniformed Cop	DARREN JOSEPHS
Vagrant Mumbler	PETER SCHOELIER

STUNTS

Stunt Coordinator / Rigging Supervisor STEVE LUCESCU

Heather Stunt Double	LEIGH BIANCO
Cartland Stunt Double	BRIAN JAGERSKY
Stunt Victim in Mist #1	JOEL HARRIS
Stunt Victim in Mist #2	BERNADETTE COUTURE
Stunt Body Hanging #1	JULIAN LEWIS
Stunt Body Hanging #2	BERNADETTE COUTURE
Stunt Labotomy Creature	JOHN REED HRYSZKIEWICZ
Stunt Lunatic #1	SCOTT MAGEE
Stunt Lunatic #2	NICK ALACHIOTIS
Stunt Leonard	MARCO BIANCO
Stunt Missionary	LIISE KEELING
Stunt Bretheren	STEVE LUCESCU
Stunt Order Member #1	BRIAN JAGERSKY
Stunt Order Member #2	MATT BIRMAN
Stunt Order Member #3	MICHAEL CHAN
Stunt Order Member #4	STEPHANE LEFEBVRE
Stunt Order Member #5	MIKE CHUTE
Stunt Order Member #6	FLINT EAGLE
Stunt Order Member #3-2	PLATO FOUNTIDAKIS
Stunt Morphing #1	JOHN MACDONALD
Stunt Morphing #1-2	JAMIE YUNGBLOOD
Stunt Morphing #2	ALICIA TURNER
Stunt Hanger	JAMIE YUNGBLOOD
Leonard Creature	COLIN LAFORME
Stunt Deadly Nurse #1	ANNA CYZON
Stunt Deadly Nurse #2	JORDAN CLARK
Stunt Deadly Nurse #3	SHARA KIM
Stunt Driver	STEVE LUCESCU
Stand Ins	TARA YELLAND
	KYLE LIMKILDE

CREW

PRODUCTION

Line Producer / Production Manager
HARTLEY GORENSTEIN

First Assistant Director
JEFF AUTHORS

Second Assistant Director
PENNY CHARTER

Storyboard Artists	MICHEL DORÉ ROBERT McCALLUM JEREMY SIMSER
A Camera Operator	MIKE CARELLA
B Camera Operator	KEITH MURPHY
A Camera 1 st Assistant	DEAN STINCHCOMBE
B Camera 1 st Assistant	CIARAN COPELIN
A Camera 2 nd Assistant	FEDERICO DE MARCO
B Camera 2nd Assistant	ARI MAGDER
Stereographer	BRENT ROBINSON
A Camera Convergence	BEN SMITH
B Camera Convergence	JEFF PACKER
Digital Engineer	JASPER VRAKING
Digital Trainee	WILL WHITE
Video Assist 1 / Playback Operator	PAUL THOMPSON
Video Assist 2	ANTHONY NOCERA
Camera Trainees	JULIA SEIDMAN PAUL STEVES MEGAN MacDONALD KEVIN HALL
Sound Mixer	JOHN THOMSON
Boom Operator	ALAN ZIELONKO
Cable Puller	SEAN ARMSTRONG
Key Grip	RICO EMERSON
Best Boy Grip	SEAN BOURDEAU
Dolly Grip	ROBERT COCHRANE
Dolly Grip	GLEN GOODCHILD
Grips	RICHARD TEODORCZYK JAMES PARK
Key Rigging Grip	SHAUN KUEBECK
Best Boy Rigging Grip	MARK DUFOUR
Gaffer	ROBERT McRAE
Best Boy Electric	DOUG REID
Electrics	DANNY PIVA MARK KRAWCZYK NORM O'HALLORAN
Dimmer Board Operator	DESIREE LIDON
Rigging Gaffer	STEVE FERRIER
Rigging Best Boy	NIGEL DRAPER

Rigging Electric	RALPH THOMPSON
Generator Operator	REGGIE WADDELL
Basecamp Generator Operator	KEVIN CRAINE
Key Set Decorators	RON DICKIE
	PETER NICOLAKAKOS
Ass't Set Decorator	JACLYN SHOUB
Lead Set Dressers	GREG DaPRATO
	KEVIN HAEBERLIN
Set Dressers	GEORGE VENCKUS
	GARETH WILSON
On Set Dresser	STEVE MIDDLEBROOK
Property Master	CHRIS GEGGIE
Assistant Property Master	BRIAN PATRICK
Props Assistant	KEVIN LISE
Key Make up Artist	SABINE FEVRE
Assistant Make Up Artist	IANTHA GOLDBERG
Key Special Make Up Artist	KATIE BRENNAN
Key Hair Stylist	KAROLA DIRNBERGER
Assistant Hair Stylist	CAROL HARTWICK
Script Supervisor	LISA BURLING
Publicist	CYNTHIA AMSDEN
Stills Photographer	RAFY
Behind the Scenes / EPK Videographer	BRENDAN CARMODY
Additional EPK	JEFF GROSS
Casting Associate	CHRISTOPHER RICHARDS
Extras Casting Director	JANE ROGERS
BG Casting Associate	KAY ROGERS
Third Assistant Directors	KAREN YOUNG
	SILUCK SAYSANASY
Set Production Assistants	JONAH GREISMAN
	GREG SIGURDSON
Movement Coach	ROBERTO CAMPANELLA
Dialect Coach	MICHAEL ARMSTRONG
Production Coordinator	JILLIAN PATIENCE ORDOWICH

Assistant Production Coordinators	AISHLEEN McCANN AARON HORTON
Production Secretaries	ANGELICA "CAKES" BAILEY JONATHAN PENCHARZ
Office Production Assistants	JOSH HAGGARTY ERIN CARMODY
Assistant to Mr. Carmody	MARLINDA WALCOTT
Assistant to Mr. Bassett	JESSICA PILLAR
Assistant to Mr. Hadida	PAULINE PANGON
Assistant to Mr.Bean	JENNIFER HAUFLE
Production Accountant	JAMES F. BREITHAUPT
First Assistant Accountants	LORRAINE PROCTOR MARK BILAS
2nd Assistant Accountant	KALEM HARVEY
Trainee Ass't Accountant	VANNA ROOPCHAND
Location Manager	JONATHAN MATTHEWS
Assistant Location Manager	DRAZEN BARIC
On Set Assistant Location Manager	JOHN RAKICH
Locations Assistants	NEVILLE HADFIELD ADAM MEADEN
SPFX Coordinator	TONY KENNY
SPFX Administrator	JILL ASLIN
SPFX Supervisor	MARK LAWTON
SPFX Technicians	MICHAEL INNANEN CHRIS ASLIN DREW LONGLAND AARON DINSMORE DANNY GIBSON
SPFX Rigging Key	GARY KLEINSTEUBER
SPFX Rigging 1st Assistant	JIM McGILLIVARY
SPFX Shop Manager	JANSON RAYMOND KENNY
SPFX Equipment Manager	HUDSON KENNY
Craft Service Company	STARGRAZING
Key Craft Service	JESSICA LISTER TAMSIN SMITH
Caterers	STUDIO CATERING CAPERS CATERING
Transport Coordinator	BRUCE McLEAN
Transport Captain	ROLAND "BUDDY" McGRATH

Transport Co-Captain EDWARD "TED" NOBLES
Unit Man #1 STEVE RUSSELL
Unit Man #2 RICK PAUL

Drivers

MIKE THOMAS	MIKE GABOURIE	SUE McGRATH
ALECK DUNCAN	BRUCE HAHN	DAVE MELLING
BRIAN HARNEY	RICHARD BROOME	JACOB BROOME
RON HINES	DEAN OWEN	PATRICK BATCHELOR
	HELENE FAUTEUX	

COSTUMES

Assistant to Costume Designer	MADELEINE STEWART
Costume Supervisor	RICHARD KROGH
Set Supervisor	LOU DeCAMPO
Truck Supervisor	BONNIE SUTHERLAND
Costume Buyer	LEONIE REID
Breakdown Supervisor	ADAM SMITH
Cutter	NANCY DA SILVA
Seamstress	MARIA BELPERIO

ART DEPARTMENT

Art Director	ANTHONY IANNI
1st Assistant Art Directors	ERIC DEROS SORIN POPESCU
2nd Assistant Art Director	SEAN SCOFFIELD
Art Department Coordinator	JAMIE FRITH
Illustrators	ROBERT McCALLUM MICHEL DORÉ CHRIS ROSEWARNE
Concept Artist	ALEX TUIS
Art Department Apprentices	JULIE LUGOSI JULII McMILLAN ANDRA GABRIELA TOTIRESCU
Art Department Trainee	SEAN VIZSY
Key Scenic Artist	JOHN BANNISTER
Head Painter	TIM CAMPBELL
Assistant Head Painter	DOUG RENNIE

Painters

JOHN FRASER
DERIN KENNY
DON PARKS
DENIS PERRIER

JACQUI HEMMINGWAY
MIKE "WONDER BOY" PARKIN
FRANK PEVNA

On Set Painter
Construction Coordinator
Head Carpenters

Assistant Head Carpenters

BRAD "REMBRANDT" FRANCIS
PHIL TELLEZ
JIM O'DONOGHUE
TONY PARKIN
MING YEE
PAUL MACINA
ALEX TELLNOW
CHUCK LORIOT
JENNY BREITHAUPT

Metal Fabricators
On Set Carpenter
Construction Tracker

Carpenters

DOUG CATTY
MURRAY KEITH
CHRIS LLOYD
SANDOR MATE
SEAN O'DONOGHUE
DARCY BEUCK

BLAINE TWYNE
ELIZABETH LA ROUGE
RICK MARSHALL
MARK O'DONOGHUE
BRIAN MURRAY

Labourers

BRANDON BREEN
ALEX TELLEZ
MIKE PARKIN

PAUL JONES EFFECTS STUDIO CREW

Creature Effects Co-ordinators

SEAN SANSOM
JASON DETHERIDGE

Creative Concept Artist
Creature Effects Crew

MARTIN MERCER
GRAHAM CHIVERS
STEVE NEWBURN
DAMON BISHOP
FRANÇOIS DAGENAIS
KYLE GLENCROSS
SHANE ZANDER
ADRIAN BURNETT
DAVID SCOTT
TENILLE SHOCKEY

Creature Effects Trainees
DEVON ELLIS
JEFF DERUSHIE
ALLAN COOKE
STEVE KOSTANSKI
ADAM LEE
BERNADETTE HOWARD
BETTIE LEE
RHONDA CAUSON
TARA ANDRUS

POST PRODUCTION

Post Production Supervisor GREGOR HUTCHISON

Editorial Consultant MICHAEL DUTHIE

VFX Editor SUE LEN QUON

1st Assistant Editor DAWN STOLIAR
BOB DOYLE

Post. Production Coordinator LORRAINE SAMUEL

Dolby Sound Consultant MICHEL MONIER

Post Production Accounting COMPLETE POST LTD
Post Production Accountant SARA HOLMES
Assistant Post Production Accountant NADIA DAY

Digital Intermediate by DELUXE | EFILM | TORONTO

Digital Intermediate Colourist CHRIS WALLACE

Digital Intermediate Producer PETER ARMSTRONG

Digital Intermediate Project Manager LEE HUGHES
JOHN BARDSWICH

Digital Intermediate Editor MOTASSEM YOUNES

Digital Intermediate Assistant Editors DAVE MUSCAT
KEVIN DOWNER

Digital Intermediate Assistant
Imaging Supervisor ALISON SCHOUTEN
NICK PAULOZZA

Data Wranglers	TOM MAYCLIM JORDAN BREWER CAMERON SCOTT TRASK TREVOR PICKARD
Dailies Transfers Project Manager	DELUXE POST PRODUCTION JEFF HOCKEN

POST PRODUCTION SOUND

Supervising Sound F/X Editor	JANE TATTERSALL
Sound Designer	DAVID EVANS
Dialogue Editor	DAVID MCCALLUM
ADR Editor	JILL PURDY, M.P.S.E.
Additional Sound Designer	DAVE ROSE
Sound F/X Editor	PAUL GERMANN
Sound Consultant	ED DOUGLAS
First Assistant Sound Editors	BRENT PICKETT STEVE MEDEIROS DAVID CAPORALE
Trainee Assistant Sound Editor	KRYSTIN HUNTER
Foley Artists	STEVE BAINE
Foley Recordist	PETER PERSAUD
Foley Assistant	GINA WARK
Sound Mixed at	AUDITORIUMS DE BOULOGNE
Re-Recording Mixers	VINCENT ARNARDI (C.A.S) STEPH CARRIER
Mix Assistant	PHILIPPE DONGE
Projectionist	STEPHAN LUCAS
Technical Supervisor	CHRISTOPHE RAJON
Facility Technical Manager	FRANÇOIS MAHÉ
Facility Managing Director	ELIZABETH NEBOUT MEVEL

MUSIC

Music Score recorded and mixed by	JOHN WHYNOT
Orchestrations by	Dan Parr

Music Editor JAMES BELLAMY
KEVIN BANKS M.P.S.E.

VISUAL FX

Digital Visual Effects by MR. X INC.
Visual Effects Supervisor WOJCIECH ZIELINSKI

Supervising VFX Producer DENNIS BERARDI

Visual Effects Producer WILSON CAMERON

Visual Effects Production Manager MICHAEL BORRETT

CG Supervisor MATT WHELAN

Lead Visual Effects Coordinator MICHAEL DICARLO

Visual Effects Coordinators SARAH BARBER
LEANN HARVEY
CHRIS ROSS
LAETITIA SEGUIN

Pipeline Supervisor AARON WEINTRAUB

Animation Supervisor JASON EDWARDH
Creature Animation PETE DYDO
TOM NAGY
DANNY TESTANI

Tracking Supervisor OLLIE HEARSEY
Tracking & Layout DAN CARNEGIE
JOSEPH CHENG CHEN
MATT RALPH

Rigging Supervisor JIM SU
Rigging JON J. MCCALLUM
FARRUKH KHAN

FX Supervisor KYLE YONEDA
FX Lead KEITH ACHESON

FX Animation

JEREMY DINEEN	SHAUN GALINAK
YARON GALULA	CLAUDIO GONZALEZ
PAUL HURWITZ	ERIC LACROIX
MICHAEL RICE	

Modeling & Texturing Lead	CHRIS MACLEAN
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Modeling & Texturing

FRANCISCO ALVAREZ	MARTIN ANDERSSON
ALFREDO OCTAVIO ARANGO	GHISLAIN BRUNEAU
JASON GOUGEON	HERNAN MELZI
YUHAY-RAY NG	JUAN DE SANTIAGO
FURIO TEDESCHI	

Lighting

ENGIN ARSLAN	CLIFFORD OTOMI GREEN
TREY HARRELL	LORNE KWECHANSKY
ABDUL MOHAMUD	CHRISTIAN PARADIS
BRITTON PLEWES	

Digital Compositing Supervisor	TAMARA STONE
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Digital Compositors

MATHIEU ARCHAMBAULT	GREG ASTLES
WAYNE BRINTON	ANDREW BROOKS
KRIS CARSON	ANDY CHAN
OVIDIU CINAZAN	JAMES COOPER
GARY J. COUTO	NICOLAS DEZIEL
EDDEE HUANG	ANNA JOUKOVA
MICKAEL LEGER	KEN NIELSEN
CHRISTIAN MORIN	ALESSANDRO PANTANELLA
SCOTT RIOPELLE	

Digital Matte Painting	MATT SCHOFIELD
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Paint & Roto	KEN MCCUEN
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TRACEY MCLEAN
MILAN SCHERE
ANNA PACCHIONI

MICHAEL C. TANG
CHARLOTTE XUE

Previsualization team

HUBERT CHAN CHRIS DE SOUZA
MARTIN HESSELINK ETHAN LEE
HANUNG LEE GAVIN SOARES
FRANKIE STELLATO BRIANNE WELLS

VFX Editorial Assistant KELLY NOORDERMEER
Production Assistants NICK COLANGELO
 BEN MOSSMAN
 OLIVIER ROUSSEAU
 BRANDON SCHAAFSMA

Operations

ANNIE ALIX MATT GLOVER
SARAH MCMURDO LARA OSLAND
DIANA PAZZANO ELIZAVETA YANKELOVICH

Systems Team JIM PRICE
 MARCUS BEINER
 JAMES BUNK
 RORY FALLOON
 CHRIS NGUYEN
VFX Accountant LINDA ROSE

“Driving Sequence” Matte Painting by INVISIBLE PICTURES
Executive Producer NEIL WILLIAMSON
VFX Supervisor NOEL HOOPER

END TITLE SEQUENCE

End Title Sequence Designed by KOOK EWO

End Titles by CHEZ EDDY
Visual Effects Producer JEAN-FRANÇOIS BOURREL
VFX Supervisors QUENTIN MARMIER

Production Manager	JEAN-CHARLES KERNINON DAVY KOSKAS KARINE FRIANG
Character Modeler	VINCENT BOUTRY STÉPHANE DUFOURNIER SELIM MONDZIE NATHALIE GATTO
Set & props modeler / texture	LAURENT FORTIN MATTHIEU RINGOT OLIVIER GUEDJ
Rigging artist	MAXIME GRANGER MATTHIEU RINGOT
Layout / Stereo Supervisor	TIM MENDLER
Layout Artist	TIM MENDLER GAÉTAN LOUËT MIKAEL LYNEN
Animator	RÉMI PARISSÉ

LIGHTING / COMPOSITING / SHADING ARTIST

QUENTIN MARMIER	JEAN-CHARLES KERNINON
VINCENT HOCHET	BERTRAND DE BECQUE
JONATHAN COHEN	MATHIEU KRYSZTOFORSKI
Editing	BERTRAND LE CABEC

PRODUCTION SUPPORT

Legal Counsel	HEENAN BLAIKIE LLP KEN DHALIWAL BOB TARANTINO
Davis Films Business and Financial Advisors	MANIFEST INTERNATIONAL LLC BRUCE LILLISTON B.J. MILLER
Davis Films Financial Davis Films Accounting Davis Films Business Affairs Davis Films Coordinator	OLIVIER FADDA CHANTAL LEFEVRE CYRIL BURKEL PAULINE PANGON
Financial Consultant and Auditors	JOE IACONO, C.A

	WEISBORD DEL GAUDIO IACONO
Production Financing Provided by	UNION BANK N.A.
Production Bank	NATIONAL BANK OF CANADA ÉLAINE MORISSETTE CHARLENE PALING
Completion Guarantee	FILM FINANCES CANADA KURT WOOLNER SUSAN MUIR JIM STERNBERG GREGORY TRATTNER PAULA MANZANEDO-SCHMIT
Insurance	B.F. LORENZETTI & ASSOCIATES INC ED GATHERCOLE
Rights & Clearances by	THE RIGHTS COMPANY
International PR Consultants	DDA Public Relations Ltd
Camera Equipment 3D Camera System by	PANAVISION ELEMENT TECHNICA
Grip & Electric Equipment	WILLIAM F. WHITE
Car and Truck Rentals	THRIFTY CANADA ENTERPRISE RENT A CAR
Filmed at	CINESPACE FILM STUDIOS
Flashback Sequences “ Silent Hill “	©Copyright 2006 Silent Hill DCP Inc. and Davis Films Production

SONGS

« Rain of Brass Petals – Three Voices Edit »
Written by Akira Yamaoka
Vocalist Oscar Wilkenson - Interlace
Courtesy of Konami

“Silent Scream”
Written and Performed by Akira Yamaoka
Vocalist Mary Elizabeth McGlynn
Courtesy of Akira Yamaoka

“Never Forgive Me, Never Forget Me”
Written and Performed by Akira Yamaoka
Courtesy of Konami

“Escape From The Nurses”
Written and Performed by Akira Yamaoka
Courtesy of Akira Yamaoka

“Innocent Moon”
Written and Performed by Akira Yamaoka
Courtesy of Konami

“Promise (Reprise)”
Written and Performed by Akira Yamaoka
Courtesy of Konami

SPECIAL THANKS TO
City of Toronto, Ontario Media Development Corporation
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Monster
Pierre Buffin / BUF
Qttec

**Shot on location in Ontario, Canada
with assistance from Ontario Media Development Corporation**

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SILENT HILL 2

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