



THE MUMMY opens nationwide on Friday, May 7, 1999.

The film is rated PG-13.

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NEWS RELEASE

INDUSTRIAL LIGHT & MAGIC BRING THEIR AWARD-WINNING SPECIAL EFFECTS MAGIC TO UNIVERSAL PICTURES' *THE MUMMY*

Universal City, California, May 7, 1999—Universal Pictures' *The Mummy*, which opens nationwide on Friday, May 7, features the award-winning special effects magic of Industrial Light & Magic, who created ground-breaking state-of-the-art visual effects to bring the awe-inspiring and terrifying world of *The Mummy* to life. The result is some of the most visually-stunning images ever to be seen on the big screen.

The Mummy is a rousing, suspenseful and horrifying epic about an expedition of treasure-seeking explorers in the Sahara Desert in 1923. Stumbling upon an ancient tomb, the hunters unwittingly set loose a 3,000-year-old legacy of terror, which is embodied in the vengeful reincarnation of an Egyptian priest who had been sentenced to an eternity as one of the living dead.

An Alphaville production, *The Mummy* stars Brendan Fraser (*Blast From The Past*) as the dashing legionnaire Rick O'Connell, Rachel Weisz (*Swept From The Sea*) as the beautiful librarian Evelyn, John Hannah (*Sliding Doors*) as Evelyn's troublesome brother Jonathan, and Arnold Vosloo (*Hard Target*) as the Egyptian priest Imhotep, who arises from the grave. The film was written and directed by Stephen Sommers (*Rudyard Kipling's The Jungle Book*) and produced by James Jacks and Sean Daniel (*Tombstone*, *Michael*, *Dazed & Confused*).

Founded in 1975 by George Lucas, ILM is the leading effects facility in the world, serving the motion picture, commercial production and attraction industries. ILM has created visual effects for over 120 feature films, including *The Lost World: Jurassic Park*, *Twister*, *Dragonheart*, *Jurassic Park*, *Death Becomes Her*, *Who Framed Roger Rabbit?*, *E.T. The Extra-Terrestrial*, *Saving Private Ryan*, *Small Soldiers*, *Deep Impact*, *Men in Black*, *Mission: Impossible*, *Jumanji*, *Casper*, *Forrest Gump*, *The Mask*, the *Indiana Jones* series and the *Star Wars* trilogy. ILM has played a key role in 8 of the top 10 worldwide box office hits of all time, winning 14 Academy Awards® for Best Visual Effects and 14 Technical Achievement Awards.

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From the on-set, director Stephen Sommers', whose previous credits include the critically-acclaimed *Rudyard Kipling's The Jungle Book* and the suspense-thriller *Deep Rising*, goal with *The Mummy* was to take viewers on a non-stop rollercoaster ride. Sommers wanted to scare the hell out of audiences, but to accomplish this he knew he must have state-of-the-art special effects with which to dazzle movie-goer's.

Sommers says, "I always wanted the Mummy to be computer generated. Prosthetics, used properly, are great but you can't always rely on them. And I knew if I was going to make *The Mummy* in the 1990's, it couldn't just be a guy wrapped in bandages. It had to blow people's socks off. I knew right away we had to go with modern computer technology."

To accomplish this vast amount of effects filming, Sommers set out to find a team of artists second to none—and that's just what he got.

The state-of-the-art visual effects were supervised by Industrial Light & Magic's John Berton, the live-action creature effects under the supervision of Nick Dudman, and the special effects supervised by Chris Corbould. Together, this team's collective credits include *Titanic*, *Star Wars: Episode I—The Phantom Menace* and the Bond films, and in light of the creative leaps they made with those projects, they strove to take existing technology and push it even more forward with *The Mummy*.

John Berton, ILM's visual effects supervisor on *The Mummy*, was given the daunting task of overseeing the film's numerous visual effects sequences—many of which involved the Mummy itself, who turned out to be one of the most complicated creatures ILM had ever built.

Berton says, "We first had to figure out what the Mummy would look like, and we knew we wanted him to look totally unique—we didn't want him to just be some guy in bandages. He had to be mean, tough, nasty, and something that had never been seen by audiences before."

"It took us about three months to develop the look," Berton says. "This was before filming started because we had to plan the effects, and until we knew what the Mummy was, we couldn't plan how to make him real. All those things are very much intertwined and there's a certain kind of synthesis that goes on in terms of thinking how you would do it and how it will look."

Berton felt that motion capture, which tracks the motion of a performer or actor, was the best way to create the basic motion of the Mummy. While motion capture doesn't always

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have the same expressiveness as animation, it does provide for a tremendous amount of realism.

He says, "In this case we tried to achieve realistic motion. We were not trying to make a magical Mummy, we were trying to make a menacing and very realistic Mummy, and human motion is incredibly difficult to do because we all know what it looks like. We all know exactly how a human being moves, and if it's not right, you are going to see it right away."

One way to create more natural movements for the Mummy was through simple observation—a tenet of good animation.

"Not only did we have all the witness cameras recording the 'motion capture,'" Berton says, "but we also poured over all the other photography that was done on Arnold. We did some specific photography of Arnold so that we understood what his gait was and other things about the way he moved, and how that worked in three-dimensional space."

The Mummy also breaks new ground in the use of procedural animation to add life and detail to the character. Computer simulations, based on the animation of the Mummy's skeleton, were used to create the animation of the muscles and skin of the Mummy. The face, a digitized mask from a life-cast of Arnold Vosloo, was brought to life by ILM's staff of character animators.

In addition, there was another revolutionary technique which was used to create the Mummy. While the earlier stages of the creature were completely synthetic, as he begins to look more like Vosloo, ILM used combinations of live action and computer graphics to create Imhotep. They had to match what were essentially digital prosthetic make-up pieces on to Arnold's real face.

Berton says, "As Imhotep, Arnold Vosloo obviously brings a tremendous amount of live-action presence to the film. When you see his film image, that's him. When he turns his head and half of his face is missing and you can see right through to his teeth—you really have to believe that that's really his face. And that's why it was so hard to do."

Chris Corbould, whose work on the James Bond films has established him as one of the world's top special-effects artists, is very enthusiastic about the overall effects work on *The Mummy*.

Corbould says, "From a special effects point of view, *The Mummy* is quite a big picture.

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We've gone for quality on this film as opposed to quantity. I had to satisfy director Stephen Sommers' vision and make it work for the ILM set-up, which was quite tricky at times."

"This film, which utilizes the very best of state-of-the-art technology, will be recognized around the world as the epitome of an effects movie," he claims. "When I first read Stephen's script, I was struck by the tremendous potential for creating sequences that had never before been seen in action-adventure movies."

In addition to the special effects necessary to create the magic of the Mummy, the ILM team was faced with the task of believably creating the look of ancient Egypt and of 1920s Cairo on the screen. Other key special effect sequences in *The Mummy* included the plagues of the Bible; an enormous fire aboard a passenger barge; a fire and hail storm in the courtyard of a British fort; the face of the Mummy rising out of the sand; and a crashed World War II plane sinking nose first into the desert.

As Live-Action Creature Effects Supervisor, Nick Dudman was called upon to lend his expertise to produce the physical creature effects in *The Mummy*, which included three-dimensional make-up and prosthetics. A veteran of numerous George Lucas films, including *Star Wars: Episode I—The Phantom Menace*, Dudman was also tasked with designing all the animatronic effects in the film.

And as with all special effects movies, the creators of that special magic are persistent in stressing that people do not need to know how all the effects were accomplished, and at ILM, the staff considers it a failure when the audience is more concerned with the visual effects than they are with the film—the work they did should serve the film, and not really point to itself.

Located in San Rafael, California, just north of San Francisco, ILM is a division of Lucas Digital Ltd. LLC, which also includes Skywalker Sound. Formed in 1993, Lucas Digital Ltd. LLC is dedicated to serving the digital needs of the entertainment industry for visual effects and audio post-production.

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THE
MUMMY

UNIVERSAL PICTURES Presents

An ALPHAVILLE Production

A STEPHEN SOMMERS Film

BRENDAN FRASER

T H E
M U M M Y

RACHEL WEISZ

JOHN HANNAH

ARNOLD VOSLOO

KEVIN J. O'CONNOR

JONATHAN HYDE

Produced by
JAMES JACKS
SEAN DANIEL

Screen Story by
STEPHEN SOMMERS and
LLOYD FONVIELLE & KEVIN JARRE

Screenplay by
STEPHEN SOMMERS

Directed by
STEPHEN SOMMERS



THE MUMMY



In 1719 B.C. in the Egyptian city of Thebes, a forbidden love between the evil high priest Imhotep and Anck-Su-Namun, the Pharaoh's mistress, is exposed. When Anck-Su-Namun takes her own life, Imhotep's subsequent act of desperation in Hamunaptra, the City of the Dead, defies the gods. For his unholy acts he is given the ultimate curse—his mummified body will remain undead for all eternity—a torturous existence, but one that will cease should his rotting corpse ever be released. As Imhotep's screams of pain from within the sarcophagus grow muffled while he is lowered into the earth, the curse is set in motion, and his evil, vengeful heart lays beating in the dark, growing stronger and stronger.



Universal Pictures presents an Alphaville Production of *The Mummy*, starring Brendan Fraser (*Blast From the Past*). A rousing, suspenseful and horrifying epic based on Universal Pictures' classic 1932 film *The Mummy*, the film was written and directed by Stephen Sommers (*Rudyard Kipling's The Jungle Book*) and produced by James Jacks and Sean Daniel (*Tombstone*, *Michael*) with Industrial Light & Magic producing the ground-breaking visual effects. *The Mummy* also stars Rachel Weisz (*Swept From the Sea*), John Hannah (*Sliding Doors*), Arnold Vosloo (*Hard Target*) and Kevin J. O'Connor (*Deep Rising*).

Adrian Biddle (*Aliens*) serves as director of photography, with Allan Cameron (*Starship Troopers*) as production designer, Bob Ducsay (*Deep Rising*) as editor and John Bloomfield (*Waterworld*) as costume designer.

Dashing legionnaire Rick O'Connell (Brendan Fraser) and Beni (Kevin J. O'Connor), his weasel of a companion, stumble upon the hidden ruins of Hamunaptra while in

midst of a battle in 1923—3,000 years after Imhotep has suffered a fate worse than death. Some years later, as O'Connell languishes in prison awaiting an almost certain execution, he finds that his knowledge of the exact location of Hamunaptra becomes a bargaining tool to save his life. The legendary riches buried beneath the sands of Hamunaptra have become an obsession with both treasure-hunters and archaeologists, and O'Connell finds himself in an unlikely alliance with the beautiful, yet clumsy Egyptologist Evelyn (Rachel Weisz) and her ne'er-do-well brother, Jonathan (John Hannah). The trio leave Cairo for a journey which will take them down the Nile, across the treacherous expanse of the Sahara and to an encounter with a malevolent force with power beyond imagination....

But they are not alone in their search for Hamunaptra. Along the way, they discover that a group of American scavengers are on the same mission. Not even Ardeth Bay (Oded Fehr), the leader of a group of mysterious warriors sworn to protect the sacred burial grounds from the rebirth of Imhotep into the modern day world, can stand in their way, and the Americans' greedy search for hidden riches leads to the unearthing of the curse. As foretold, Imhotep's awesome power is manifested in corporeal form as the Mummy. His strength is inhuman. He has the power to release the ten plagues of Egypt over all the land. And one by one, the explorers fall victim to the creature's horrifying curse.

Those remaining are forced to make one desperate, final attempt to prevent the Mummy's total regeneration into an invincible force of evil and to keep Evelyn from becoming the human host for the tortured soul of Imhotep's long-lost love, Anck-Su-Namun.

THE LEGACY OF THE MUMMY

Universal Pictures' classic 1932 production of *The Mummy*, directed by Karl Freund from an original story by Nina Wilcox Putnam and Richard Schayer, starred the legendary Boris Karloff as Imhotep, spawning a crop of Mummy films over the years.

Universal went on to produce *The Mummy's Hand* (1940), *The Mummy's Tomb* (1942), *The Mummy's Ghost* (1944) and

The Mummy's Curse (1945). Twenty years later, Britain's Hammer Films was given license to make *Curse of the Mummy's Tomb* (1964), *The Mummy's Shroud* (1966) and *Blood From the Mummy's Tomb* (1971), making international stars of both Peter Cushing and Christopher Lee.

The success of the *Mummy* films helped establish Universal Pictures as an industry leader in the horror genre, and served as a springboard for other monster properties at Universal, including *Frankenstein*, the *Wolf Man*, the *Creature from the Black Lagoon* and the *Invisible Man*.

THE BIRTH OF THE MUMMY

When Alphaville founders James Jacks and Sean Daniel first learned that Stephen Sommers was interested in writing



and directing *The Mummy*, they immediately arranged an informational meeting and began discussing the project. They had never met Stephen before, but had seen his widely praised *Rudyard Kipling's The Jungle Book* and were quite impressed.

"We thought Stephen had an interesting take on the subject—more of a hell-bent action-adventure movie with horror in it, but very much a swashbuckler film like the old Errol Flynn films (*Captain Blood*, *Robin Hood* and *The Sea Hawk*)," says Jacks.

Sommers says, "I really wanted to do a big roaring romantic adventure set in ancient Egypt, and *The Mummy* offered all that and more."

The producers agreed, as they wanted to keep *The Mummy* a period film—a huge action-adventure film with a hint of romance.

"I set the main story in the 1920s because, to me, it's the most romantic era," says Sommers. "The tone, the feel of the movie felt just like it belonged in that period."

Jacks adds, "Our version of *The Mummy* is very romantic. If we had a role model for the movie it was probably *Raiders of the Lost Ark* or *Gunga Din*."

While the producers knew it would be presumptuous to say the movie would be as good as those classic films, they certainly intended to aim for a similar tone.

According to Daniel, "We wanted it to be fun...an adventure film with a lot of humor, but not a comedy.

Our aim was to be scary, not gory...funny, not campy. We wanted to show that we have a great affection for the original movies."

The producers strove to create a movie that people of all ages would want to see, and knew that the concept of the movie they envisioned would require careful positioning, as the producers did not want the film to be an out-and-out horror film.

"I did see it as a horror movie but just a different kind," says Sommers. "I didn't want to make a gothic horror movie or a slasher movie. I wanted to make a film with characters I really cared about. Imhotep, the Mummy, is really a romantic. Even in the original, Boris Karloff was a hopeless romantic, too."

CASTING THE MUMMY

Before the producers even began to think about casting the film, they received a call from Brendan Fraser expressing his interest in the project. Fraser, who first leapt to stardom as the title character in *Encino Man* and sealed his status as a bonafide star in *George of the Jungle*, had the same enthusiasm for the project as the producers. They clicked immediately. For the lead role of Rick O'Connell, a swashbuckling mercenary who leads an expedition to the legendary City of the Dead, Fraser was their man.

"When I first read the script," Fraser recalls, "I knew I had to do it. It harkens back to those great old monster movies. The situations are similar to the whole series of *Mummy* films, but we have been able to embellish the best of what made the *Mummy* films so delightfully spooky and couple that with very sophisticated, computer-generated technology."

In describing his character, Fraser says, "Rick O'Connell is not your typical hero. He's more of an accidental hero, a 'here we go again' kind of hero. He's not a 'dumb luck' hero. He's sometimes the brain and sometimes the brawn in the situation."

Fortunately for Sommers, he had found the ideal star to drive his vehicle. Sommers says, "I hate boring, macho action heroes, but Brendan is not that at all; he's a lot of fun and can be really charming and lovable. A guy that women like, but men like too."



With Fraser on board, the producers set out to find a leading lady to play Evelyn, the brilliant but scatter-brained librarian who befriends Fraser's character. A British actress who had appeared in Beban Kidron's *Swept From the Sea* and opposite Keanu Reeves in *Chain Reaction*, Rachel Weisz was one

of the top contenders from the very beginning, and the only person to whom the part was ever offered.

Weisz echoed Fraser's enthusiasm for the project, and says, "I thought the script was perfect—a romantic adventure story. In a way it read like one of those old-fashioned classic films, a sort of Katherine Hepburn/Cary Grant movie, but with real adventure in it as well."

"Evelyn is very intellectual and has always dreamt of going on an archaeological dig but I think she suffers because she's a woman," says Weisz. "There were



some female archaeologists in the '20s, but it was difficult for them to have lives outside of the museum. So when the opportunity arises for her to cut loose it becomes a very exciting adventure for her, even though she is a sort of wide-eyed innocent with no experience in life."

Casting the title role of Imhotep, the Mummy, was more difficult, but producer James Jacks had made a movie with South African actor Arnold Vosloo called *Hard Target*, directed by John Woo, and knew he would be perfect for the part.

Jacks says, "Arnold is a wonderful actor with the screen presence required for the role. Brendan is quite a big and powerful man so it was necessary for the actor playing Imhotep to be even more formidable, with a physical stature and an exotic look. Arnold fit the bill rather well."

John Hannah, the British actor best known to American

audiences for his role in *Four Weddings and a Funeral*, signed on as Evelyn's brother Jonathan, a charming rogue in the style of great British actors like David Niven—a lovable ne'er-do-well.

Hannah says, "I wasn't convinced at first that I was up to playing a role in a big-budget Hollywood movie with such big effects. The work I had been doing until that point was within an area I could directly relate to in a very real sense. I told Stephen that I might have difficulties playing scenes that involve a 3,000-year-old dead guy coming down the stairs to kill me and suck my guts out."

Kevin J. O'Connor, who had previously worked with Sommers on the action-adventure film *Deep Rising*, was thrilled to reteam with the director, but was also drawn to his character of Beni.

"Beni is smarter than the Americans," says O'Connor, "but not as smart as he thinks he is. And he's from Budapest, but he's still going through puberty, which explains his unusual voice."

In discussing the relationship of his character to Beni, Fraser says, "Rick and Beni have had many misadventures together, so they are sort of comically bound. They can't escape one another and somehow they work together even though they are rivals. It's not exactly a love-hate relationship, it's more of a love-to-hate-you relationship."

ON LOCATION WITH THE MUMMY

Principal photography for *The Mummy* began in Marrakech, Morocco on Monday, May 4, 1998 on the Cairo Prison set, the start of a seventeen week schedule of filming in Morocco and the United Kingdom. Filming commenced on Saturday, August 29.

Although *The Mummy* is very much an Egyptian story, the political climate in Egypt during the pre-production period made it impossible to set up such a major movie with all its inherent logistical problems. So a decision was made to shoot the complicated location sequences in Morocco, with Marrakech providing the casbahs and bazaars of 1923

Cairo. The ruins of the lost city of Hamunaptra, the legendary City of the Dead, would be built in the Sahara Desert outside the small town of Erfoud.

But what were the problems of setting up a movie the size and scale of *The Mummy* in Morocco? This mammoth task was the responsibility of experienced co-producer Patricia Carr, who seems to have cornered the market in desert movies, having worked in the Sahara Desert on *Star Wars* in 1976 and *Raiders of the Lost Ark* in 1980; the Arizona and Yuma deserts on *Return of the Jedi* in 1982; and the deserts of Jordan and Spain on *Indiana Jones and the Last Crusade* in 1988.

"We had to do a great amount of work in a relatively small amount of time," says Carr. "But after meeting with the local city officials, we were able to get medical cover in place, as well as arrange all the catering and transportation and have everything completed in record time."

For the cast, the Moroccan locations were exotic but the conditions proved extremely difficult to shoot in, given the heat, the sandstorms and the rebellious camels.

Hannah says, "Filming in Morocco was quite an experience.

The biggest challenge was maintaining the energy level right up to the start of the scene. It was really hot out there, and the snakes, scorpions and spiders made it difficult to keep your focus and maintain your enthusiasm."

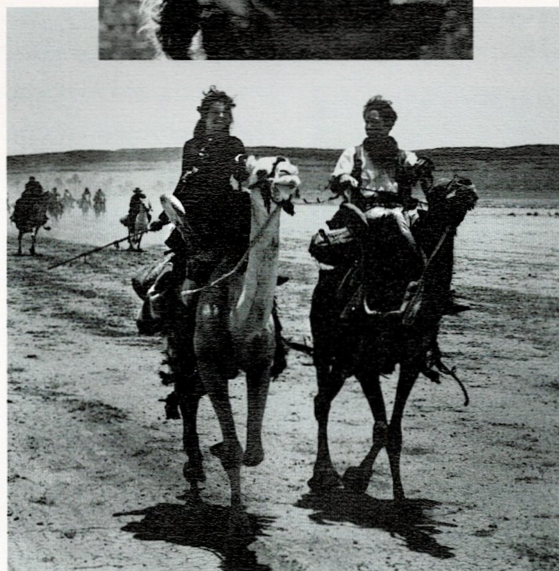
Fraser adds, "The whole shoot was a bit risky, a little frightening. They had real charging horsemen coming at us with lots of blank gunfire. It was good fun though."

The actors did receive a fair amount of training to ride camels at fast speeds, and were given weapons and ammunitions training to prepare for the battle scenes.

"According to Stephen, all I had to do was turn up, shoot guns and 'look like a stud,'" says Fraser.

O'Connor adds, "The worst thing I was asked to do on this movie was to ride a camel. I was given lessons but I think I could spend an eternity learning how to do it, and still never master it. I don't think I'll ever go on a camel again."

Temperatures of 130 degrees in the early morning were



commonplace during the production, but the producers knew that if they were to shoot the film anywhere in the United States it would look too much like the original *Mummy* films. Sommers was persistent in his requests that the film be shot on location.

And producer Jacks was extremely pleased with the results, saying, "I don't know how we could have done any better location-wise as far as just pure beauty of the locations. I mean, we have cliffs, we have mountains, we have long expanses of rock-hard desert for the camels and horses to race on, and we have huge sand dunes."

He adds, "We never could have gotten that in California or Arizona."

In *The Mummy*, Hamunaptra is the hidden city in the desert which rises from the ground when our treasure-seeking heroes approach. But to try and create this magical fortress



on film presented a huge challenge for the production. Researchers poring over books on Egyptian architecture and Egyptian life found no information on the existence of such a city, so the creative brain power had to be at its peak.

Production Designer Allan Cameron, who had also previously worked with Sommers on *Rudyard Kipling's The Jungle Book*, was the kind of go-getter Sommers needed to get things going. Almost immediately, Cameron found a dormant volcano near the town of Erfoud, where the entire set for the City of the Dead could be built.

Sommers says, "I trust Allan to find any location—he did the same on *The Jungle Book*. You give Allan a plane ticket and send him out, and he'll find pretty much everything we need."

"When Allan discovered the volcano I knew we had to use it," says Sommers. "A city hidden in the crater of an extinct volcano made perfect sense. Out in the middle of the desert you would never see it. You would never think of entering the crater unless you knew what was inside that volcano."

Says Cameron, "The volcano was the most important exterior set we had. The lost city of Hamunaptra is where the majority of the action takes place, either above ground or in the passageways and chambers underground, so the right look was of utmost importance."

He adds, "Once I found the location, we did a whole survey of the volcano so we had all the dimensions to take back to Shepperton Studios where we made a model of the volcano and scale models of the columns and statues and bases and then really planned out how it would best work for the action."

Several of the sets were built with special effects which enabled the city to fall down and collapse. Columns were made out of fiberglass covering an interior metal structure, with special-effects rigs inside that. The rest were made out of plaster.

In the end, the set took 16 weeks to construct and was then destroyed on camera. The result is truly a staggering visual achievement, and one of the highlights in the film.

As for moving a production crew necessary for the size of a project like *The Mummy*, Carr had more than enough on her plate.

"It was not easy finding enough hotel rooms in a small desert town which only caters to tourists who stay for one night or two at the most," says Carr, "and the desert region of Morocco is becoming more and more popular with tourists because of the current political troubles in Egypt."

The accommodation problem grew much worse in mid-May when the production began filming in Erfoud and there were 800 people to accommodate (which included cast and crew as well as over 200 Tuareg horsemen and 80 Legionnaires).

To create the underground passageways of the City of the Dead, interior sets were built at Shepperton Studios, the legendary sound stages in London where many mammoth film productions have shot in the past.

"The most visual," continues Cameron, "was probably the huge, rat-infested underground necropolis which had a large cemetery surrounded by a detritus moat with human remains bobbing in the goo. Then there was the cavernous treasure chamber, filled with lots of golden statues and trinkets."

Another enormous undertaking was the exterior set constructed in the United Kingdom on the historic dockyard at Chatham, which stood in for the Giza Port on the River Nile. The set was 600 feet in length and contained a steam train, an Ajax traction engine, three cranes, an open

two-horse carriage, four horse-drawn carts, five dressing horses and grooms, nine pack donkeys and mules, as well as market stalls, Arab-clad vendors and room for 300 costumed extras.

O'Connor says, "I'm glad we filmed the locations in the desert at the beginning of the schedule. If we shot the interiors at Shepperton Studios first, that would have been tough. It was great to get through those Moroccan locations while everyone still had so much energy."

But the actors knew that an epic about an expedition of explorers in the Sahara Desert would be an intimidating task for anyone. In fact, Weisz was called upon to endure some of the most horrific scenes in the movie, a task for which she was more than prepared.

Weisz says, "I was manacled to an altar with live rats clamoring all over my body for a whole week. In another scene I had four-inch-long live locusts poured over my head and entangled in my hair."

Despite the unsavory demands placed upon the cast, everyone involved in the production had nothing but raves for director Sommers.

Fraser says, "Stephen is constantly on the move; he has boundless energy. He has the ability to accept suggestions and the courage to try everything. He constantly told us to 'play with it,' which is really a freeing experience.

He knows how to direct an action picture...he's fast, he's quick, and every shot counts."

Weisz adds, "He's got more energy than any person I have met. He's really inspiring and fun. He's got a wonderful sense of humor and, because he wrote the script himself, it's all in his imagination."

"Steve really cares about this movie and he has obviously given it a lot of thought. It jumps so much from place to place, from scene to scene, but he seems to have really thought everything out in terms of the story," says O'Connor.

THE LOOK OF THE MUMMY

When it came time to dressing the actors in *The Mummy*, the producers went to acclaimed costume designer John Bloomfield. While the bulk of the film is set in 1923, Bloomfield didn't restrict himself to only using period

costumes. Bloomfield felt that in a film like *The Mummy* the most important thing was to help tell the dramatic story, so he was much more interested in what the characters would want to wear as opposed to just picking out clothes from a museum archive.

Bloomfield says, "Stephen's interest in the costumes was not so much from a character point of view or in terms of historical accuracy; he wanted the whole thing to look good and to look right. I'm not saying the costumes aren't accurate, I'm just saying that what you look for is the thing that will best sell your point of view in the story."

He adds, "When we filmed the Giza Port sequence at the Chatham Docks we had hundreds of costumed extras. With that sort of situation, you're looking for an ensemble, something that will fit in completely and sell the idea that you really are there. We wanted costumes that weren't too obtrusive so that they always blended into the background nicely, but ones that had an interesting mix."

As for dressing Fraser as Rick O'Connell, Bloomfield

wanted a very striking look. Something slightly laid back, but very heroic.

"In a way it's unreal because there's no way a guy would go around with shoulder holsters like that but, for me, it just sells the story," says Bloomfield.

For the character of Evelyn, Bloomfield went for absolute

extremes. She starts off as a museum librarian, looking quite sedate but still very beautiful. Then she removes her glasses and lets her hair down.

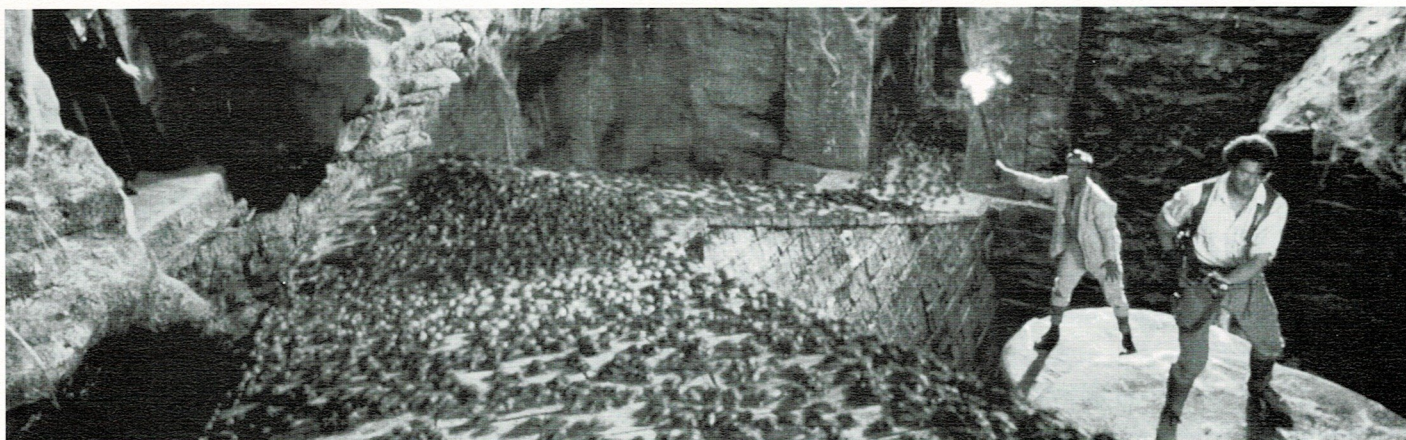
"That's when I give her a much more dramatic look—the lacy black outfit contrasting with her beautiful skin which looked very sexy," says Bloomfield.

THE SPECIAL EFFECTS BEHIND THE MUMMY

A large-scale, big-screen production such as Universal Pictures' new and ambitious version of the 1932 classic, *The Mummy*, requires a vast amount of effects filming. This included the state-of-the-art visual effects supervised by Industrial Light & Magic's John Berton, the live-action creature effects under the supervision of Nick Dudman, and the special effects supervised by Chris Corbould.

John Berton, ILM's visual effects supervisor on *The*





Mummy, was given the daunting task of overseeing the film's numerous visual effects sequences—many which involved the Mummy itself.

Berton says, "We first had to figure out what the Mummy would look like, and we knew we wanted him to look totally unique—we didn't want him to just be a guy in bandages. He had to be mean, tough, nasty, and something that had never been seen by audiences before."

"It took us about three months to develop the look," Berton says. "This was before filming started because we had to plan the effects, and until we knew what the Mummy was, we couldn't plan how to make him real. All those things are very much intertwined and there's a certain kind of synthesis that goes on in terms of thinking how you would do it as opposed to thinking about how it will look."

From the very beginning, Berton felt that "motion capture," which is a construction of motion information, was the best way to go. While motion capture doesn't have the same expressiveness as animation, it does provide for a tremendous amount of realism.

Berton says, "In this case we tried to achieve realistic motion. We were not trying to make a magical Mummy, we were trying to make a menacing and very realistic Mummy, and human motion is incredibly difficult to do because we all know what it looks like. We all know exactly how a human being moves. And if it's not right, you are going to see it right away."

The way to best create the natural movements of the Mummy was through simple observation—one of the basic necessities of good animation.

"Not only did we have all the witness cameras recording the 'motion capture,'" Berton says, "but we also pored over all the other photography that was done on Arnold. We also did some specific photography of Arnold so that we understood what his gait was and other things about the way he moved, and how that worked in three-dimensional space."

There were two techniques that were used to create the Mummy. In the Mummy's earlier stages he was completely synthetic. But when he begins to look more like Arnold, Berton used combinations of live action and computer graphics of Imhotep. They then had to match what were essentially digital prosthetic make-up pieces onto Arnold's face.

Berton says, "As Imhotep, Arnold obviously brings a tremendous amount of live-action presence to the film. When you see his film image, that's him. When he turns his head and half of his face is missing and you can see right through to his teeth—that's really his face. And that's why it was so hard to do."

Berton was persistent in stressing that he didn't want people to know how the effects were accomplished, as he considers it a failure when people are more concerned with the visual effects than they are with the film. The staff at ILM wanted to make sure that the work they did served the film and didn't really point to itself.

Corbould, whose work on the James Bond films has established him as one of the world's top special-effects artists, is very enthusiastic about the overall effects work on *The Mummy*.

Corbould says, "From a special effects point of view, *The*



Mummy is quite a big picture. We've gone for quality on this film as opposed to quantity. I had to satisfy Stephen's vision and make it work for the ILM set-up, which was quite tricky at times."

"This film, which utilizes the very best of present day state-of-the-art technology, will be recognized around the world as the epitome of an effects movie," he claims. "When I first read Stephen's script, I was struck by the tremendous potential for creating sequences that had never before been seen in action-adventure movies."

Sommers says, "I always wanted the *Mummy* to be computer generated. Prosthetics, used properly, are great but you can't always rely on them. And I knew if I was going to make *The Mummy* in the 1990s, it couldn't just be a guy wrapped in bandages. It had to blow people's socks off...so I knew straight away we had to go with modern computer technology."

As make-up effects supervisor, Nick Dudman was called upon to lend his considerable expertise to producing all the actual physical creature effects in *The Mummy*, which included three-dimensional make-up and prosthetics. A veteran of numerous George Lucas films, including *Star*



Wars: Episode I – The Phantom Menace, Dudman was also tasked with designing all the animatronic effects in the film.

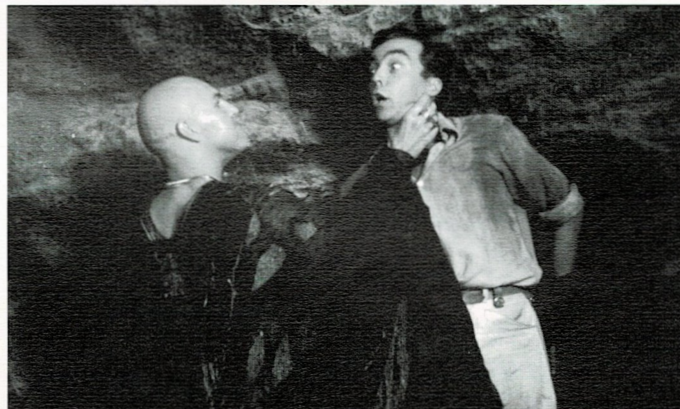
Other key special effects sequences in *The Mummy* included an enormous fire aboard the passenger barge, both below and above decks; a fire and hail storm in the courtyard of the British Fort; the face of the Mummy rising out of the desert sand; a barrage of explosions as thousands of Tuareg horsemen attack a garrison of Legionnaires in the Sahara Desert; and a crashed World War II plane sinking nose first into the desert sand.

Corbould adds, "The CGI (Computer Generated Images) elements in *The Mummy* are pretty paramount. There were so many visual effects required by the story that would be

impossible for us to achieve, and ILM was creating things we couldn't create. Normally in a film, visual effects would be enhancing something that we were doing but in *The Mummy* we were enhancing their work."

But there were a number of smaller effects which presented even more of a challenge. One example was the sand which comes through keyholes as the *Mummy* materializes.

"When you read the script you think it's easy—just pour sand through the keyhole," says Corbould. "But it doesn't



work like that, especially when Stephen wanted a big volume of sand. We ended up pressurizing it."

However, all this meant that a considerable amount of work on the film would have to take place in post-production, which presented quite a challenge for the actors.

Fraser says, "Because of the amount of visual effects in the movie, there were many scenes where we found ourselves acting, or reacting, to nothing in front of us. In situations like that I guess you rely on the thing you're asked to call upon in the first place...your imagination."

When a scene called for the actors to show fear or terror in their reactions, the crew would hold up a photograph of how Arnold Vosloo looks as the *Mummy* as a source of inspiration.

Weisz says, "It certainly improved my imagination because Stephen would suddenly say: 'Alright, in front of you is a huge chariot crashing down the stairs with 10,000 armed soldiers rushing straight at you.' But there was nothing there at all, so I had to create the correct emotion, fear or whatever, while just looking at a blank space."

To ascertain the safety of the actors, the special effects team worked closely with the stunt team, conducting numerous tests with stunt personnel before actually filming a sequence. And in the end, the production proceeded without any major bumps, resulting in a relatively smooth production for a project the size and scope of *The Mummy*.

ABOUT THE CAST

BRENDAN FRASER (Rick O'Connell) was most recently seen in the critically acclaimed *Gods and Monsters* opposite Sir Ian McKellan and Lynn Redgrave and in New Line's *Blast From the Past*, directed by Hugh Wilson.

Fraser's other screen credits include: *Still Breathing*, for which he received the Best Actor Award at the 1997 Seattle Film Festival; Disney's box office smash *George of the Jungle*; Les Mayfield's *Encino Man*; Robert Mandel's *School Ties*; Michael Lehmann's *Airheads*; and Michael Ritchie's *The Scout*. Fraser also starred in Showtime's movie adaptation of Jonathan Tolins' ensemble play *The Twilight of the Gods*. He will next be seen as the title role in Universal's *Dudley Do-Right* opposite Sarah Jessica-Parker and Alfred Molina, reuniting him with director High Wilson, as well as 20th Century Fox's *Monkey Bone*, directed by Henry O. Selick.

On the stage, Fraser received praise for his work in John Patrick Stanley's *Four Dogs and a Bone* at the Geffen Playhouse for director Lawrence Kasdan.

Born in Indianapolis and raised in Europe and Canada, Fraser has been dedicated to honing his craft since the age of 12 when he began attending London theatre performances. He was educated in Toronto's Upper Canada College and received a B.F.A. in acting from the Actor's Conservatory, Cornish College of the Arts, in Seattle.

Fraser currently resides in Los Angeles with his wife Afton and dog Wylie.

RACHEL WEISZ (Evelyn) recently appeared in *I Want You* opposite Alessandro Nivola for director Michael Winterbottom, and opposite Vincent Perez in director Beeban Kidron's *Swept From the Sea*. Her other films include Mark Pellington's *Going All the*

Way, Andrew Davis' *Chain Reaction* opposite Keanu Reeves, David Leland's *The Land Girls*, Bernardo Bertolucci's *Stealing Beauty* and a cameo role in Sean Mathias' *Bent*.

Weisz's television credits in her native England include BBC productions of Stendhal's *The Scarlet and the Black* directed by Ben Bolt and *My Summer With Des*.

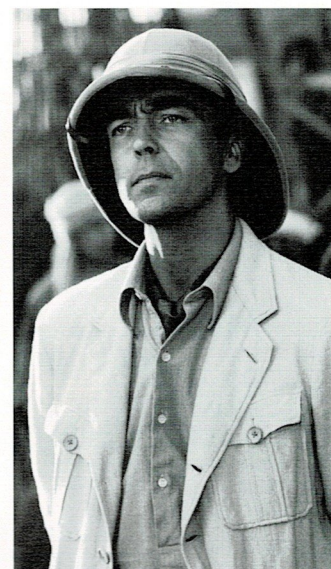
Her stage work includes Sean Mathias' acclaimed production of Noel Coward's *Design for Living*, which brought her the 1994 Critics Circle Award for Best Newcomer. She is currently starring in the West End production of Tennessee Williams' play *Suddenly Last Summer*, also directed by Mathias. She will next be seen starring opposite Ralph Fiennes in Isztuan Szabo's *Sunshine*.

While studying English at Cambridge, Weisz co-founded a theatre company called "Talking Tongues," which has performed at the Edinburgh Fringe Festival.

JOHN HANNAH (Jonathan) has come a long way since working as an electrician in Scotland. He was most recently seen on the big screen opposite Gwyneth Paltrow in *Sliding Doors*, but is probably best known for his role in the smash hit *Four Weddings and a Funeral*, for which he was awarded the Scottish BAFTA as Best Actor. Hannah also won the Best Actor Award at the Stockholm Film Festival for his performance in *Madagascar Skin*.

His other films have included *The James Gang*, *Resurrection Man* and *Truth or Dare*, directed by Academy AwardTM-nominee John Madden. He will next be seen in Universal's *Lazarus and the Hurricane* with Denzel Washington and *Circus* for director Rob Walker.

Hannah studied for three years at the Royal Scottish Academy of Music and Drama before doing the rounds of Britain's leading repertory companies, including the National Theatre Co., the Royal Shakespeare Company, the Bristol Old Vic, the Newcastle Playhouse and the Glasgow Citizens Theatre. His most recent stage productions have been the role of Lee in the National Theatre production of *Somewhere* and the role of Jean in a Young Vic production of *Miss Julie*.

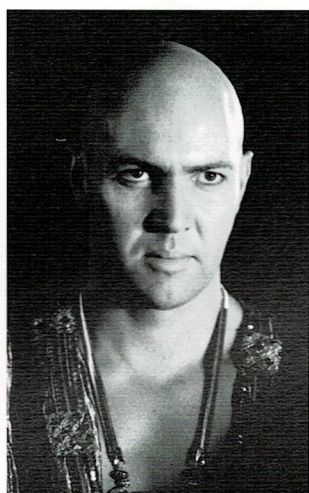


ARNOLD VOSLOO (Imhotep) quickly established a fine reputation as an actor in his native South Africa, winning several awards there for his theatre work, including *More Is in Lang Dag*, *Don Juan* and *Torch Song Trilogy*. A regular performer with South Africa's State Theatre, he also played leading roles in *Savages*, *Twelfth Night* and *Hamlet*.

His film career in the RSA brought him The Dalro Award as Best Actor for both *Boetie Gaan Border Toe* and *Circles in a Forest*, and the Dalro Best Actor Nomination for the film version of *More Is in Lang Dag*.

After moving to the United States, he appeared in *Born in the R.S.A.* at Chicago's Northlight Theatre and starred with Al Pacino in a Circle In The Square production of *Salome*.

Vosloo's film credits include Ridley Scott's *1492*, John Woo's *Hard Target* (produced by James Jacks and Sean Daniel), *Darkman II* and *Darkman III*, both directed by Bradford May, and George Miller's *Zeus and Roxanne*. Equally at home on the television screen, Vosloo appeared in *American Gothic* for Fox and *Nash Bridges* for CBS.



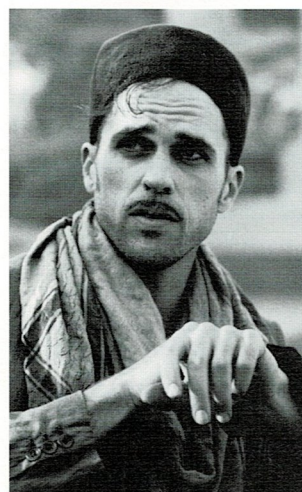
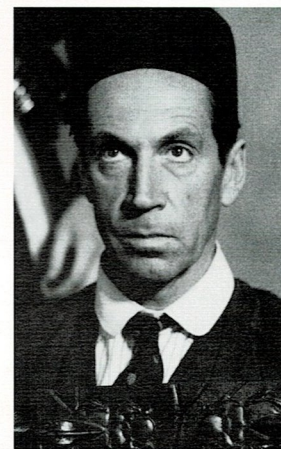
stage production *El Salvador* at Chicago's Steppenwolf Theater, followed by *Colorado Catechism* at the Circle Repertory in New York City.

JONATHAN HYDE's (The Egyptologist) film credits include the international blockbuster *Titanic*, as well as such films as *Anaconda*, *Jumanji*, *Richie Rich* and *Being Human*.

Hyde is a leading member of the Royal National Theatre and a former member of the Royal Shakespeare Company. His work with the National Theatre includes roles in *The Cherry Orchard*, *The Critic*, *The Real Inspector Hound* and *The Duchess of Malfi*. For the Royal Shakespeare Company he has appeared in *Romeo and Juliet*, *Richard II*, *Richard III*, *The Merchant of Venice*, *Julius Caesar*, *As You Like It*, *King Lear*, *Macbeth*, *Anthony and Cleopatra* and *Columbus*.

His numerous appearances on television include the BBC productions of *Shadow of the Noose*, *Children of the North*, *The Thin Line*, *Hamlet* and *The Ballad of Salomon Pavey*.

Up next for Hyde is a co-starring role in the television mini-series *Joan of Arc* and a role in London's National Theatre production of *Sleep With Me*.



KEVIN J. O'CONNOR (Beni) last worked with director Stephen Sommers on the science-fiction adventure film *Deep Rising* for Hollywood Pictures. Since then he has been featured in Steven Spielberg's *Amistad* and *Gods and Monsters*. Other credits include Francis Ford Coppola's *Peggy Sue Got Married*, *The Moderns*, *Steel Magnolias*, *Hero*, *The Color of Night* and *Canadian Bacon*.

His television appearances include roles in: Robert Altman's production of *The Caine Mutiny Court Marshall* for CBS; Fox's *Urban Anxiety*; HBO's *Tanner '88*; and ABC's *Birdland*.

O'Connor originally trained for the theatre with the DePaul/Goodman School of Drama before appearing in the



The Mummy is ODED FEHR's (Ardeth Bay) first major screen role. He was born in Tel Aviv, Israel, to European parents and was educated there until the age of eighteen when he joined the Israel Navy for three years. When his National Service duty was over he went to Europe to pursue a business career and it was there that he first discovered acting, subsequently training at the Bristol Old Vic Theatre School in England. He went on to appear as Don Juan in a production of *Don Juan Comes Back From War* at the Courtyard Theatre in London.

Fehr has also appeared in both *The Knock* and *Killer Net* on British Television, and recently shot *Cleopatra* for Hallmark Television, as well as *Arabian Nights*.

ERICK AVARI (*The Curator*) began his career at the



age of nine under the tutelage of legendary Indian film director, Satyajit Ray. Since appearing in the classic film, *Kanchenjunga*, Avari has assembled a body of work as diverse and varied as his travels. Film credits include leading roles in the cult classic *The Beast of War* (directed by Kevin Reynolds), international mega-hits *Stargate* and

Independence Day, and Woody Allen's only made-for-television movie, *Don't Drink the Water*. In addition to *The Mummy*, he will also appear on movie screens this summer in *The 13th Warrior* with Antonio Banderas.

Avari's extensive theatrical background includes three shows at the Joseph Papp Public Theatre in New York City and the hit Broadway revival of *The King and I*. He has had the pleasure of performing in several of the most prestigious regional theatres in the U.S., including the Guthrie Theater in Minneapolis, the Goodman Theater in Chicago and the Cleveland Playhouse, in such roles as the King in *King Lear* and Joseph Smith in the Mabou Mines production of *The Mormon Project*.

A familiar face on television internationally, Avari has appeared on *Cybill*, *Deep Space 9*, *Murder, She Wrote* and *NYPD Blue*, as well as several MOWs.

STEPHEN DUNHAM (Henderson) received critical acclaim for his role in the independent feature *Nothing Sacred*. In addition, he guest starred on the television series *Ellen* and *Grand*.

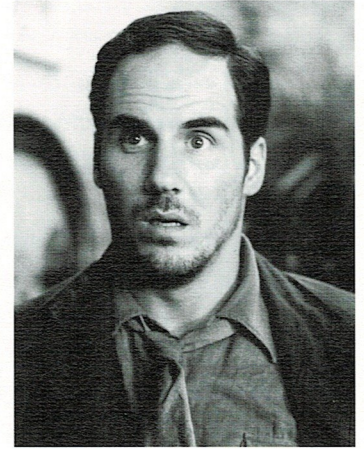


Dunham has had extensive training with the Tisch School of the Arts at New York University; the Circle In The Square Studio where he studied voice, speech, movement, dialect, sensory recall, Stanislavski and Strasberg over a four-year course; followed by a term with Ellen Burstyn at The Actors Studio.

Dunham is currently starring in ABC's upcoming sitcom *Oh, Grow Up*.

COREY JOHNSON (Daniels) was most recently

seen in Steven Spielberg's blockbuster film *Saving Private Ryan*. He has just finished shooting the feature film *Do Not Disturb* with William Hurt, Jennifer Tilly and Denis Leary for director Dick Maas, and has also appeared in numerous British independent films and television programs.



Johnson originally trained at London's Central School of Speech and Drama, going on to play a variety of classical and contemporary roles on both the provincial and London stage. His most recent theatre credits include the lead role in *Popcorn* at London's Apollo Theatre, which received the 1998 Olivier Award for Best Comedy, *Death of a Salesman* at the Royal National Theatre and *Birdy* at The Theatre Royal Plymouth and The Lyric Theatre Hammersmith.

TUC WATKINS (Burns) recently starred on the big screen in the independent film *I Think I Do* opposite Alexis Arquette and co-starred in the films *Little Sister* and *The Thin Pink Line*. He is a series regular on Showtime's *Beggars and Choosers*. Other television credits include two years on ABC's *One Life to Live*, guest starring appearances on *Sibs*, *The Edge*, *Get a Life*, *Growing Pains* and *Melrose Place* and recurring roles on *Sisters* and NBC's *C-16*.



Watkins' professional acting career began with the Norvelle Theatre where he appeared in numerous productions, including *Beyond Therapy*, *Waiting for Godot*, *Ab, Wilderness!*, *The Misanthrope*, *Julius Caesar* and *Sexual Perversity*. He is a founding member of The All-U-Can-Eat Players, where he has played the King in *Ubu Roi*, Pissweet in *Ubu in Chains* and Melchoir in *The Prophets*. Other theatre credits include *Heaven's Hard* at the Missouri Repertory Theatre, *Up the Nile* at the Victory Theatre, *Boy's Play* at Hudson Theatre and the role of Jay in the off-Broadway production of *Fortune's Fools*.

OMID DJALILI (Warden) has appeared in the film *Not Without My Daughter*, but is probably best-known as a stand-up comedian. He won the Best Comic Award on London Weekend Television's *The Big Big Talent Show*, which led to numerous BBC comedy shows, including *Friday Night Armistice*, *Alexei Sayle's Merry-Go-Round*, *The Stand Up Show* and *Comedy Nation*.



His stage performances include the European tour of *A Strange Bit of History*, *Ron Mussolini Strikes Back* at the Brighton Festival and *One-Man Double Bill* at the Riverside Studios.

International actor **AHARON IPALÉ** (Pharoah) has played Kings and Heads of State in several movies throughout his career, but this is the first time that he has been cast as an Egyptian Pharaoh. His numerous screen credits include films as diverse as *Vibes*, *Erik*, *Fiddler on the Roof*, *The Son of the Pink Panther*, *The Shooting Party*, *Ishtar*, *Doomsday Gun* and *A Kid in the Arabian Night*.



Ipale trained for the theatre at the London Academy of Music and Dramatic Arts. He made numerous appearances on the London stage, most noticeably in *Decameron* at the Round House, *The Great Caper* at The Royal Court and *Overheard* at the Haymarket Theatre.

On television, he has guest starred in *Murder, She Wrote*, *Wiseguy*, *MacGyver*, *Miami Vice* and *Father Dowling Mysteries*, as well as movies of the week such as *The Tragedy of Flight 103: The Inside Story*, *Dead End Brattigan*, *B.L. Stryker*, *Top of the Hill*, *Rita Hayworth: The Love Goddess* and *The Hostage Heart*.



Ipale recently finished writing his first feature-length screenplay, entitled *Double Destiny*, a suspense-love story.

BERNARD FOX (Winston) recently starred as Col. Gracie in James Cameron's mega-hit *Titanic*, a performance which won him a SAG

Award nomination. In a career spanning fifty years, the Welsh-born Fox has also starred in *Munster Go Home*, *Herbie Goes to Monte Carlo*, *Arnold*, *Yellowbeard*, *Eighteen Again* and *Iron Man*.

On television he has starred and guest starred on numerous series, but is probably best known for his roles as Dr. Bombay on *Bewitched* and as Colonel Crittenden in *Hogan's Heroes*. Other television credits include *Murder, She Wrote*, *Columbo*, *Simon and Simon*, *Fall Guy*, *Riptide*, *M*A*S*H*, *The Andy Griffith Show*, *I Dream of Jeannie*, *The Dick Van Dyke Show*, *The Man From U.N.C.L.E.*, *The Love Boat*, *Hotel* and *The Jeffersons*. Fox also starred as Dr. Watson in *Hound of the Baskervilles*.



PATRICIA VELASQUEZ (Anck-Su-Namun) has also appeared in the films *Committed*, *Eruption* and *Le Jaguar*.

CARL CHASE (Hook) has amassed numerous film credits, which include *Cutthroat Island*, *Batman*, *Alien 3*, *Cry Freedom*, *Big Cat*, *Fortress 2*, *Swing*, *Letter to Brezhnev*, *The Bride and Distant Voices*, *Still Lives*. In addition, Chase has guest starred on several television series, including *Highlander*, *Bugs* and *The Young Indiana Jones Chronicles*.



MOHAMMED AFIFI (Hangman) makes his feature film debut in *The Mummy*. He has also appeared in the television series *Enemy's Enemy*.



ABOUT THE FILMMAKERS

STEPHEN SOMMERS (Director/Screenwriter) once again lends his talent as both a director and screenwriter to *The Mummy*.

After attending St. Johns University and The University of Seville in Spain, Sommers spent four years performing in theatre groups and managing rock 'n' roll bands throughout Europe. From there, he relocated to Los Angeles and attended the USC School of Cinema-Television for three years, earning a Master's Degree, where he wrote and directed an award-winning short film entitled *Perfect Alibi*.

Sommers went on to write and direct *The Adventures of Huck Finn* starring Elijah Wood and Jason Robards and *Rudyard Kipling's The Jungle Book* which starred Jason Scott Lee, Cary Elwes, Sam Neill and John Cleese, both for Walt Disney Pictures, and both which received great critical acclaim. He also wrote and directed the suspense-thriller *Deep Rising* with Treat Williams and Famke Janssen.

For television, Sommers wrote and executive produced *Oliver Twist* for director Tony Bill, starring Elijah Wood and Richard Dreyfuss.

He currently lives in Los Angeles with his wife Jana and their daughter Samantha.

In addition to his screenwriting credits, **LLOYD FONVIELLE** (Screen Story) also has producer and director film credits. As a screenwriter, his credits include *Cherry 2000*, *The Bride* and *The Lords of Discipline*, and he served as a producer on *Good Morning Babylon*.

In addition, Fonvielle directed *Gotham* for television.

KEVIN JARRE (Executive Producer/Screen Story) was born in Detroit and raised in Michigan, Arizona and Florida. He then studied acting at UCLA, and, after a stint as an actor, turned his hand to writing scripts and found success with *Rambo: First Blood Part II* starring Sylvester Stallone.

Jarre wrote the telefilm *The Tracker*, starring Kris Kristofferson, and co-wrote the feature *Navy SEALs*, starring Charlie Sheen and Michael Biehn. He also wrote the screenplay for the critically acclaimed *Glory*, starring Academy Award™-winner Denzel

Washington and Matthew Broderick, as well as *Tombstone*, starring Kurt Russell and Val Kilmer, and *The Devil's Own*, starring Harrison Ford and Brad Pitt.

He recently produced *The Jackal* for Universal, which starred Bruce Willis and Richard Gere.

Producers James Jacks and Sean Daniel are partnered in **ALPHAVILLE PRODUCTIONS**. Since its inception in 1992, the company has produced the hit comedy *Michael* starring John Travolta, written and directed by Nora Ephron; *Tombstone*, starring Kurt Russell and Val Kilmer; the critically acclaimed *Dazed and Confused*, directed by Richard Linklater; and the box office hit *Hard Target*, which starred Jean-Claude Van Damme and marked famed action director John Woo's first American film. Alphaville has also produced *CB4*, Chris Rock's comedy satire; *Mallrats*, directed by Kevin Smith; the romantic comedy *Heart and Souls*, directed by Ron Underwood; and *The Jackal* starring Bruce Willis and Richard Gere.

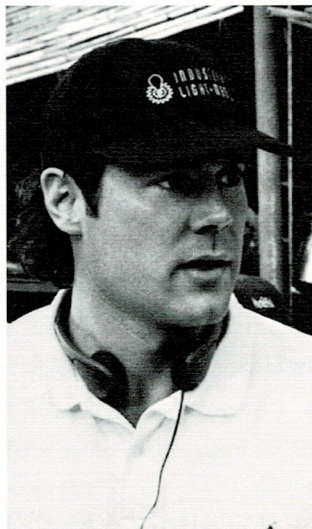
JAMES JACKS (Producer) graduated from Carnegie Mellon University with a B.S. in Industrial Engineering and from Cornell University with an MBA. He was a successful Wall Street stock analyst before leaving that career to write screenplays.

Jacks served as executive producer on the Coen brothers' *Raising Arizona*. He joined Universal Pictures as Vice President of Acquisitions, later becoming Senior Vice President of Production. During his five years at Universal he was involved in the production of such films as *Field of Dreams*, *Do the Right Thing*, *Darkman*, *Tremors*, *Jungle Fever*, *American Me* and *People Under the Stairs*. In 1992 Jacks left Universal to go into partnership with Sean Daniel, forming the Alphaville company.

Forthcoming projects include *Blood Mark* written by Kevin Jarre and Desmond Nakano and *The Gift* directed by Sam Raimi and written by Billy Bob Thornton and Tom Epperson.

SEAN DANIEL (Producer) received a Bachelor of Fine Arts from the California Institute of the Arts and began his career with Universal Pictures in 1976 as an assistant. Two years later he was promoted to vice president of production. Daniel served as president of production for the motion picture group from 1984 through 1988.

During this period, he supervised such films as *National Lampoon's Animal House*, *Coal Miner's Daughter*, *Missing*, *Fast Times at Ridgemont High*, *The Breakfast Club*, *Brazil*, *Sea of Love*, *Field of Dreams*, *Do the Right Thing* and *Gorillas in the Mist*.



Before partnering with Jim Jacks, Daniel produced the searing portrayal of Latino gang life, *American Me*, starring Edward James Olmos. He has been a participant in the debate about media and culture, appearing on *The McLaughlin Group*, NPR and CNBC.

ADRIAN BIDDLE, B.S.C. (Director of Photography) had a successful early career in television commercials, where he won a number of prestigious awards before moving into feature films in 1985 as director of photography for James Cameron's blockbuster hit *Aliens*.

After lighting such successful movies as *The Princess Bride*, *Willow* and *The Tall Guy*, Biddle worked with director Ridley Scott on *Thelma and Louise*, for which he received an Oscar® nomination, a BAFTA nomination and a British Society of Cinematographers nomination. He also received a British Society of Cinematographers nomination for his next film, Ridley Scott's *1492*.

Since 1993, Biddle has served as director of photography on many films, including *City Slickers II*, *Judge Dredd*, *Fierce Creatures*, *101 Dalmatians*, *The Butcher Boy*, *Event Horizon* and *Holy Man*.

ALLAN CAMERON (Production Designer) studied at the Royal College of Art in London and designed television productions for ten years before becoming a freelance designer for films and commercials. As a television designer he won a British Academy Award for Design for *Edward and Mrs. Simpson*, a joint Prix d'Italia for *The Naked Civil Servant* and a joint Emmy for *Rivals of Sherlock Holmes*.

Some of Cameron's additional film credits include: *The Fourth Protocol*; 1984, for which he received a British Academy Award nomination; *Lady Jane*; *Willow*; *Highlander*; *Far and Away*; *Air America*; *No Escape*; *Swing Kids*; *Rudyard Kipling's The Jungle Book* (with director Stephen Sommers); *Pinocchio*; *Showgirls*; *Starship Troopers*; and *Tomorrow Never Dies*.

BOB DUCSAY (Editor) has worked with director Stephen Sommers on three films prior to *The Mummy: The Adventures of Huck Finn*, *Rudyard Kipling's The Jungle Book* and *Deep Rising*. Additional film credits include *Tremors II: Aftershocks*, *Love and a .45* and *Star Kid*. For television, he has edited the pilot for *LA Doctors*.

Ducsay holds a Master of Fine Arts from USC's School of Cinema-Television, and a Bachelor of Arts from the University of Pennsylvania.

PATRICIA CARR (Co-Producer) has been a leading member of the British Film Industry for over twenty-five years, with a wealth of experience on the production side of international feature films. After acting as assistant to the legendary director Fred Zinnemann, Carr worked in various production capacities on films such as *The Fourth Protocol*, *King David*, *Monty Python's The Meaning of Life*, *Superman*, *Star Wars*, *The Blue Bird*, *Day of the Jackal*, *Fiddler on the Roof* and *The Last Valley*. She was assistant production manager on films including *The Empire Strikes Back*, *Raiders of the Lost Ark* and *Return of the Jedi*; production manager on *Indiana Jones and the Temple of Doom*, *Not Quite Jerusalem*, *Who Framed Roger Rabbit?* and *Consuming Passions*; production supervisor on *Indiana Jones and the Last Crusade* and *Alien 3*; and line producer on *Jekyll and Hyde* and *A Month by the Lake*.

Recently, she has co-produced *Fierce Creatures* and *Get Real*.

Academy Award™-winner **JERRY GOLDSMITH (Composer)** is one of Hollywood's most respected creators of dramatic music for motion pictures.

A native Angeleno who studied composition and film music at USC, Goldsmith began his professional career in radio and went on to create some of the most familiar television themes of the '50s and '60s, including *The Waltons*, *Dr. Kildare* and *The Man From U.N.C.L.E.* He composed his first score for a theatrical feature film in 1957, for *Black Patch*.

Since then, Goldsmith has scored over 175 feature films and has received 18 Academy Award™ nominations in the Best Original Score category for: *Freud*, *A Patch of Blue*, *The Sand Pebbles*, *Planet of the Apes*, *Patton*, *Papillon*, *Chinatown*, *The Wind and the Lion*, *The Omen* (Best Score and Best Song), *The Boys From Brazil*, *Star Trek: The Motion Picture*, *Poltergeist*, *Under Fire*, *Hoosiers*, *Basic Instinct*, *L.A. Confidential* and *Mulan*.

Goldsmith won the Oscar® in 1976 for his work on *The Omen*. His other feature credits include *The List of Adrian Messenger*, *The Blue Max*, *The Ballad of Cable Hogue*, *Islands in the Stream*, *Capricorn One*, *Alien*, *First Blood*, *Twilight Zone: The Movie*, *Gremlins*, *Total Recall*, *The Russia House*, *Sleeping with the Enemy*, *Rudy*, *The Shadow*, *The River Wild*, *First Knight*, *The Ghost and the Darkness*, *Air Force One* and *Star Trek: Insurrection*.

JOHN BLOOMFIELD's (Costume Designer) film credits as a costume designer include Kevin Costner's *The Postman*; *Space Truckers*; *Waterworld*; *Rapa Nui*; *Christopher Columbus: The Discovery*; *Robin Hood: Prince of Thieves*, for which he received a 1992 BAFTA nomination for Best Costume Design; *Conan the Destroyer*; *Conan the Barbarian*; *The Bounty*;

and *Eye of the Needle*. On television, he received an Emmy nomination in 1998 for TNT's production of *The Hunchback*.

Bloomfield has also worked extensively for BBC Television and his work there was widely acclaimed for series including *The Six Wives of Henry VIII*, for which he won a BAFTA Award, *Poldark* and *She Fell Among Thieves*.

He has also designed many theatre productions for most of the UK's leading repertory companies, as well as the English National Opera, the Welsh Drama Company, the Chichester Festival Theatre and the Hong Kong Festival.

SIMON CRANE (Stunt Coordinator) is one of the busiest stunt coordinators working today. His many impressive film credits as stunt coordinator include *Titanic*, *Saving Private Ryan*, *GoldenEye* and *Braveheart*. Crane recently completed production on the new James Bond film *The World Is Not Enough*.

An accomplished stuntman as well, the films in which he has performed stunts include *Cliffhanger* (which featured the world's first jet-to-jet transfer), *Alien 3*, *Total Recall*, *License to Kill*, *Indiana Jones and the Last Crusade*, *The Living Daylights* and *Aliens*.

JOHN BERTON (Visual Effects Supervisor) joined the computer graphics team at Industrial Light & Magic in 1990 and his first project was the blockbuster hit *Terminator 2: Judgment Day*, for which he served as computer graphics animator and which received the 1991 Academy Award™ for Best Visual Effects.

His subsequent feature film credits at ILM include: *Star Trek VI*; *Death Becomes Her*; *Jurassic Park*, which won the Academy Award™ in 1993 for Best Visual Effects; *The Flintstones*; *Baby's Day Out*; *The Mask* (which was nominated for an Academy Award™ for Best Visual Effects); *Casper*; *Men in Black*, which received a 1998 BAFTA nomination for Best Visual Effects; and Stephen Sommers' *Deep Rising*.

Awards Berton has won include the Monitor Award for Best Computer Graphics Animation for the 1984 Superbowl on CBS, the Nicograph Grand Prize for Computer Animation for *Snoot and Muttly* and the Prix Ars Electronica, Honorable Mention for *Mental Images*.

London-born **CHRIS CORBOULD (Special Effects Supervisor)** entered into the world of special effects in 1974. The first ten years of his career was spent learning

all the basic aspects of this unique craft, ranging from hydraulics, machine work, welding, fabrication and pyrotechnics to the complicated disciplines involved when actually filming the special effects.

After this initial period of training, Corbould put these skills to test on films such as *Superman (I, II and III)*, *The Spy Who Loved Me*, *Moonraker*, *For Your Eyes Only* and *A View to a Kill* as a special effects technician and senior technician. The knowledge gained over these precious years caused him to be given the additional responsibility of floor supervisor under the overall supervisor. Corbould excelled in this capacity on films such as *The Living Daylights*, *License to Kill*, *Willow*, *Delta Force*, *Interview With the Vampire*, *Far and Away*, *Hudson Hawk*, and *Highlander II*.

The big break for Corbould as supervisor inevitably happened on *Nightbreed*. He then continued his own brand of magic within special effects on films including *Shadowlands*, *GoldenEye*, *The Ghost and the Darkness*, *Tomorrow Never Dies* and *Firestorm* on locations all over the world. He is currently supervising the special effects sequences on *The World Is Not Enough*, the latest and most spectacular James Bond film to date.

NICK DUDMAN (Live Action Creature Effects Supervisor) most recently completed work as creature effects supervisor on George Lucas' *Star Wars: Episode I – The Phantom Menace*.

Dudman entered the film industry in 1979 when he served as a trainee by British make-up artist Stuart Freeborn during the making of *The Empire Strikes Back*, where he worked on Yoda. He remained with Freeborn for nearly four years learning all aspects of the craft, and together they worked on *Superman II*, *Top Secret!* and *Return of the Jedi*.

Dudman was later hired by American make-up maestro Dick Smith to be his assistant on *The Hunger*, helping him age David Bowie over 100 years and creating the many blood effects. There, he also headed up the English make-up laboratory for Ridley Scott's *Legend* and worked with director Neil Jordan on *Mona Lisa*, *High Spirits*, *The Miracle* and *Interview With the Vampire*.

Other film credits include: George Lucas' *Willow*; *Indiana Jones and the Last Crusade*; *Batman*; *Alien 3*; *The Last of the Mohicans*; *Judge Dredd*; and *The Fifth Element*, for which he received a BAFTA nomination for Best Visual Effects.

NOTES

