



Explorers Rick (BRENDAN FRASER) and Evelyn O'Connell (MARIA BELLO) battle with a horde of undead.

# THE MUMMY

## TOMB OF THE DRAGON EMPEROR

*The Mummy* franchise takes a spellbinding turn as the spectacular action shifts to Asia for the next chapter in the global adventure series that has earned more than \$800 million at the box office worldwide. Blockbuster action director ROB COHEN (*The Fast and the Furious*, *xXx*) invites audiences to experience a forbidden land with the epic ***The Mummy: Tomb of the Dragon Emperor***.

BRENDAN FRASER (*The Mummy* franchise, *Journey to the Center of the Earth*) returns as

explorer Rick O'Connell, who now combats the resurrected Chinese Emperor (JET LI of *War*, *The Forbidden Kingdom*) in an epic that races from the catacombs of ancient China to the neon-lit streets of post-war Shanghai and high into the Himalayas.

Rick is joined in this supernatural action-adventure by son Alex (LUKE FORD of *Kokoda*, *The Black Balloon*), archaeologist wife Evelyn (MARIA BELLO of *A History of Violence*, *World Trade Center*) and her bumbling brother, Jonathan (JOHN HANNAH





*The vicious Emperor (JET LI) conjures the elements.*

Characters newly introduced to *The Mummy* universe include RUSSELL WONG (*Romeo Must Die*, *The Joy Luck Club*) as Zi Yuan's love, Ming Guo, the Emperor's loyal servant who is betrayed by his ruler; LIAM CUNNINGHAM (*Breakfast on Pluto*, *The Wind that Shakes the Barley*) as Rick's old friend and pilot, Desi "Mad Dog" Maguire; and acclaimed Chinese actor ISABELLA LEONG (upcoming *Missing*), making her American film debut as the

of *The Mummy* series, *The Last Legion*). And this time, the O'Connells must stop a mummy awoken from a 2,000-year-old curse who threatens to plunge the world into his merciless, unending service.

Doomed by a wronged sorceress, Zi Yuan (MICHELLE YEOH of *Crouching Tiger, Hidden Dragon*; *Memoirs of a Geisha*), to spend eternity in suspended animation, China's ruthless Dragon Emperor and his 10,000 warriors have laid forgotten for eons, entombed in clay as a vast, silent Terracotta Army. But when dashing adventurer Alex O'Connell is tricked into awakening the ruler from eternal slumber, the reckless young archaeologist must seek the help of the only people who know more than he does about taking down the undead: his parents.

As the monarch roars back to life, our heroes find his quest for world domination has only intensified over the millennia. Striding the Far East with unimaginable supernatural powers, the Emperor Mummy will rouse his legion as an unstoppable, otherworldly force...unless the O'Connells can stop him first.

Now, in *The Mummy: Tomb of the Dragon Emperor*, the trademark thrills and visually stunning action of *The Mummy* series will be redefined for a new generation.

Dragon Emperor's ageless tomb guardian, Lin.

*The Mummy: Tomb of the Dragon Emperor* is written by ALFRED GOUGH & MILES MILLAR (*Spider-Man 2*, television's *Smallville*). Reprising their roles as producers in the series are SEAN DANIEL (*The Mummy* series, upcoming *The Wolfman*), JAMES JACKS (*The Mummy* series, *Intolerable Cruelty*), STEPHEN SOMMERS (*The Mummy* series, upcoming *G.I. Joe*) and BOB DUCSAY (*The Mummy* series, *Van Helsing*). CHRIS BRIGHAM (*The Aviator*, *The Good Shepherd*) serves as executive producer.

To tackle the largest production to ever shoot in China, the accomplished behind-the-scenes team includes director of photography SIMON DUGGAN (*Underworld: Evolution*, *Live Free or Die Hard*), production designer NIGEL PHELPS (*Troy*, *Pearl Harbor*), editors JOEL NEGRON (*xXx*, *Gridiron Gang*) and KELLY MATSUMOTO (*The Mummy* series, *The Fast and the Furious: Tokyo Drift*), costume designer SANJA MILKOVIC HAYS (*Gridiron Gang*, *Blade*), special effects coordinator R. BRUCE STEINHEIMER (*Miami Vice*, *Gangs of New York*) and visual effects supervisor GINGER THEISEN (*Eight Below*, *Hidalgo*). The music is by RANDY EDELMAN (*Shanghai Noon*, *27 Dresses*).



# ABOUT THE PRODUCTION

## ADVENTURE HEADS EAST: THE O'CONNELLS' TRIUMPHANT RETURN

Though director Rob Cohen's resume includes blockbuster actioners such as *xXx* and *The Fast and the Furious*, many moviegoers do not know that the filmmaker is a student of anthropology who has long been intrigued by—as well as sometimes a resident of—Asia. When approached to helm an epic adventure that would take *The Mummy* series in a Far Eastern direction, Cohen realized he could finally join two of his deepest passions: grand-scale filmmaking and China.

The director explains his lifelong interest in the country in a foreword to the moviebook companion piece for *The Mummy: Tomb of the Dragon Emperor*. He provides, “I have a deep love of Chinese culture and a complete fascination with the sweep and tumult of its 5,000-year history. Since high school, when my mother began painting Chinese watercolors as a hobby, China had occupied my imagination and reading time. I was intrigued by various dynasties, most especially the Tang and the Ming, with their early explorers discovering Indonesia, India, Africa and the giant ‘treasure ships’ that may have circumvented the world long before Magellan, and might have reached the Americas long before Columbus.”

As he read the screenplay for a new *Mummy* film—penned by Alfred Gough & Miles Millar—Cohen was impressed by both the script's humor and epic adventure outlined for the O'Connells. He had looked to the

Far East several times for source material and believed this project would dovetail well with his curiosity of and studies about China. Cohen explains, “I'm a history buff, and I had read an enormous amount on Chinese history even before I came into this. I have loved the culture since I directed *Dragon: The Bruce Lee Story* and a miniseries about two Chinese brothers immigrating to the United States, called *Vanishing Son*.”

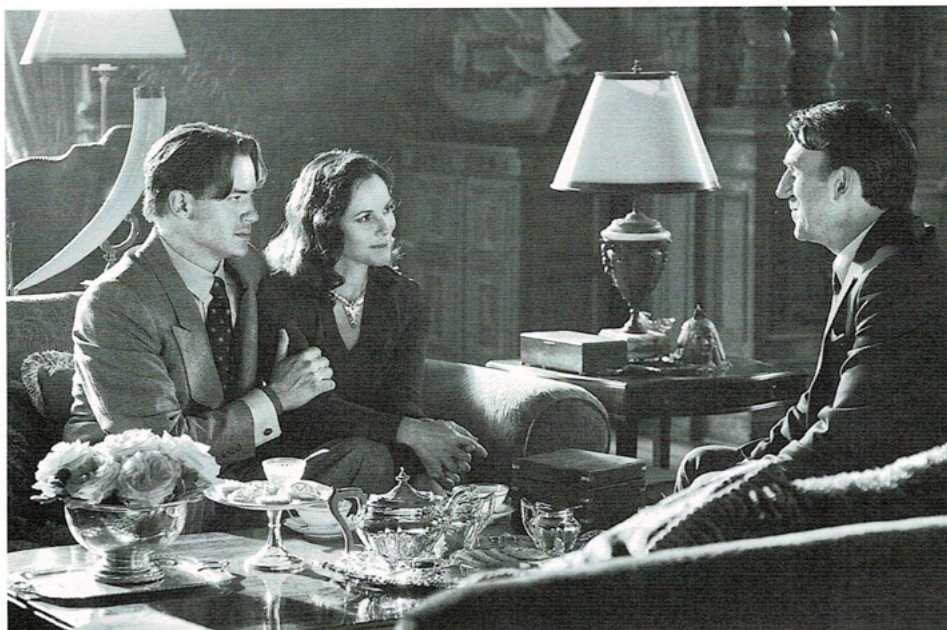
It was fortunate for all involved that the producers behind the juggernaut hits that launched it all—1999's *The Mummy* and 2001's *The Mummy Returns*—wanted to head in a new direction for the series and had commissioned Gough & Millar to shake up the franchise. They felt they had exhausted the possibilities in an Egyptian setting and were looking for a filmmaker who could take the trouble-seeking O'Connells out of Africa and expand their adventures to the continent of Asia. Of the audience's continued interest in the films that share the O'Connells' escapades, producer Stephen Sommers reflects, “I think the reason they were so successful is that they are romantic adventures set in exotic worlds. People just love that.”

*The Mummy: Tomb of the Dragon Emperor* marks the third time James Jacks and Sean Daniel have produced a *Mummy* film. For this chapter, they would be



Dashing adventurer Alex O'Connell (LUKE FORD) disturbs resting Terracotta Warriors.





Rick (BRENDAN FRASER) and Evelyn (MARIA BELLO) discuss artifacts with Benjamin Fry (DANIEL GIVERIN).

great elements are there, but I wanted to take it in a whole new direction, away from Egypt and into Asia. It's a brand-new adventure for our heroes; spectacular, colorful and completely Asian."

About his interest in returning to the series, producer Sean Daniel admits that his obsession with this genre as a child continues to bring him back for more. "When I was a kid, I used to go to every Boris Karloff version [of a mummy film] I could find and the many other mummy movies that

joined by Bob Ducsay and Stephen Sommers as producers. All four men had begun their collaboration by creating the first two in the series, with Sommers directing and Ducsay serving as editor on both and executive producer on *The Mummy Returns*.

"It took us years before we had an epiphany of using the Terracotta Warriors in China," remembers producer Ducsay. "We realized this might be a great catalyst for a new adventure with characters the audience had grown to love in the first two stories."

The team discovered in Cohen a filmmaker with the experience necessary to create a film on the scale they imagined. "Thankfully, Rob wanted to make the picture, because he was an absolutely perfect fit," Ducsay sums. "He has the skill set to mount a gigantic production on two continents, is fantastic with action and actors and has a great sense of humor. These are all essential ingredients in the DNA of a *Mummy* movie."

"The idea that the Terracotta Warriors of Xi'an were, in fact, the mummies, really appealed to me," says Cohen. "It was all about exploring the true history of China during two periods, 200 B.C. and 1946, in an unusual way and having a lot of fun with it. It was an opportunity to use all the goodwill of *The Mummy* and the wonderful characters that Steve Sommers set up. All the

followed," he recalls. "I cut pictures of the mummy out of the *Famous Monsters of Filmland* magazine and stuck them on the wall. When I went to Universal, I immediately started to talk to them about making a mummy movie, as they are a personal love of mine."

Adds producer Jacks: "We've been part of the O'Connell family for almost a decade now. To help see their adventures continue and Rick and Evy begin to pass the mantle on to their son, Alex, makes us all feel proud. I admit, it's like seeing one of your own children grow up."

With director Cohen on board to inject an Asian influence into the series, the returning producers from the first two chapters and Gough & Millar's revamped screenplay, it was time to cast a shape-shifting Emperor and a family of fighting O'Connells. Not to mention the thousands of man hours necessary to design gun battles and high-speed chases, creating the worlds of 200 BC and 1946 would prove quite a challenge.

## TIMELESS HEROES AND BRUTAL WARLORDS: CASTING THE FILM

Our adventure begins with the awakening of the Emperor Mummy that young explorer Alex O'Connell,



now 21, is tricked into raising. The fiercest warrior China has ever seen was unable to achieve world domination when cursed by sorceress Zi Yuan thousands of years ago. Newly awakened, he knows there is a world still to conquer. To do so, he must achieve eternal life by locating the fabled Shangri-la. If he can drink from the pool of eternal life there, he will be able to raise an army that's been buried underneath the ground for millennia. Unless Rick, Evy and Alex O'Connell can stop him first.

Having Brendan Fraser return to the role of dashing adventurer Rick O'Connell was essential to the project, as all who were involved believe he is one of few actors who can blend action and light comedy so well. "We could never imagine a *Mummy* movie without Rick O'Connell," states Ducsay. "Brendan is the very embodiment of the character. He looks fantastic; he is in even better physical shape than he was in the first picture, and he does these incredible stunts himself."

Fraser appreciated that the distance and time he's had since the last project was mirrored by his on-screen family in the script. He reflects, "It's allowed the family to develop, and it's given us an arc to play: reuniting a family that has grown apart. We find a husband and wife bored with having retired, to say the least, and a son who wants to be a chip off the old block. He wants to please his father but is a bit of a mama's boy, makes a few mistakes and stumbles onto the mother lode of all big baddies: an entombed Emperor who was a despot. Through a series of misfortunes, as is the tradition of these movies, 'Here we go again!' There's another mummy unleashed on the world, and it's up to the O'Connells to stop him."

Similarly, there wasn't a question in director Cohen's mind about who would play the Emperor. "Jet Li was always the one and only choice," he states. "He was going to play the villain for me in *Sinbad*, so we already knew each other."

As the international action star wasn't available for the entire duration of the lengthy shoot for *The Mummy: Tomb of the Dragon Emperor*, Cohen suggested that the script explain that the Emperor had been cursed and turned into a Terracotta Warrior. The director recalls, "We had the idea that a terracotta CG character walk and talk like Jet; then, at a certain point, he comes back as the flesh-and-blood Jet. He loved the idea and so did the studio."

For his part, Li was impressed with fellow Buddhist Cohen and his deep love and understanding of Chinese culture. He appreciated his take on the project and signed on to portray the Dragon Emperor. Comments the succinct Li, "His shooting style is like a Hong Kong director's: full of energy and change, and very fast."

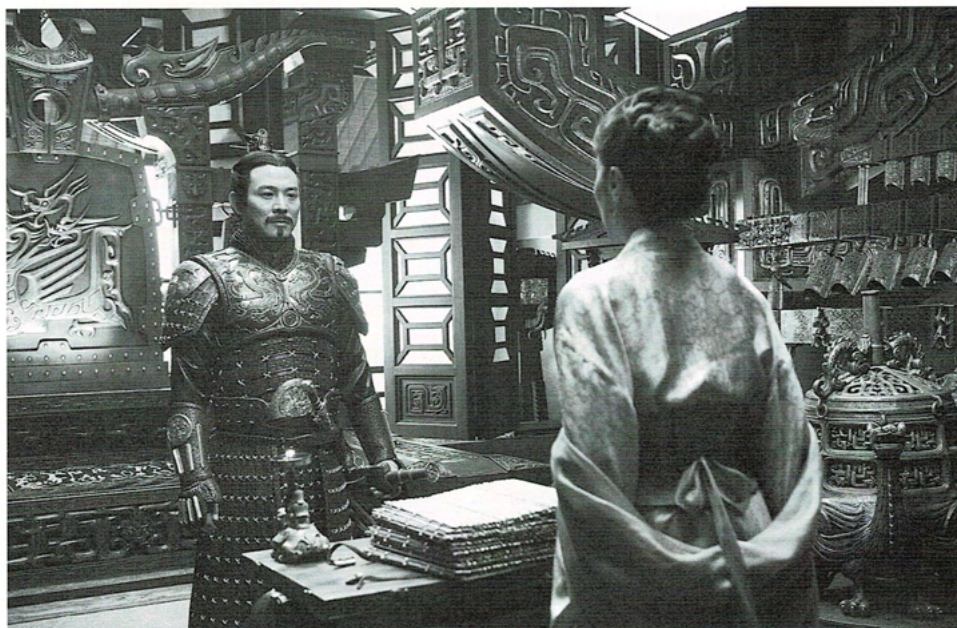
Oscar®-winner Rachel Weisz decided not to reprise the role of Evy, the character she had portrayed for the first two films. The film's long production schedule and overseas locations would be a burden for any actor raising a young family. Therefore, the search began for her replacement.

"After many casting meetings, we did screen tests with five actresses," recalls Cohen, "and the one that blew us away was Maria Bello. She has such strong chemistry with Brendan that it wasn't much of a decision."



Sorceress Zi Yuan (MICHELLE YEOH) and her lover, warrior Ming Guo (RUSSELL WONG), research ancient scrolls.





*The Emperor (JET LI) demands answers from Zi Yuan (MICHELLE YEOH).*

She had the beauty and precision, humor and inner fire that have always propelled her in such films as *The Cooler* and *A History of Violence*. Maria had already mastered the English accent and brought freshness to the role, which added to my hopes to reboot the franchise.”

Bello was eager to take on the role of a heroine in whom she found a kindred spirit. “I related to Evy as an adventurous soul,” she tells. “I always considered myself a bit of a gypsy, and I jump off a lot of cliffs. In second grade, I read romance novels; I was addicted to them. They were always about some woman who dressed like a man and snuck onto a ship, and a captain fell in love with her. She was a great swordsman and a greater fighter. I just always wanted to be that heroine.”

“Maria had such fortitude when she came in to read for the role,” Fraser remembers. “She is a great actress who has done a host of diverse roles, but if you ask, she’ll say, ‘All I ever want to do is be in a movie where I crack a whip, fire a gun and chase around on a horse.’ We find Rick and Evy have, respectively, hung up their guns and archeological digging roles and become a bit sedentary, and basically she is bored. She takes to going back into the field with great moxie and enthusiasm.”

Fans of the series will be happy to know that John Hannah returns to the role of Evy’s brother, the bumbling

Jonathan, who is as much hindrance as he is help to the O’Connell family’s missions. Says producer Ducsay: “I remember when we approached John about his role in the first picture, he couldn’t figure out why we would want to cast him in a comic role. He just doesn’t see himself as funny, but of course he is, and I think that’s been borne out in the series.”

Offering much of the comic relief in the film, Jonathan reminds audiences what we

would likely do when being chased by the cursed undead: run like mad. Laughs Hannah, “Jonathan’s always looking for a way out first. That’s always been the kind of everyman approach if some immortal, 2,000-year-old guy is coming at you to slap your head off. My first instinct would be to get out, not to stand and have a fight with him.”

Casting the role of Rick and Evy’s son, Alex, was a challenge. The character had to be young and exciting, physically credible, and, at the same time, present a feeling of vulnerability to the events that were about to transpire (which he helped to bring about). Alex needed to show the strength, brawn and heroism of his father, combined with the brains and curiosity of his mother. After an exhaustive search, the filmmakers met with charismatic Australian actor Luke Ford, a performer who suggests a rare blend of innocence and power. He offered the perfect match for Cohen’s series of “old bull/young bull” confrontations scripted for Alex and Rick.

Cohen recalls his first meeting with Ford: “I was screen-testing several young actors; some of them were famous in the United States. When I looked up, they were all standing around looking at Luke and talking to him, but he was clearly the dominant one. For young males to like another young male, he has to be cool, not



threatening and not full of ego—because young men know how to push back against an actor who thinks he's too cool. I remember thinking, 'Here are these stars standing around; they're talking to this kid, and he's very natural with them and accessible.' Plus, he was the best actor."

For his breakthrough role, Ford found a young man making many of the mistakes his father had. Too, his father was reluctant to lay down his guns and pass the mantle along to his son. "Alex has always been in the shadow of his father," Ford states. "Rick made such an impact in the world of archaeology, and Alex wants to do the same. By discovering the Emperor, he is trying to make his mark. There is some conflict between Alex and his parents, because they still think of him as an eight-year-old boy. It's very frustrating to him because he wants to be treated as part of a team fighting adventures together and not be overprotected."

Malaysian actor Michelle Yeoh was asked to play ageless sorceress Zi Yuan, the woman responsible for transforming the Emperor into a terracotta prisoner after he destroys her happiness. Yeoh's grace and beauty entranced both cast and crew. Fraser sums the admiration for her: "There is a regal quality she brings to Zi Yuan—the wizardlike ephemeral keeper of the fountain of youth. Michelle has such dignity that you really believe she is a serene beauty who has been waiting thousands of years to pick a moment and seek her revenge."

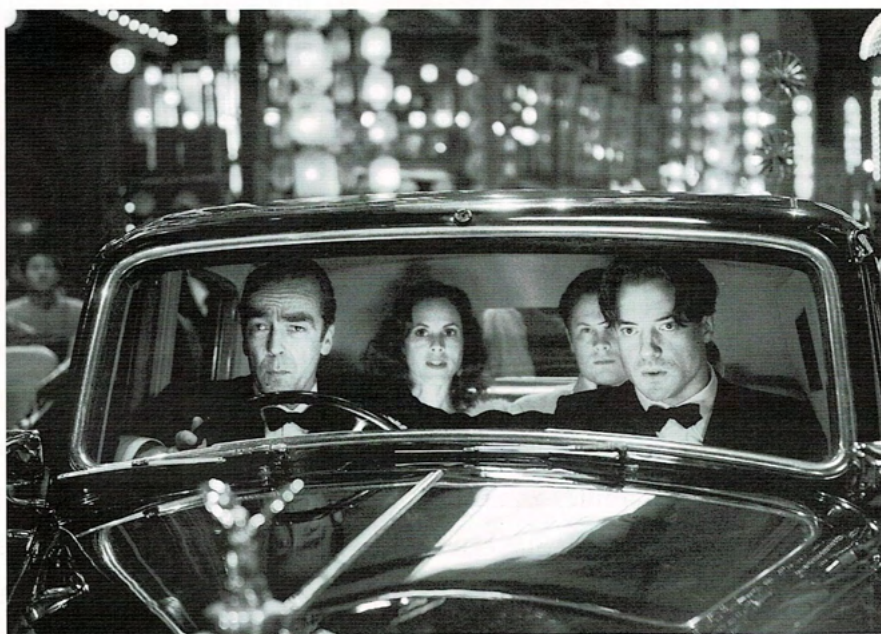
The role of Zi Yuan was one that instantly attracted the international star, lauded in such films as *Crouching Tiger, Hidden Dragon* and *Memoirs of a Geisha*. "I was very excited about the character because she is magical," Yeoh explains. "In the story she meets the love of her life, but she is thwarted by the Emperor, who wants her for him-

self and asks her to bestow on him the secret of eternal life. She refuses to and uses her powers to curse him. It's a wonderful role."

To play Zi Yuan's daughter (and Alex's love interest), Shihuang's immortal tomb guardian Lin, Cohen found young Chinese actor Isabella Leong, while casting in China. The actor was eager to break into English-language films and would not only be challenged by the dialogue, but also by the martial arts movements required to play an assassin who is sworn to keep the Emperor Mummy forever locked away.

The production chose Hong Kong actor CHAU SANG ANTHONY WONG—known for breakout roles in *The Painted Veil* and *Infernal Affairs*—to play the character of General Yang. The actor, who had previously worked with Michelle Yeoh on two films, was cast as the merciless second hand of the Dragon Emperor, the man who believes mankind must be ruled by force.

Finally, Irishman Liam Cunningham was cast as Rick's old partner-in-crime and flying buddy, Desi "Mad Dog" Maguire; British actor DAVID CALDER was selected to portray fellow explorer Wilson; and American performer Russell Wong was chosen to play Ming Guo, the Emperor's loyal servant and love of Zi Yuan's life.



(L to R) Jonathan (JOHN HANNAH) drives sister Evelyn (MARIA BELLO), nephew Alex (LUKE FORD) and brother-in-law Rick (BRENDAN FRASER) through 1946 Shanghai.





Rick (BRENDAN FRASER) and Evelyn (MARIA BELLO) search for trouble.

Cast locked, it was time for the production to begin traveling across two continents to shoot the exotic world of *The Mummy: Tomb of the Dragon Emperor*.

## TIME TRAVEL: TWO CONTINENTS OVER TWO MILLENNIA

*The Mummy: Tomb of the Dragon Emperor* filmed over a five-month period in North America and Asia. Montreal, Canada, and Beijing and Shanghai in China served as host cities as the production built worlds that crossed 2,200 years.

### SHOOTING IN MONTREAL

With a powerful sequence set in the Shanghai Museum, principal photography kicked off at Mel's Cite du Cinema in Montreal. Rick and Evy O'Connell have been convinced to take the Eye of Shangri-la back to China, but with grave consequences...

The scenes were shot on a magnificent set imagined by production designer Nigel Phelps. Of course, there would be an intricate stunt pivotal to the scene, and the designer would need to coordinate around it. Explains Phelps, "We had to design a way into the space for Alex

and Lin to arrive without being seen. That was a hard set to design because we had to incorporate all of that, and the chariot [driven by the Dragon Emperor Mummy] had yet to be designed. So, we were pulling and stretching and reshaping everything to accommodate."

Production next moved outside to shoot on the stupa (gateway to Shangri-la) courtyard set, constructed next to the linking set of the Gateway, an enormous section of mountains that repre-

sented the Himalayas and sheltered a hidden gateway to the mysterious pool of eternal life in Shangri-la. The courtyard was dressed with fake snow, created by SFX supervisor R. Bruce Steinheimer's team. "Rob was very specific on the snow he wanted," explains Steinheimer. "We used 160 tons of magnesium sulfate for the ground snow."

The fall weather in Montreal is very unpredictable, and, one night, a huge storm hit the set and washed away all the snow. In a bit of its own magic, the set dressing team was called in during the early hours to repair the damage; when the crew arrived at 7:00 a.m., there was no sign that anything damaging had happened.

Again, designs from the script would be adjusted once Phelps, DP Duggan and Cohen had regarded the model sets and discussed the best way to shoot the action. In scenes with the stupa as backdrop, the O'Connells, Jonathan and Lin confront the Emperor Mummy, and a rip-roaring gunfight, followed by help from some Yeti, ensues.

Action unit director VIC ARMSTRONG orchestrated a complex sequence on the Gateway set, but he needed to allow for hero Yeti and mountains of snow to be strategically placed in later. In the scene, the O'Connells have been pinned down by General Yang's army, but they are rescued by ferocious saviors. "Yang gets kicked out onto the rope bridge, and a big avalanche is formed," recounts



Armstrong, “which is actually deliberately caused by one of our heroes to wipe out his army. The avalanche rages through and collapses the bridge.”

Having successfully avoided most of the bad weather, the production moved out to the ADF stage about 40 minutes from Mel’s. There, Phelps’s team created one of the most awe-inspiring sets from the film: the mausoleum. During excavations, Alex has discovered the tomb of the Emperor. Entering the crypt, he stumbles into an incredible mausoleum filled with thousands of Terracotta Warriors. As he makes his way through the ranks, he and his companions find themselves in a series of deadly booby traps.

“When I did the research into the real Terracotta Warriors, I saw that they were all in ranks of four,” recalls Phelps. “Another surprise was that I had imagined they were little people, but, in fact, they were about six feet tall, and every one is different. The set decorator, ANNE KULJIAN, was remarkable with the detail for the soldiers. We made 20 different heads that you could interchange.”

It was up to the team to re-create weapons stolen hundreds of years ago by tomb looters. “We bought one kind of soldier and horse in China, and then we mass produced them in a workshop in Montreal,” explains Kuljian. “I had all the weapons, armor and other items needed—like the horses’ bridles and mausoleum ornaments—made in China by a team headed by propmaster KIM WAI CHUNG, and then shipped to Montreal.”

Returning to Mel’s, the production moved into the mysterious world of the Foundation Chamber: the setting for the brutal hand-to-hand battle between the Emperor and Rick O’Connell. This was the first scene to be shot with Jet Li.

“In the script, there is emphasis on the core of the Great Wall,” Phelps recalls. “The notion was that during the construction of the Great Wall, enemies were

buried alive in the foundations. It contained a temple at the center, and the ceiling of the foundation room reflects a subterranean world that held all their bodies and souls. That forms the core of the Foundation Army that rises to attack the Terracotta Army.”

From the brutality of the fight, the production moved to the tranquility of the Shangri-la cave. This served as the backdrop for the touching reunion of Zi Yuan and the daughter from whom she’s been separated for two millennia. “Rob nailed it...how he wanted the different facets of our reaction after 2,000 years of separation,” recalls Yeoh. “It was pure joy at seeing my child again. On the flip side, for Lin, it was the outpouring of grief. All those years away of sorrow and fending for herself. She handled it so beautifully.”

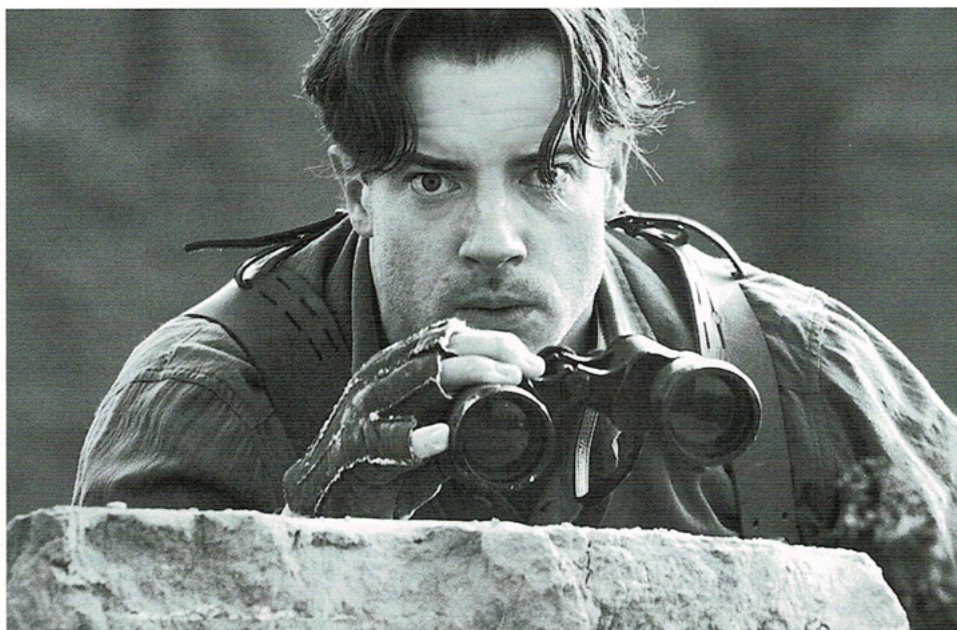
The cave shimmered with candlelight that illuminated the magnificent sleeping Buddha that lay along the length of it. The alcoves were filled with beautifully carved statues and a stunning pagoda that stood at the entry. The team’s goal was a simple one: make Shangri-la feel as large, open, lush and magical as possible.

On October 15, production completed filming in Montreal and prepared for an even bigger adventure: shooting in China.



*The Emperor (JET LI) comes back to terrifying life.*





*Rick (BRENDAN FRASER) scans the battlefield.*

## LENSING IN CHINA

From the beginning, it was important to the production that period authenticity be maintained. Explains Ducsay, "Even though these movies are great fantasies that take creative liberties, there is honesty to them because we actually shoot them in the locations where they are supposed to take place."

Fortunately, the move from Montreal to China was quite smooth. Cohen recollects: "Our executive producer Chris Bringham, Chinese producers CHIU WAH LEE and DORIS TSE KARWAI and the China production supervisors MITCH DAUTERIVE and ER DONG LIU actually performed a miracle. To move 200 westerners on a Friday to shoot on Tuesday seemed virtually impossible, but they did it."

The decision to shoot this much of the movie in China was both a practical one and a creative one. Explains Bringham: "The location at Shanghai Studios, the setting for the incredible chase sequence, doesn't exist anywhere else in the world. Once we made the decision to come here, we also needed to build sets as cover. The Tian Mo location was then added, by default, as we were already going to be here."

Now in China, the cast and crew required to complete the epic scenes grew substantially. At one point, there were more than 2,000 people working on it. The group was comprised of 200 Americans and Quebecois, 1,700 from Mainland China and 100 from Hong Kong, as well as crew from Malaysia, Croatia, Slovenia and Taiwan.

Though many languages were spoken on set, the director didn't worry about what could get lost in translation. "I have always

felt a brotherhood among international film people," says Cohen. "Everyone's problems seem to be the same: money, time, vision. My C-camera operator in China, TONY CHEUNG, has been the cinematographer of many films. When he, Simon and I talk T-stops, filters and lens ratios, the words may be different, but the meaning is crystal clear."

The Asian portion of the shoot began in the desert of Tian Mo. "We have made the move to China. Hundreds of our Chinese art department have labored for months to prepare the site for this day," marveled Cohen on his production blog. "The dawn is breaking over the Great Wall, the original wall made of tamped earth that towers over the horizon. The sun is real; I had the wall built. The Dragon Emperor himself will mount a 50-foot-high colossus to wake his 5,000 Terracotta Warriors from 20 centuries underground and lead them in one final battle against the O'Connells and the mystical forces of his ancient enemy, Ming Guo, who has been raised by Zi Yuan. Armies will clash. Good vs. Evil. The Living vs. the Undead. In other words, it's Monday on the set of *The Mummy: Tomb of the Dragon Emperor*."

The Tian Mo locale hosted multiple scenes, including the stunning sword fight between Jet Li and Michelle Yeoh and the film's climactic, epic battle sequence



between the armies of the undead. "To create the battlefield, it was necessary to design something graphically recognizable, so you would instantly know which side the Terracotta Army was coming from and which were the Foundation Warriors," explains Phelps. "Basically, it was just a big empty space; we created the ruins to add interest."

The Great Wall could not have been constructed without the instruction of Chinese art director MR. YI, both a historical and technical advisor to the production. This marked the sixth time the artist supervised a build of one of the Seven Wonders of the World. Other scenes shot in Tian Mo were of General Yang's camp, constructed in a Ming Dynasty village located in a complex of caves close to Tian Mo, and the interior of the black tent in which the Emperor meets with his generals.

While at Tian Mo, the crew was housed approximately an hour's drive away in the city of Yanqing. The area roads were heavily congested with transportation trucks, so the production and transportation teams devised a support system of staff stationed along the way—directing vehicles along the best route for the particular time of day.

Save an occasional sandstorm, the production was fortunate with the weather. Toward the end of the shoot, however, temperatures dropped rapidly and the team retreated south to Shanghai. Shooting continued at the famous Shanghai Film Studios, which lie approximately an hour's drive outside the city.

The studio has an enormous set devoted to the streets of Shanghai in the 1940s, filled with full-size churches, bars, clubs and restaurants, as well as houses and a trolley bus. These streets provided the backdrop for the chase sequence between the O'Connells and the Emperor Mummy set during the Chinese New Year. Between the main

unit and action unit work, the night shoot took three weeks to complete. While the main unit filmed in inner Mongolia, action unit director Vic Armstrong and team shot the bulk of the SFX work, plus some of the stunts, before the main unit arrived.

The chase through the streets of Shanghai offered a complicated sequence that married physical action for the actors and stunt team with CG. Bronze horses pulled a chariot with the Terracotta Emperor at the reins (as Alex and Lin hung on underneath). Hundreds of extras in period costume ducked around art deco buildings as Rick, Evy and Jonathan maneuvered a truck loaded with fireworks to stop the Emperor.

Cohen recalls filming a section of the chase with no less than eight cameras: "Vic Armstrong blew up a trolley on the main street in the Shanghai Bund section. Rick and Jonathan took the mother of all rockets and aimed it right at the fleeing chariot. Jonathan lit the fuse with his Dunhill lighter; the rocket ripped down the boulevard, and the mummy deflected the rocket straight into the trolley. The trolley blew 10 feet straight up into the air, with a fireworks display that could be seen from outer space.

"R. Bruce Steinheimer had designed the event with an extensive team of American and Chinese fireworks



*The Emperor (JET LI) rides into war.*





*The Emperor (JET LI) duels with Zi Yuan (MICHELLE YEOH).*

experts,” Cohen continues. “The concussion was so intense that it broke every window in the street and the rocket’s red glare set the third story of the set on fire. It was glorious!”

Shanghai Studios also housed several other sets, including the Emperor’s Throne Room, a testament to craftsmanship. A team of Chinese cultural advisors aided Cohen in understanding the complex Qin Dynasty language, ceremonies and behaviors. He relates, “This film has been packed with new knowledge: art and intellect people would stand at the Emperor’s left, military at his right; musicians were not allowed swords; no one was allowed to turn their back to the Emperor. The film gods dwell in the details; even if it’s a world that you are not familiar with, it feels true.”

The final scenes of the shoot took place in Jonathan’s fantastic 1940s Egyptian-style nightclub (in a nod to the first two films, it was named Imhotep’s) on the Bund run. It was created to be a believable hot spot one might expect of Shanghai in the era—glamorous and larger than life.

While the main unit finished its work at Shanghai Studios, the action unit took a four-hour drive south of Shanghai to shoot a dramatic battle sequence at Hengdian World Studios. One of the largest studios in

Asia, Hengdian offers complex environments that showcase different periods from Chinese dynasties. These include life-size replicas of Emperor Qin’s palace, Qing Ming Shang He Tu, the palaces of the Ming and Qing dynasties and the Grand Hall of Dazhi Temple—complete with a figure of Sakyamuni 28.8 meters high, the tallest indoor figure of Buddha in China.

The filmmakers were duly impressed by propmasters such as Kim Wai Chung, who man-

aged a crew that replicated the mystical world in which the Emperor lived. For example, it wasn’t unusual to find a master craftsman carving an intricately detailed altar for the temple square on a massive block of polystyrene—with only a small, out-of-focus, black-and-white photo of the altar as reference material.

The production designer was stunned to find that many of the Hengdian props were actually real. Remembers Phelps: “The weapons for the 500 figures in the Terracotta Army were all made of bronze, and all the crossbows had working mechanisms. A lot of things get lost in translation, but no one expected bronze weapons, because it would be crazy in a budgetary sense. However, the way they do it here...it is actually cheaper to do it for real than to make it out of fiberglass. It adds another level of believability when the actors touch the swords and they are cold.”

## CREATING AN EPIC BACKDROP:

### PRODUCTION DESIGN

When Phelps first met with the director, he knew they would be embarking on an immensely challenging creative journey. It was vital to Cohen that *The Mummy*:



*Tomb of the Dragon Emperor* have an epic look and feel to it, and that meant Phelps would need to give the production a unique and mythic visual canvas. A lifelong dream of the director's—to share the fantastic culture and heritage of China in a film with the scope of this picture—the shoot was a challenge like nothing the two men had ever faced. And it all started with the design.

“When you begin a project like this and everything has to look huge, you have to decide how much will be physically built and how much will be digital,” explains Phelps. “That’s the equation you work out with the director. Going to China completely opened up the world to do a lot more physical scenery than we could have done anywhere else. When you conceive sets like a mausoleum that contains the Terracotta Army, it’s obviously not going to be an intimate little set.”

The style of the film naturally evolved from Cohen’s lifelong passion for Chinese culture and his Buddhist studies. He was concerned to make everything as true as possible, and the partners in design depicted a good deal of spiritual scenery in the film—particularly in the Himalayas and the stupa courtyard. For Cohen, the film’s design informed a world that reflected “Chinese history in an unusual way, and had a lot of fun with it as we explore two periods: the true history of 200 B.C. and the state of affairs in China in 1946.”

While collaborating with Phelps for the film’s look, Cohen voraciously read of the stories of the Terracotta Warriors of Xi’an, the Warring States period before the unification of China, the First Emperor’s immortality quest and the Great Wall’s construction.

The director and production designer agreed they did not want to be restricted in camera moves when it came time to lens the world’s most powerful Emperor roaring across the continent (within two periods of two millennia), so the majority of the sets had to offer

cinematographer Simon Duggan and his crew “360-degree shoots.” To create these enormous set pieces in Canada and China, Phelps began study that continued throughout the production. A team of Montreal researchers assisted him as they all worked at a rapid pace to design; it continued as they moved from set to set, followed by hundreds of construction crew workers to manifest their sketches.

Form would not always follow the original screenplay’s function; Phelps and Cohen remained open to expanding upon the script as they scouted locations. The designer gives an example that altered the film’s original beginning: “When we first came to China to scout, we traveled to Ningxia to look at these sand dunes the size of Denmark. I was flipping through a hotel brochure, a sort of ‘What’s on in Ningxia,’ and I discovered these pyramids that were absolutely phenomenal.

“The landscape is very similar, geographically, to what we had in Tian Mo [a desert area north of Beijing]—the foothills, the mountains and everything surrounding it,” he continues. “The shot was unscripted, but I knew Rob would love it so I brought him the idea and we decided to use it at the beginning of the film. People will look at the pyramids and think they are CG...you just don’t expect to see these things in China.”



*Rick (BRENDAN FRASER) prepares for a fight.*





*The long-lost Terracotta Warriors are called to battle.*

The massive pyramids reside in a valley of hundreds of tombs that contained the remains of a race of Chinese annihilated by the Mongolians—because members of their tribe shot the arrow that killed Genghis Khan. It has only been a couple of hundred years since the Chinese began uncovering this land that had been completely forgotten. These tombs are the last vestiges of the culture of a people who killed the terrifying ruler.

The designer, veteran of such epic films as the blockbuster *Troy*, explains his unique take on imagining a film: “When I read a script, I look at the story and I see everything in terms of light and shape. This is light, and that is dark; this is tall, thin and that is short, fat. You want a variety and balance that goes with the way everything works with the script narrative. It’s a bit like music; the same principle applies to color.”

As his team worked on illustrations for *The Mummy: Tomb of the Dragon Emperor*, Phelps was inspired to have gold light serve as the primary influence on the film’s color palette. For example, one of the first sets his team created was the stupa courtyard set, in which they used thangkas (colorful painted scrolls) with frescoes on the perimeter. As the set was in shadow and Phelps and

DP Duggan needed a swatch of color to catch the audience’s eyes, a member of the team suggested they use gold leaf on certain sections of the paintings.

“Gold is a great color that goes with everything,” concludes Phelps. “You can take it up or take it down; it works really well with the earth tones and the reds. It became a link in all of the sets—even in Imhotep’s nightclub set, where the color temperature of the lights gave that amber color through everything.”

## BATTLING THE UNDEAD: SWORDPLAY AND MARTIAL ARTS

It wouldn’t be a *Mummy* movie without intricate fight sequences. Any sequence involving master martial artist Jet Li raises the bar, but add to the film Brendan Fraser’s Krav Maga, Michelle Yeoh’s swordplay, Isabella Leong’s kung fu, Luke Ford’s martial arts-inspired street fighting and Maria Bello’s combination punches and you have a feast for fight fans.

Jet Li commends what was impressive about his director’s grasp of staging an exciting fight: “Rob has a very good understanding of the timing and the fast pace that is so important in a fight sequence, and he uses very interesting angles.”

Key fights in the production include one set in the Foundation Chamber, the subterranean temple in which the Emperor attempts to raise his Terracotta Army. With ceilings formed from the bones of conquered enemies, the chamber is filled with flickering flames that line the walkway as the Emperor weaves his dark magic.

In the sequence, Rick O’Connell confronts the Emperor by throwing a knife into his back. The Emperor, only slightly inconvenienced, yanks it out and attacks



O'Connell with a rage pent up over centuries of being cursed. O'Connell races at him, and an incredible hand-to-hand battle ensues.

Cohen came up with the idea that, in the years since we last met our hero, O'Connell had become skilled in the type of practical street fighting found in the short, sharp moves of Krav Maga. "It's a system of combat defense devised by the Czech Jews during the Second World War," explains Fraser. "They started fighting back by using a system of body motions based on instinct. Basically, you go to the problem, rather than let it come to you. It's confidence building and, needless to say, great exercise."

"Brendan is a fantastic action actor," commends Vic Armstrong. "He's really been working out, and he is rock solid. He loves his action and knows what he is good at, so we catered to that in all fights we've done with him."

Asian fight coordinator MIKE LAMBERT, who worked with Michelle Yeoh in her breakout role in *Tomorrow Never Dies*, was primarily responsible for training the actors and choreographing the fight sequences in conjunction with stunt coordinator MARK SOUTHWORTH. Lambert, who has lived in Hong Kong for years, knew many of the film's actors from having taught them in that country.

One sequence that fascinated the Chinese press was the sword fight between Jet Li and his longtime friend Michelle Yeoh. The fight takes place in the desolate beauty of Tian Mo desert and represents the first time Li and Yeoh have been on opposing sides of a film fight. "It's funny," says Yeoh. "If you looked at our shooting schedule, it said, 'The fight that the whole of Asia is waiting for.'"

Of the duo's fighting sequences and trainers, Yeoh offers, "Jet's fight coordinator, DE DE KU [affectionately known as Master De], is a longtime collaborator. He is so brilliant...we just stand there and let him weave his artistry

around us. Jet and I understand each other. We are on the same beat and just doing the best we can."

Jet Li agrees: "When you find a good player to fight with you, it's like having a good opponent at tennis. You have to be on the same level to play well. I very much enjoyed working with Michelle, and I hope to do so in the future."

Other actors also had their fair share of the action. Maria Bello lived a childhood dream in a fantasy sword fight sequence—an homage to swashbucklers—as Evy. "Maria's character is a lot more refined," explains Lambert. "She is a little more expert in martial arts, but she has also picked up Rick's street-fighting style. Alex is a bit of a stylist, but, again, with a little bit of his father's raw, street-fighting style mixed in."

Luke Ford prepared for almost three months before production began. Necessary, as he would have to dodge a barrage of booby traps to awaken the planet's newest threat. "I spent five days a week working on the fight training," explains the actor. "I began with cardio, weights and stretching. Then I progressed into training for the fights; there were some martial arts, but also a lot of swash-buckling, punching and kicking. It was pretty intense."

Ford's sparring partner, Leong, also spent much time training in martial arts. Adds Lambert, "Every spare



Alex (LUKE FORD) flirts with mysterious tomb guardian Lin (ISABELLA LEONG).





General Yang (CHAU SANG ANTHONY WONG) learns not to mess with a Yeti.

action sequences with his group of 12 warriors, and Jet Li rides his horse into battle.

Once Armstrong and crew had completed work on key chases, they moved down to Hengdian World Studio to complete the final action sequences. Armstrong reflects, "With every sequel, you have to raise the bar, and the ones that have gone before have been very good, so it was quite a challenge. It's really interesting watching Rob work, with the speed of the

opportunity Isabella had, she came to train and stretch. She put in a lot of hours and it really inspired her to do more."

Known for pushing the envelope in his action sequences, Armstrong went all out for this production. "It is just nonstop," says the master stunt choreographer. "It's the kind of film I can really get my teeth into—with all sorts of action, from large scale down to interesting chases, fights and Jet Li's martial arts."

During the key Shanghai chase sequence in which the Emperor Mummy drives through Shanghai on his chariot of four horses (filmed at Shanghai Studios), the sarcophagus flies through the streets while Lin and Alex desperately hang on. All the time, it is closely followed by the rest of the O'Connells on a truck loaded with fireworks. "It's a bit like *Stagecoach* crossed with *Ben-Hur*," laughs Armstrong. "We've got the two young leads in the movie fighting with Yang, who's on the front of the chariot with the Emperor. It was a huge sequence and very complicated. We had a 500-person crowd every night for about two weeks."

There was also a fair amount of horse riding needed for the film; this took place in Tian Mo. Much of the horse work was done by the actors themselves, and the necessary stunt work was accomplished by Chinese stunt riders. Michelle Yeoh rides with Russell Wong, who has

shots he wants as much as the length of the shots."

Cohen also enjoyed their collaboration, especially Armstrong's ability to execute ambitious projects with a keen eye for safety. "Vic has done everything from the *Bond* films and *Indiana Jones* to everything in between," nods the director. "He is one of those guys who takes your idea, builds on it and knows how to create it so it can be done safely."

## VFX AND SFX: BLENDING FANTASY AND REALITY

To create the most complex sequences in *The Mummy: Tomb of the Dragon Emperor*, a seamless blend of visual and mechanical artistry would be required. With an amazing range of effects—from ancient creatures and avalanches to intricate battle sequences with massive numbers of digital characters in digital environments and practical effects—the filmmakers had an enormous task at hand.

Accomplished VFX producer Ginger Theisen headed the visual effects department. For the large number of VFX shots required, more than 800 at last count, Theisen brought on two digital houses:



Digital Domain, headed by VFX supervisors MATT BUTLER and JOEL HYNEK, and Rhythm & Hues, headed by VFX producer DEREK SPEARS.

The SFX department was led by industry veteran SFX supervisor R. Bruce Steinheimer. In order to develop the large number of mechanical effects for the film, he oversaw four different SFX shops in Montreal and China. Says Steinheimer, "We had over 100 people working in effects on different continents at the same time in order to make sure all the effects would be ready for both the main and the action units."

Steinheimer was tasked with creating mechanical effects that would blend into digital extensions of CG creatures. In the Shanghai chase sequence, for example, the chariot needed to interact with its surroundings as if it was being pulled by real horses. He explains, "We put a plow on the front of it so we could crash into things, because the Terracotta Emperor and the bronze horses are in the digital realm. As the part of the chariot, they are on separates and start to spin out of control, so we used a hydraulic spin rig that travels down a track to create that effect. It ejects the sarcophagus, which slides through the streets, causing mayhem and destruction."

After the shots of the chariot crashing through buildings were completed, a plastic horse was attached to the front of the chariot to give reference for the performers when they filmed. "This gave our actors something to ride on," explains VFX producer Spears. "We replaced the plastic horse with our CG bronze horse later."

"All the horses were, originally, very heavy bronze statues built by the ancient Chinese," explains animation director CRAIG TALMY. "When they buried their dead Emperor, they adorned his burial place with regal statues of horses." After Alex O'Connell accidentally lifts the curse, the horses "come

alive." "We had to make them look like real horses," continues Talmy, "with their weight, structure and underlying bones and musculature. At the same time, they're made of bronze, so they have to move in a way that suggests hollow metal about an inch thick."

## RAISING THE EMPEROR MUMMY

For the Emperor Mummy and his legion of Terracotta Warriors, the effects team developed a series of "liquid solid" warriors made of clay, who were able to flex and bend at will. Whenever they move, they crack and reform.

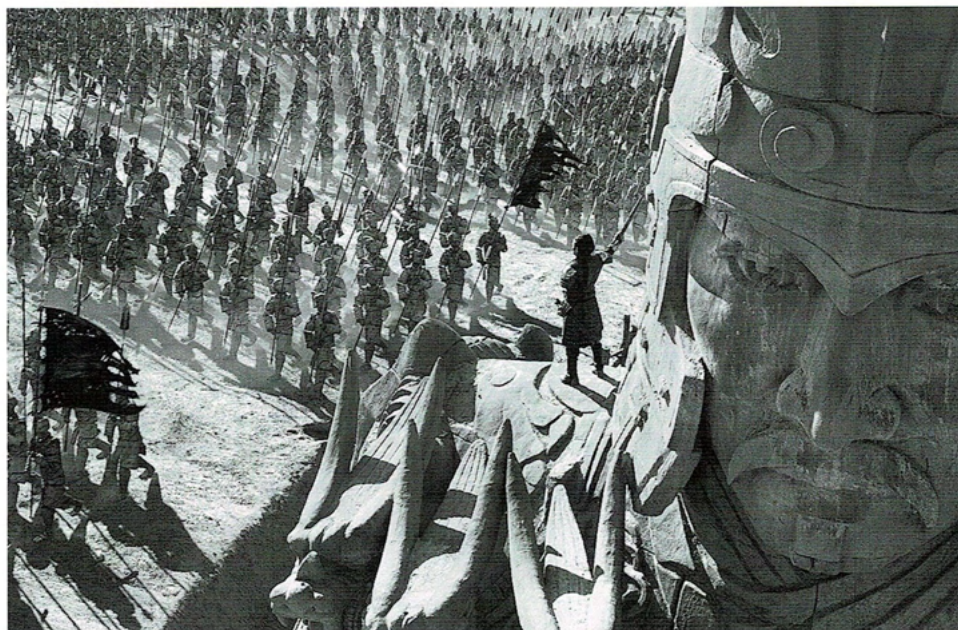
In order to begin work on the character of the Emperor Mummy, a cyberscan was performed on Jet Li using multiple three-dimensional cameras; a submillimeter three-dimensional model of his entire body was created. Digital Domain motion captioned his entire body, then "staccatoed it" to infuse the characteristics of a terracotta statue.

Cohen expands upon the process: "Instead of using makeup, we created a three-dimensional image of Jet Li's face by taking very complex measurements of his face while he acted the part. Then,



*Rick (BRENDAN FRASER) and son Alex (LUKE FORD) ready their weapons.*





*The Emperor (JET LI) calls his Terracotta Warriors to battle.*

## CRAFTING LEGIONS OF WARRIORS

Though only a fraction of the Terracotta Warriors have been excavated from the depths of Chinese soil, the production was tasked with bringing them all back to life. Digital Domain was responsible for the creation of the vast armies of both the Terracotta Warriors (the Emperor's men) and the Foundation Army (those killed by the Emperor). They had to

we made a CG image of him that can talk, which is the essence of the real actor. We wrote in new algorithms to describe geometries which fracture and reform. So, every time he speaks, it fractures; it is constantly breaking and reforming."

As the Emperor has control over all of the elements (earth, fire, air, water and wood), he is quite a dangerous foe. To add insult to injury, he possesses off-the-chart healing powers. Explains Joel Hynek, co-VFX supervisor at Digital Domain: "He is filled with magma, so when he cracks, pieces fall off; the magma comes to the surface and rapidly solidifies—and he becomes the replenished terracotta-statue Emperor."

The trick for the VFX team was to give the Emperor movement without making him look as if he was a human wearing a rubber mask. Digital Domain had some science experiments of its own as they performed stress studies on terracotta. They wanted to know what it looked like when it was expanded, cracked and crushed, and incorporated the results into the look of the mummy and his legion of doom. Hynek elaborates, "The Terracotta Warriors don't heal unless they can get across the wall; they will continually deteriorate. However, if they can cross the wall, they become immortal."

render a total of 2,500 Foundation Soldiers and 4,800 Terracotta Warriors.

"The Foundation Army are the good guys," explains co-VFX supervisor Butler. "These are the workers that have been incarcerated under the Great Wall of China for a couple of thousand years. They come to life as desiccated beings that have a really spooky look. We didn't just build them as skeletons, but in a multitude of degraded states—from 'healthy guys' to complete 'bone men.' It was tough, actually, because it was hard to depict a desiccated being as having a good character."

By examining reference materials from ancient embalming imagery to often-macabre books on anatomy and physiology, the team became quick studies on kinesiology and musculature. "Using the research material," explains Butler, "we built a set of tools that enabled us to take a body from an undamaged-but-aged form down to muscles, tendons and sinew—in their decayed form—down to bare bones."

In order to give each character independent movement, Digital Domain used a program called MASSIVE, developed by Stephen Regelous and used for battle scenes for multiple films—including those of *The Lord of the Rings* trilogy. "Stephen designed and created a tool



set that allows you to render thousands of sentient beings, whether they are humans or creatures,” explains Butler. “They all have their own individual decision-making capabilities. He refers to these individual characters as ‘agents.’ Each agent has the capability of making his own decision, based on rule sets designed by the artist. So the artist is literally designing the brain.”

The original Terracotta Warriors provided their own reference, as each of the Xi'an Warriors was crafted with a unique face, hairstyle and body type. After scanning images of them, the team devised cunning ways to swap and exchange body parts, so the audience never sees two of the same soldier as they roar across a battlefield. When a geometric library of warriors were married with an assortment of terracotta textures, lighting, shade and movement helped to render thousands of unique soldiers.

Now, the team just needed to provide motion to the warriors, while they broke apart again and again. Not an easy task, because they had to take inanimate objects and build motion and fighting movements into their repertoire of behaviors. “Before we did anything, we did a Battle Action Reference Shoot,” explains Hynek. “Vic Armstrong, Matt Butler and I started working with different battle actions, then Matt and Vic worked in Montreal to capture what we needed.”

“It was important to Rob that the warriors look real and not just like replicated figures,” explains Armstrong. “They are very grandiose, epic-style battles and, luckily, 21st-century technology is a big help. I worked closely with the VFX guys to plot every shot. I did a lot of motion-capture work with a mixture of live people to represent the two armies—blue suits for the Terracotta Warriors and green suits for the Foundation Army. They are actually fighting, so it looks realistic. The com-

puter took the physical movement of a real person and replaced it with the CG terracotta and skeletal figures. The staging of the fight is also important. It has to have enough humor to release the tension, but, at the same time, it has to look violent and realistic.”

## BUILDING NEW CREATURES

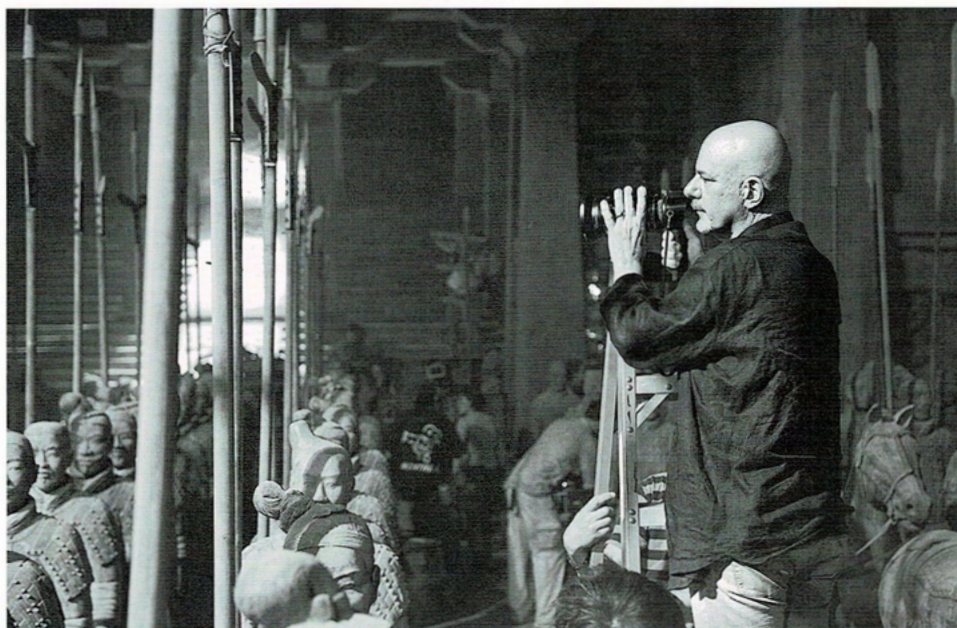
In addition to his incarnation of the Terracotta Emperor, Jet Li's character also has the ability to morph into other forms, specifically a three-headed gorgon that is derived from a mixture of Western and Chinese mythology. Image Matrix projected Li's performance onto the CG creature that spits fire, snatches a victim and flies away.

“The Emperor chose his first incarnation to be a 30-foot, three-headed gorgon,” explains Rhythm & Hues' digital supervisor BOB MERCIER, “so we had to decide how much the face should look like Jet Li and how much it should look like the head of a reptile. It needed to have the spirit of Jet, yet the Mummy character should somehow come through as snakelike, but with a soul underneath. It was our goal to give an Asian influence to the gorgon's face. You can see a ghost of Jet Li there, but it still works as a creature.”



*The entrance to the fabled city of Shangri-la.*





Director ROB COHEN among the Terracotta Warriors on the set of *The Mummy: Tomb of the Dragon Emperor*.

Another incarnation of the Emperor is the Nian, a half-lion/half-dog creature based on the Foo Dog, a temple guardian of ancient China. Shares Cohen, “We’ve taken it into a much more extreme bestial concept; it is a very large creature about nine-feet high who can grab a plane right out of the skies. Jet’s character is a shape-shifter, and this is one of the different creatures he can become.”

For each creature, Rhythm & Hues produced a 3-D computer-generated model, which shows muscle tone and skin texture. This was sent to the filmmakers for their input. “Once the model was agreed on by everyone, we moved forward and began the animation,” explains animation director Talmy. “We send it down the pipeline to the rigging department—the people who populate the models with all the mechanics to allow them to not just move, but move in the way we want them to.”

As no one has seen a Yeti up close and lived to tell the story, the characters were computer generated and the VFX team was given free reign in designing the brutes. “The Yeti have always been a favorite part of the movie for the filmmakers,” states producer Daniel. “We’ve always thought it was just really cool to have the Yeti and Shangri-la be a part of this movie. The Yeti are other creatures, like the Mummy, that people from all cultures can relate to.”

Cohen wanted his abominable snowmen to have unique personalities. With no dialogue for the Yeti (save roars and grunts), the animation team needed to convey everything through body language. Laughs Talmy, “We had to find a way to pump character performances into a scene where all that’s required of our character is that he run down a hill and smash a guy in the face.”

The Yeti were originally designed to be a cross between a man, polar bear and snow leopard. Over time, the animators moved the design closer to that of a man. They liked the fact that the creature—when obeying the enigmatic Lin—could pick up an enemy, give him a razor-sharp look of disdain, then toss him into the frozen wilderness.

## ACTION COSTUMING

*The Mummy: Tomb of the Dragon Emperor* is the third collaboration between costume designer Sanja Milkovic Hays and Cohen. One of the biggest challenges was creating costumes for the beginning of the film. “There was very little to go on,” explains Hays. “There was some reference to jewelry, a few drawings, a bit of cloth and discovered mummies. I based most ideas on research from museums and books. The most useful were findings from Xi’an; we went there to look at the Warriors.”

Hays and two sketch artists worked nonstop for four months to imagine the costumes for Cohen’s world. “After you have a sketch approved, the second part of the creative process starts,” she explains. “You look for fabrics and the details from all over the world—from Hong Kong, China, Thailand and India



to New York and Europe. I used hundreds of yards of fabric, many which I bought in Montreal.” Particularly, silks—which take dyes beautifully—were used to complement the film’s Asian themes.

The designer supervised a large team on two continents. She created a huge workshop at Mel’s Cite du Cinema, where she employed craftsmen from every area of expertise: a sketch artist, cutter fitters, embroiderers and jewelry makers. She also outsourced to Film Illusions, a company that specializes in unique costumes for the film industry and was responsible for creating the Emperor’s armor.

Hays designed a new look for Rick, therefore more mellow outfits were created for Fraser, more “John Wayne.” She says, “Brendan now wears a few suits and looks terrific in the ’40s look; he is so built now. As the action begins, we put him in a bomber jacket to toughen him up, and, toward the end of the movie, he goes back to his ‘mummy chaser’ look: pants, shirts and big guns...so he becomes the Rick O’Connell everyone knows.”

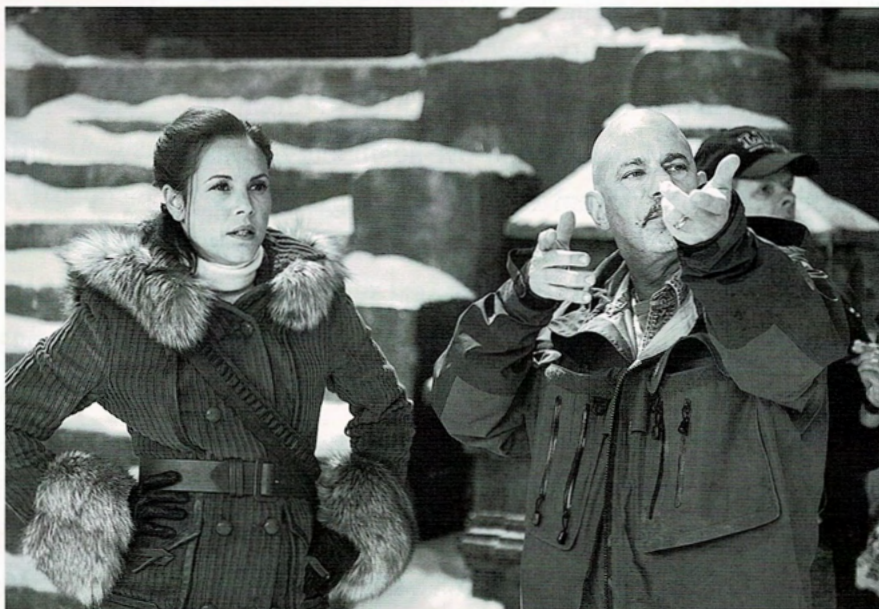
Designing for Luke Ford was amusing. “Luke starts the movie down and dirty; a Marlboro man with a 1946 leather jacket, unshaven,” she explains. “He carries that look beautifully, as he is tall and has such great charisma. Then, we clean him up and switch him into the white tuxedo, Bogart-style. Alex is more like a ’40s hip-hop, with the big, baggy pilot pants, big old shoes, big jacket. It all is very proper period, but the silhouette is more modern and appealing.”

Isabella Leong’s character begins as an anonymous assassin. Cohen and Hays agreed on a tunic look that kept the moving shadow hidden...and tricked the unsuspecting into believing Lin is a man. “For the scene in the museum where she tries to save Rick and Evy,” Hays explains, “I dressed her up for Chinese New Year

in a coat—a little *Matrix*-style. She needed to be ready for action, so we added dress pants underneath. The coat is a long cut, so when she flies through the air, it flies behind her.” For Li’s long trek back to Shangri-la, the costumer provided her with a warm outfit inspired by the Tibetan national costumes.

The designer created nine stunning costumes for Michelle Yeoh, designs not exactly determined by the period. Hays notes, “She is a sorceress, so it gave me more freedom. When Michelle put them on, they became alive. She is so graceful and wears the costume so beautifully. The way she moves and holds her neck...she almost floats.”

One of Yeoh’s costumes was inspired by Chinese ethnic minority clothes. Recounts Hays, “It was for the big sword fight with Jet Li where she wears a pleated skirt. I bought a knee-length skirt for myself in Shanghai; I swirled in it, and the way it moved was amazing. We made it in a long version, and one of the girls here, Malika, went through hell trying to figure out how they did it. Everything was hand-pleated, but we finally figured it out. The skirt is very straight when Michelle is standing, but when she kicks, fights and swirls in it, it flies out in a full circle. I can’t wait to see it on screen.”



MARIA BELLO as adventurer Evelyn O’Connell and director ROB COHEN on set.



Designing armor for Jet Li was a long process, one Hays started months before photography began. It was the first thing she designed, as many needed to know what the armor was going to be—in particular the visual effects and art departments.

Hays had to design several versions of the armor, as each served a different purpose. “For the scenes where he walks around and looks majestic, we created the heavier outfits, which used the replica jade pieces. We had to come up with a much lighter version for the fight sequences, so he is able to move properly. Finally, we needed a version for VFX as he turns into terracotta, covered in mud and goo.

“Initially, I got into these philosophical discussions about the Emperor and his search for immortality with Rob,” Hays concludes. “We realized that the jade in ancient China was connected with immortality, and that he may have been dressed in jade just before he died. Rob and I got very excited because armor had never been made out of jade. Then the search started for the perfect piece of jade to give it the color, and how to make it. Each piece was individually done and they are connected.”

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After 91 days of shooting and more than 2,000 shots filmed on two continents, *The Mummy: Tomb of the Dragon Emperor* wrapped. For Rick O’Connell himself, it was hard to say good-bye again, but he was excited that another chapter was beginning. Brendan Fraser closes: “The spirit of this film is one of adventure, fun, romance, things that go bang, lots of action, some great fights. We’re here to entertain.”

To celebrate the wrap of principal photography in truly Chinese style, SFX supervisor Steinheimer created a fireworks display that lasted nearly eight minutes. Crewmembers, who inevitably had become blasé to the excitement of explosions, stunts and other daily events, stood wide-eyed at the incredible show-

stopper—a fitting end to the roller-coaster action-adventure of *The Mummy: Tomb of the Dragon Emperor*.

The parting words go to our director. Concludes Cohen of time spent immersed in a culture he cherishes: “China was a great place to set a movie that has fantasy, imagery, history and incredible action. I would like people to feel that the culture of China has been dealt with very fairly and beautifully. The Chinese are very warm and emotional people. If you have the proper respect for their culture, they will meet you not just halfway, but 80 percent of the way. They are wonderful, artistic collaborators.”

Universal Pictures presents, in association with Relativity Media, A Sommers Company/Alphaville production of A Rob Cohen film: Brendan Fraser, Jet Li in *The Mummy: Tomb of the Dragon Emperor*, starring Maria Bello, John Hannah, Russell Wong, Liam Cunningham, Luke Ford, Isabella Leong and Michelle Yeoh. The music is by Randy Edelman; the costume designer is Sanja Milkovic Hays; the editors are Joel Negron and Kelly Matsumoto. The production designer is Nigel Phelps; the director of photography is Simon Duggan, ACS. The executive producer for the film is Chris Brigham. The film is produced by Sean Daniel, James Jacks, Stephen Sommers and Bob Ducsay. The film is written by Alfred Gough & Miles Millar and directed by Rob Cohen.

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# ABOUT THE CAST



Seamlessly transitioning from smart independent films to action-packed blockbusters, **BRENDAN FRASER** (Rick O'Connell) continues to garner widespread critical acclaim for his versatile, inspired performances as well as his keen eye for selecting thought-provoking material.

Fraser recently completed filming the third installment of *The Mummy*, with this Universal Pictures franchise cementing Fraser as a major box-office draw. Stephen Sommers' 1999 smash-hit epic adventure, *The Mummy*, was an ambitious retooling of the 1932 horror classic, with Fraser cast as an American serving in the French Foreign Legion who becomes involved with an English archaeological expedition and the ancient secrets they unleash. In 2001, Fraser reteamed with Sommers and co-star Rachel Weisz on the film's sequel, *The Mummy Returns*. The first two films have grossed more than \$800 million worldwide to date.

Fraser has two new projects for New Line Cinema: the family adventure-fantasy film *Inkheart*, opposite Helen Mirren, Paul Bettany, Jim Broadbent and Andy Serkis, and *Journey to the Center of the Earth*, about a scientist who searches for his missing brother and discovers a fantastic and dangerous lost world in the center of the earth. Fraser also serves as executive producer on *Journey*. *Inkheart* will be released in January 2009, while *Journey* is released July 11, 2008.

Fraser has been in a string of some of the most successful independent films of the past decade, including

Lionsgate Films' Academy Award®-winning Best Picture *Crash*, directed by Paul Haggis; Phillip Noyce's *The Quiet American*, based on Graham Greene's 1955 thriller of the same name; and Bill Condon's *Gods and Monsters*, opposite Sir Ian McKellen and Lynn Redgrave.

Fraser's additional film credits include Walt Disney Pictures' \$100 million smash hit *George of the Jungle*; *Looney Tunes: Back in Action* for Warner Bros.; Harold Ramis' *Bedazzled*, co-starring Elizabeth Hurley and Frances O'Connor; Henry Selick's *Monkeybone*; Hugh Wilson's *Blast From the Past*, with Alicia Silverstone, Christopher Walken and Sissy Spacek; and the live-action *Dudley Do-Right*, with Sarah Jessica Parker and Alfred Molina.

Fraser is also noted for his acerbic-witted role starring opposite Shirley MacLaine in Richard Benjamin's *Mrs. Winterbourne*, and his performances in Les Mayfield's *Encino Man*, Robert Mandel's *School Ties*, Alek Keshishian's *With Honors*, Michael Lehmann's *Airheads* and Michael Ritchie's *The Scout*, as well as his critically acclaimed performance in Showtime's *The Twilight of the Gods*.

Fraser's diverse theater roster includes his 2001 appearance at the Lyric Theatre on Shaftesbury Avenue, in the London West End production of Tennessee Williams' *Cat on a Hot Tin Roof*, directed by Tony Award winner Anthony Page. Fraser played the role of Brick, opposite Frances O'Connor as Maggie Pollitt. Fraser received high praise for his work as the anxious writer in John Patrick Shanley's *Four Dogs and a Bone* at the Geffen Playhouse, in which he co-starred with Martin Short, Parker Posey and Elizabeth Perkins for director Lawrence Kasdan.

Born in Indianapolis and raised in Europe and Canada, Fraser has been dedicated to honing his craft since the early age of 12 and began attending theater when his family lived in London. He attended high school at Toronto's Upper Canada College and received a BFA in acting from the Actors Conservatory, Cornish College of the Arts in Seattle. Fraser currently resides in Connecticut.





World-renowned martial arts master and international film star **JET LI** (Emperor) burst into Hollywood in 1998 with his first English-language film appearance in *Lethal Weapon 4*. After completing more than 25 films in Hong Kong and China, Li took this first role as a villain opposite Mel Gibson and Danny

Glover in the Richard Donner film.

Li currently stars in the Lionsgate Films family adventure film *The Forbidden Kingdom*, in which he plays an ancient Chinese martial arts warrior with fellow martial arts expert Jackie Chan.

Li was most recently seen in the Lionsgate action-packed thriller *War*, alongside co-star Jason Statham, which marked their second collaboration. In 2006, he starred in the Focus Features biopic *Fearless*, directed by Ronny Yu. Li played Chinese martial arts legend Huo Yuanjia, who became the most famous fighter in all of China at the turn of the 20<sup>th</sup> century.

Under the direction of Louis Leterrier, Li filmed *Unleashed*, co-starring Morgan Freeman, which was released by Focus Features in January 2005. Li also starred in the Warner Bros. film *Cradle 2 the Grave*, opposite DMX. Joel Silver produced the film.

Li and his family were directly affected by the 2004 Boxing Day Tsunami, which greatly damaged South Asia. This natural disaster motivated Li to create The Jet Li One Foundation Project, a China-based charity organization, in April of 2007. The foundation aims to help people around the world from its headquarters in Beijing. The One Foundation promotes "1 person + 1 dollar + 1 month = 1 big family." By pooling together individual donations, the One Foundation mobilizes the power of the masses to extend a helping hand to the most vulnerable members of our global family.

In 2002, Li starred in an Academy Award® nominee for Best Foreign Language Film, *Hero*, which was filmed entirely on location in Asia through the early months of 2002. Using the assassination attempt of the historical figure Qin Shi Huang Di, the First Emperor of China, as a backdrop, the film explores the Chinese concept of what makes someone a hero. Directed by the renowned director Yimou Zhang (*House of Flying Daggers*), the film also stars Zhang Ziyi (*Crouching Tiger, Hidden Dragon*). The film grossed more than \$175 million worldwide.

Also in 2002, Li starred in Revolution Studios' action-adventure film *The One*, directed by James Wong and co-starring Delroy Lindo and Jason Statham. In a stunning dual role, Li portrayed Gabriel Yulaw, a police officer confronted with a sinister form of himself. He then went on to star in the 20<sup>th</sup> Century Fox film *Kiss of the Dragon*, for which he also served as a producer. Li played a foreigner on assignment in Paris who becomes involved in a deadly conspiracy. The film co-starred Bridget Fonda and Tchéky Karyo and was directed by Chris Nahon and written by Luc Besson and Robert Mark Kamen.

Li garnered rave reviews for his performance in the Warner Bros. box-office success *Romeo Must Die*. In this modern-day *Romeo and Juliet*, Li played Romeo (Han Sing) to singer Aaliyah's Juliet (Trish O'Day). Produced by Joel Silver, the film blended hip-hop with kung fu and created a new type of action picture.

Li teamed with Mel Gibson's Icon Entertainment in November of 2001 to produce a martial-arts television series titled *Invincible*. Featuring the ancient martial art of wushu (the general Chinese term for martial arts), the film allowed American audiences to witness spectacularly choreographed action sequences in the Hong Kong filmmaking style.

Born in Beijing, Li began studying the art of wushu and was enrolled in the Beijing Amateur Sports School at the age of eight. After three years of extensive training, Li won his first national championship for the Beijing wushu team. As part of a world tour in 1974, he



had the honor of performing a two-man fight for President Nixon on the White House lawn. For the next four years, he remained the All-Around National Wushu Champion of China.

Shortly after retiring from the sport at the age of 17, he was offered many starring roles and subsequently began on his film career with director Xinyan Zhang for *The Shaolin Temple*. Upon its release, Li was propelled into instant movie stardom and the film was an enormous success that spawned two sequels. This led to Li completing 25 successful Asian films before coming to America.

Li currently resides in Singapore with his family.



**MARIA BELLO** (Evelyn O'Connell) has established herself as a leading actress with a formidable and dazzling presence. A cool, incredibly literate blonde, Bello has captivated audiences with her many diverse roles in such films as *The Cooler* with William H. Macy (Golden Globe and SAG nominations), David Cronenberg's *A History of Violence*, opposite Viggo Mortensen and Ed Harris (New York Film Critics Circle Award win and Golden Globe Award nomination), Oliver Stone's *World Trade Center*, Jason Reitman's *Thank You for Smoking* and, recently, *The Jane Austen Book Club*.

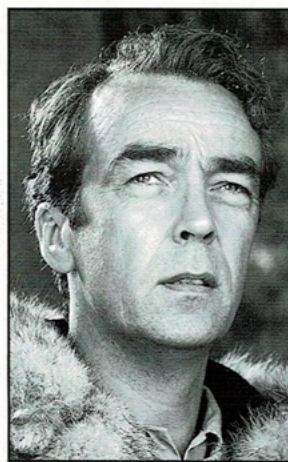
She will next be seen in Alan Ball's controversial new film, *Towelhead*.

Bello's other film credits include *Auto Focus*, with Greg Kinnear; *Permanent Midnight*, with Ben Stiller; *Payback*, with Mel Gibson; *Flicka*, opposite Tim McGraw; Bruce Paltrow's *Duets*; the Jerry Bruckheimer-produced *Coyote Ugly*; *Secret Window*, with Johnny Depp; *Silver City*, with Chris Cooper; and *Assault on Precinct 13*, with Ethan Hawke.

Bello made her television debut as a series regular opposite Scott Bakula in *Mr. & Mrs. Smith*. In addi-

tion, she starred for one season in the role of passionate and headstrong pediatrician Dr. Anna Del Amico in NBC's critically acclaimed series *ER*.

Bello dedicates her time and energy to working for a variety of charities, including Street Poets Inc., Save Darfur, Office of the Americas and the American Friends Service Committee.



Before taking on the rigors of the action-adventure genre in *The Mummy* and *The Mummy Returns*, **JOHN HANNAH** (Jonathan Carnahan) distinguished himself in the critically acclaimed drama *Sliding Doors*, opposite Gwyneth Paltrow, and in the international hit *Four Weddings and a Funeral*, which won him the Scottish BAFTA for Best Actor.

Hannah recently starred in the action-adventure *The Last Legion*, *Ghost Son*, *I'm with Lucy*, *I Accuse*, *Memory of Water*, *Pandaemonium* and the thriller *Circus* and has also appeared in *The Hurricane*, *Resurrection Man* and *The James Gang*.

Hannah also has an extensive list of television credits, including the *Cold Blood* series of telefilms for Independent Television in the U.K.; the BBC series *New Street Law* and *Out of the Blue*; the documentary *Sinking of the Lusitania: Terror at Sea* for the BBC; the telefilm *Dr. Jekyll and Mr. Hyde*; and ABC's *MDs* and *Alias*. He also played the title role in two British TV series: *McCallum* and *Rebus*.

Winner of the Best Actor award at the Stockholm International Film Festival for his performance in *Madagascar Skin*, Hannah studied for three years at the Royal Scottish Academy of Music and Drama. He has performed with Britain's leading repertory theater companies, including the Royal Shakespeare Company.



Before his acting career took off, Hannah worked as an electrician in Scotland.

A charismatic and talented performer, **RUSSELL**



**WONG** (Ming Guo) is one of Hollywood's leading Asian-American actors. His most recent feature credits include the upcoming *Dim Sum Funeral* and *Undoing*. Other feature credits include *Takedown*, with Skeet Ulrich, Tom Berenger and Angela Featherstone; *Romeo Must Die*, with Jet Li, Delroy Lindo, Isaiah Washington and Aaliyah; and *The Joy Luck Club*.

Wong has recently made guest appearances in several top-rated TV shows including *Numb3rs*, *CSI: Crime Scene Investigation* and *Commander in Chief*.

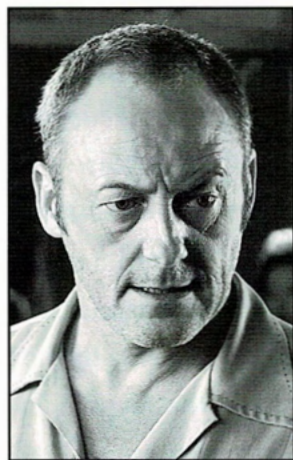
Wong made his theatrical debut in the United States in the feature-film adaptation of James Clavell's "Tai-Pan." He went on to star in Wayne Wang's *Eat a Bowl of Tea* and Abel Ferrara's *China Girl* and played leading roles in *China Cry: A True Story*, the box-office hit *New Jack City* and the *Vanishing Son* series and television movies.

In 1994, Wong was honored with two awards: the Organization of Chinese Americans' Image Award and the Media Action Network for Asian American's Media Achievement Award, in recognition of his outstanding work in the entertainment industry as well as for being an exceptional role model for Asian-Americans. In October 1997, Wong was honored by the Asian American Arts Foundation in San Francisco (along with John Woo, Terence Chang and Tia Carrere).

A native of New York, Wong is one of seven children. Wong has studied martial arts for several years, which enables him to perform many of his own stunts. There is always something to learn in the filmmaking process.

In recent years, Wong has taken classes in film production at the prestigious New York University in order to broaden his entertainment industry knowledge in all arenas, including directing. One of his favorite hobbies is photography.

Irish actor **LIAM CUNNINGHAM** (Maguire)



was recently seen in the award-winning film *The Wind That Shakes the Barley*, opposite Cillian Murphy and directed by Ken Loach. For his role in the film, Cunningham received an Irish Film & Television Award for Best Actor in a Supporting Role in a Feature Film, and

the film won Best Irish Film.

Cunningham's other film credits include *The Tournament*, *Breakfast on Pluto*, *The League of Gentlemen's Apocalypse*, *The Card Player*, *Mystics*, *Dog Soldiers*, *Revelation*, *The Abduction Club*, *The Island of the Mapmaker's Wife*, *A Love Divided* (for which he won Best Actor at the Cherbourg-Octeville Festival of Irish and British Film), *Jude* and *First Knight*. Cunningham will next be seen in *Hunger* and *Blood: The Last Vampire*.

Cunningham's television credits include ITV's *Northanger Abbey*; *Anner House*; BBC's *Murphy's Law* and *Hotel Babylon*; *The Clinic*; Granada Television's *Prime Suspect* and *Messiah: The Promise*; and the telefilms *The Crooked Man*, *Stranded* (Hallmark Entertainment), *Final Demand* (BBC), *Attila* (USA Network), *RKO 281* (HBO) and *Too Rich: The Secret Life of Doris Duke* (CBS).

Cunningham's extensive theater credits include *Poor Beast in the Rain* (Gate Theatre, Dublin), *The Cavalcaders* (Tricycle Theatre), *A Streetcar Named Desire* (Gate Theatre, Dublin) and *As You Like It* (Royal Shakespeare Company).



**LUKE FORD** (Alex O'Connell) is a young



Australian actor making his debut in American movies, following a rapid rise to success in his home country. His feature credits include lead roles in *The Black Balloon*, the 2008 Berlin International Film Festival Crystal Bear Award winner starring Toni Collette and directed by Elissa Down,

and *Kokoda*, directed by Alister Grierson. Ford also appeared in *The Junction Boys*.

Ford is currently in production on the Australian ABC telefilm *Blood in the Sand*, which is filming in Western Australia. Ian David and Sue Taylor (the team behind the acclaimed miniseries *The Shark Net*) are writing and producing the telefilm. *Blood in the Sand* follows the strange, real-life tale of a stockman, Snowy Rowles (Ford), who puts the crimes from a murder novel written by his friend Arthur Upfield (played by Robert Menzies) to the test. Rowan Woods (*Little Fish*) is directing.

On television, Ford starred opposite Elizabeth Perkins in the NBC/Hallmark movie *Hercules*, had a recurring role in *McLeod's Daughters* and appeared in *All Saints*, *No Turning Back*, *Home and Away*, *Water Rats* and *Breakers*.

**ISABELLA LEONG** (Lin), at age 19, already has



a string of Chinese movies to her credit, including *Spider Lilies* (*Ci qing*); *Diary* (*Mon seung*), for which she was nominated for Best Supporting Actress at the Hong Kong Film Awards; *Isabella*, for which she won the Directors' Week Award for Best Actress at Fantasporto

and a Golden Bauhinia Award for Best New Performer

and received a Hong Kong Film Award nomination for Best Actress; *Dragon Squad* (*Maang lung*); *Bug Me Not!* (*Chung buk ji*), for which she was nominated for a Hong Kong Film Award for Best New Performer; and *The Eye 10* (*Gin gwai 10*). She will be seen in director Tsui Hark's *Missing* (*Sam hoi tsam yan*).

Leong is also an accomplished recording artist, having released several hit albums in Asia. She makes her American film debut in *The Mummy: Tomb of the Dragon Emperor*.

**MICHELLE YEOH** (Zi Yuan) was recently



seen in Danny Boyle's sci-fi thriller *Sunshine*, for Fox Searchlight, and Rob Marshall's critically acclaimed *Memoirs of a Geisha*, for Columbia Pictures. Due out this summer, for Sony Pictures Classics, is the period drama *The Children of Huang Shi*. At the end of

August, Yeoh will be seen opposite Vin Diesel, Charlotte Rampling and Gérard Depardieu in the postapocalyptic action-thriller *Babylon A.D.* for 20<sup>th</sup> Century Fox, by acclaimed French director Mathieu Kassovitz. Yeoh also starred in the independent film *Far North*, directed by Asif Kapadia, in 2007.

Yeoh is best known to international audiences as the intense swordswoman in Ang Lee's gripping *Crouching Tiger, Hidden Dragon* and as the charming secret agent in the James Bond hit *Tomorrow Never Dies*, but the Malaysian-born actress has been knocking audiences out in Asia for more than two decades. Since stepping into the action-packed Hong Kong film world in 1984, she has starred in more than 30 films and challenged traditional views of Asian women with her portrayals of strong female characters.



# ABOUT THE FILMMAKERS

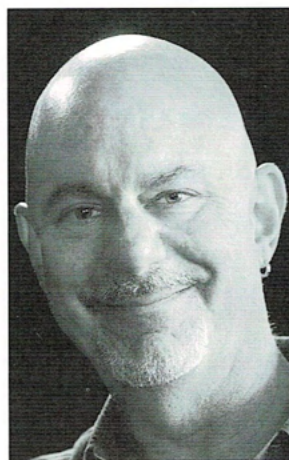
She clearly demonstrated that she is more than the world's action queen in the epic film *Crouching Tiger, Hidden Dragon*, a performance that brought her Best Actress nominations at the Taipei Golden Horse Film Festival, the Hong Kong Film Awards and the BAFTAs in 2001. She was also named ShoWest's International Star of the Year in 2001. Yeoh also received a Best Supporting Actress nomination at the 1997 Hong Kong Film Awards for her performance in the historical drama *The Soong Sisters*.

In 2002, Yeoh added another feather to her cap by producing and starring in *The Touch*, a contemporary romantic action-adventure. That same year, she was honored with a Montblanc de la Culture Arts Patronage Award in recognition of her achievement and commitment to nurture creative talents. Hence, she was named Producer of the Year by CineAsia and received The Outstanding Young Persons of the World Award by Junior Chamber International. She also produced and starred in the futuristic action-adventure *Silver Hawk* in 2003.

In October 2007, Yeoh was conferred the honor of Chevalier of the National Order of the Legion of Honor by the president of France, in recognition of her contribution to the arts and cultural exchange between Asia and France.

Yeoh does a good deal of work for charity and is also an honorary patron of amfAR (The Foundation for AIDS Research), the Hong Kong Cancer Fund and the ICM (Institute for Cerebral and Medullary Disorders). Recently, she became a global ambassador for the Make Roads Safe campaign for promoting global road safety.

Combining nearly three decades of motion picture



experience, first as an executive, then as a highly prolific producer and finally as one of American film's most versatile and successful directors, **ROB COHEN** (Directed by) maintains a unique place in the entertainment industry. In summer 2008, Universal Pictures releases director Rob

Cohen's fourth summer tent-pole film with *The Mummy: Tomb of the Dragon Emperor*.

The action-adventure film is the first major studio release totally set in China and to have its premiere in the new Beijing Opera House, which will take place July 21, 2008. The highly anticipated movie unfolds in Asian movie theaters in July and in America on August 1.

His two recent back-to-back blockbusters, *The Fast and the Furious* and *xXx*, prove that Cohen is often on the cutting edge of cultural (pop and otherwise) and technological developments. Those two films have generated more than one billion dollars. Cohen's films as both producer and director have swept across a wide range of topics and backdrops, revealing a filmmaker constantly in search of broadening his cinematic horizons.

Cohen's critically acclaimed *The Rat Pack*, an HBO film starring Ray Liotta as Frank Sinatra, Joe Mantegna as Dean Martin and Don Cheadle as Sammy Davis Jr., chronicled an entire era as it told the story of Hollywood and Las Vegas' most famous swingers in their heyday. *The Rat Pack* garnered 11 Emmy Award nominations (winning three), won Cheadle a Golden Globe Award and



earned Cohen a nomination from the Directors Guild of America for Outstanding Directorial Achievement in Movies for Television.

Cohen's previous directorial efforts reveal his expansive storytelling interests. His debut film, *A Small Circle of Friends*, starred the late Brad Davis and Karen Allen in a romance set against the political turmoil of late 1960s Harvard University (Cohen's alma mater). Heralded both by critics and audiences, *Dragon: The Bruce Lee Story*—which was both written and directed by Cohen—humanized the legendary Hong Kong-born action hero for new generations, and made stars of both Jason Scott Lee and Lauren Holly.

For *Dragonheart*, visual effects made a quantum leap in Cohen's epic fable of an unlikely alliance in mythical times between a knight (Dennis Quaid) and a fierce but noble dragon endowed with the powers of speech (voiced by Sean Connery). Cohen was intricately involved with both the design of the massive creature and implementation of the state-of-the-art effects from Industrial Light & Magic, the first time that a major motion-picture character was fully rendered digitally. The film won the Saturn Award as Best Fantasy Film in 1996, and was nominated for an Academy Award® for Best Visual Effects.

Cohen was born in Cornwall-on-Hudson in New York. He attended Harvard University, from which he graduated magna cum laude with a degree in anthropology. He began his career in film during his sophomore year at Harvard, when he assisted director Daniel Petrie in making *Silent Night, Lonely Night*, an NBC made-for-television movie. After graduation, Cohen moved to Los Angeles, where as a reader for International Famous Agency (IFA), he discovered the now-classic *The Sting*.

He left IFA for 20<sup>th</sup> Century Fox Television and quickly acquired the title director of television movies, developing such projects as *Mrs. Sundance* and *Stowaway to the Moon*. Desiring to expand into feature films, Cohen joined Motown as its executive vice pres-

ident of the motion-picture division while still in his early 20s.

At Motown, Cohen produced some key entries in 1970s cinema, several of them antidotes for the "blaxploitation" films of the era. *The Bingo Long Traveling All-Stars & Motor Kings*, starring Billy Dee Williams, James Earl Jones and Richard Pryor, was a seriocomic look at the Negro Leagues of the 1930s. The television movie *Scott Joplin*, which also starred Williams, was the story of the great early 20<sup>th</sup> century ragtime pianist and composer whose music was popularized in the soundtrack for *The Sting*. *Mahogany* and *The Wiz* both starred Diana Ross, the former a romantic drama set against the world of high fashion, the latter a screen adaptation of the smash Broadway hit musical. For *The Wiz*, Cohen received the NAACP Image Award for Best Picture, and *Mahogany* received an Oscar® nomination for its now-standard theme song "Theme from *Mahogany* (Do You Know Where You're Going To)."

At Motown, Cohen also produced *Thank God It's Friday*, which was the decade's quintessential disco movie. The film featured superstar diva Donna Summer and such young talents as Jeff Goldblum, Debra Winger and Terri Nunn (later the lead singer of the group Berlin) at early stages of their careers.

Cohen's television directorial credits include an Emmy-nominated episode of *Miami Vice*, as well as segments of *thirtysomething*, *Hooperman*, *A Year in the Life* and *Private Eye*. He also created, wrote and executive-produced the series *Vanishing Son*, notable for being one of the very few to focus on Asian characters...with Asian actors filling all of those roles. *Vanishing Son* won two MANAA (Media Action Network for Asian Americans) Awards for positive portrayal of Asians in media, one for the program itself and another for star Russell Wong.

Cohen is an avid surfer and collector of first-edition books and has homes in Malibu, California, and Bali, Indonesia.



**ALFRED GOUGH & MILES MILLAR** (Written by) are prolific writer/producers. Their work on *The Mummy: Tomb of the Dragon Emperor* spanned three years, from inception to completion. They collaborated closely with director Rob Cohen to relaunch the incredibly successful franchise of *The Mummy*.

Gough and Millar's feature credits include the hit action-comedy *Shanghai Noon*, starring Jackie Chan, Owen Wilson and Lucy Liu, as well as its sequel, *Shanghai Knights*, directed by David Dobkin (*Wedding Crashers*). Other screenwriting credits include *Spider-Man 2*, starring Tobey Maguire; *Herbie Fully Loaded*, starring Lindsay Lohan; and *Lethal Weapon 4*, starring Mel Gibson and Danny Glover.

Gough and Millar's work also spans the world of television. The duo created and served as executive producers of the critically acclaimed action-adventure series *Smallville*, which is now in its eighth season. *Smallville* is the longest-running comic book-based series of all time and was the No. 1 show in the history of the WB Television Network.

Gough and Millar first met as students in the Peter Stark Producing Program at the University of Southern California.

They are currently producing *Hannah Montana: The Movie*. The film, based on the smash hit Disney Channel series, stars teen phenom Miley Cyrus. The feature marks the first for the duo's Walt Disney-based production company, Millar/Gough Ink. *Hannah Montana: The Movie* will be released in 2009.

**SEAN DANIEL** (Produced by) has produced *The Mummy*, *The Mummy Returns* and *The Mummy: Tomb of the Dragon Emperor*. He is currently in production on *The Wolfman*, starring Benicio Del Toro and Anthony Hopkins, for The Stuber Company and Universal Pictures. In 1992, he formed Alphaville Productions with partner Jim Jacks. In addition to *The Mummy* series, they produced such films as Richard Linklater's acclaimed *Dazed and Confused*; the

renowned western *Tombstone*, starring Kurt Russell; *The Scorpion King*; Nora Ephron's comedy *Michael*, starring John Travolta; *A Simple Plan*, directed by Sam Raimi; the Coen brothers' *Intolerable Cruelty*; the Chris Rock/Weitz brothers' comedy *Down to Earth*; Jerry Zucker's *Rat Race*; John Woo's first American film, *Hard Target*; William Friedkin's *The Hunted*, starring Tommy Lee Jones and Benicio Del Toro; *The Jackal*, starring Richard Gere and Bruce Willis; and *The Gift*, starring Cate Blanchett and Hilary Swank, also directed by Raimi.

For cable television, Daniel produced the TNT original film *Freedom Song*, directed by Phil Robinson and starring Danny Glover; HBO's *Everyday People*; and the USA Network's four-hour miniseries, *Attila*.

Before becoming a producer, Daniel was an executive at Universal Pictures serving as president of production from 1984 to 1989. During his time there, he supervised such films as National Lampoon's *Animal House*, *Coal Miner's Daughter*, *The Blues Brothers*, *Fast Times at Ridgemont High*, *Sixteen Candles*, *The Breakfast Club*, *Field of Dreams*, *Do the Right Thing*, *Missing*, *Fletch*, *Brazil* and *Gorillas in the Mist: The Story of Dian Fossey*.

He received a bachelor of fine arts in film from the California Institute of the Arts in 1973. In addition, Daniel has been a participant in the debate about media and culture, appearing on *The McLaughlin Group* and NPR's *Which Way L.A.?*, and offering commentary in *The New York Times*, *Los Angeles Times* and *The Huffington Post*.

**JAMES JACKS** (Produced by) was executive producer of the Coen brothers' cult film *Raising Arizona*, before joining Universal Pictures as vice president of acquisitions. During his five years there, Jacks was involved in making such films as *Field of Dreams*, *Do the Right Thing*, *Darkman*, *Jungle Fever* and *American Me*.

In 1992, he formed Alphaville Productions, one of America's most successful production companies, with



partner Sean Daniel. In addition to *The Mummy* series, they have produced such acclaimed movies as Richard Linklater's acclaimed *Dazed and Confused*; William Friedkin's *The Hunted*; *Dark Blue*; *Rat Race*; the Coen brothers' comedy *Intolerable Cruelty*; the Nora Ephron comedy *Michael*; the acclaimed western *Tombstone*; John Woo's first American film, *Hard Target*; *The Gift*, starring Cate Blanchett and Hilary Swank and directed by Sam Raimi; and the Weitz brothers' *Down to Earth*, starring Chris Rock.

**STEPHEN SOMMERS** (Produced by) wrote and directed *The Mummy* and *The Mummy Returns*. He also wrote and produced the spin-off, *The Scorpion King*. He wrote and directed *The Adventures of Huck Finn*, starring Elijah Wood and Jason Robards; *The Jungle Book*, starring Jason Scott Lee, Cary Elwes, Sam Neill and John Cleese; and *Deep Rising*, starring Treat Williams and Famke Janssen. Sommers wrote and executive-produced Disney's *Tom and Huck*, starring Jonathan Taylor Thomas and Brad Renfro. For television, he wrote and executive-produced *Oliver Twist*, again working with Wood as well as Richard Dreyfuss. Sommers is currently filming Paramount Pictures' *G.I. Joe*, starring Channing Tatum, Sienna Miller, Marlon Wayans, Dennis Quaid, Joseph Gordon-Levitt and Jonathan Pryce, for a release in August 2009.

A native of Minnesota, Sommers attended St. John's University and the University of Seville in Spain. Afterwards, Sommers spent the next four years in Europe, working in street theater and managing rock bands.

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, *Perfect Alibi*. With independent funding, he wrote and directed his first motion picture, *Catch Me If You Can* (1989), which was filmed in his hometown of St. Cloud, Minnesota.

**BOB DUCSAY** (Produced by) was one of the original creators of *The Mummy* franchise, having produced and edited *The Mummy* and *The Mummy Returns*.

In 2001, he joined with longtime collaborator Stephen Sommers to form Sommers Company. Universal's release of *Van Helsing* marked their first film under the banner, with Ducsay serving as both producer and editor.

Ducsay's credits as an editor include *The Adventures of Huck Finn*, *The Jungle Book* and *Deep Rising*, also for Stephen Sommers, and *Impostor*, *Star Kid* and *Love and a .45*. He is currently producing *G.I. Joe* for Paramount Pictures.

Ducsay also executive-produced the Academy Award®-winning short film *Two Soldiers*. He holds a BA from the University of Pennsylvania and an MFA from the University of Southern California's School of Cinema-Television.

**CHRIS BRIGHAM** (Executive Producer) is currently serving as the executive producer on Martin Scorsese's upcoming drama *Ashecliffe*. Previously, he was also the executive producer on *The Good Shepherd*, directed by Robert DeNiro; Martin Scorsese's acclaimed film *The Aviator*; and Tribeca Productions' hit comedies *Analyze This* and *Analyze That*, directed by Harold Ramis and starring Robert DeNiro and Billy Crystal.

Among other films, Brigham has executive-produced *The Count of Monte Cristo* and *The Legend of Bagger Vance* and co-produced *Extreme Measures* and *Before and After*. Brigham has worked as unit production manager on *Kiss of Death*, *Six Degrees of Separation*, *Interview with the Vampire: The Vampire Chronicles* and *Lorenzo's Oil*.

From psychological dramas to heart-pounding sci-fi thrillers, **SIMON DUGGAN, ACS** (Director of Photography) brings his masterful cinematography to every film he shoots. An award-winning member of the Australian Cinematographers Society, Duggan made his



feature debut in America with none other than the box-office smash *I, Robot*—his second feature with director Alex Proyas, having previously lensed surprise indie hit *Garage Days*. Duggan's recent feature credits include *Live Free or Die Hard* and *Underworld: Evolution*. Other credits include *The Interview*, *Risk* and *Guests*.

As a master storyteller with the camera, Duggan uses his fluid style and renowned knack for impeccable lighting to create keen tension and powerful emotion, whether for a television commercial or an epic movie. *American Cinematographer* magazine describes his work as having a "vibrant, whimsical style," while *Variety* named his talent "visually inventive."

To date, he has earned more than 30 Best Cinematography awards and commendations from organizations including the Film Critics Circle of Australia, The Mobius Advertising Awards, the Australian Television Awards, the Melbourne Art Directors Club, the Federation of Australian Commercial Television Stations, the Australian Writers and Art Directors Association and the aforementioned Australian Cinematographers Society.

Duggan is represented by Dattner Disputo and Associates in Los Angeles.

**NIGEL PHELPS** (Production Designer) has enjoyed a prodigious career as a production designer. His credits include Wolfgang Petersen's *Troy*; Michael Bay's *The Island* and *Pearl Harbor*; and Phillip Noyce's *The Bone Collector*.

Phelps began his career working with Academy Award® winner Anton Furst. He started as an illustrator on Neil Jordan's *The Company of Wolves*, and then worked as assistant art director on Stanley Kubrick's *Full Metal Jacket*. Then Phelps served as art director for Furst on Tim Burton's *Batman*.

Shortly thereafter, Phelps moved to Los Angeles, and designed cutting-edge music videos and commercials for a variety of influential directors, including Mark Romanek, Alex Proyas, Michael Bay and Joe Pytko.

This work garnered Phelps multiple nominations for MTV Video Awards. His first feature credit as a production designer came on the futuristic science-fiction film *Judge Dredd*. He followed with *Alien: Resurrection* for acclaimed filmmaker Jean-Pierre Jeunet, and he later renewed his collaboration with Neil Jordan on *In Dreams*. More recently, he has been developing *Life of Pi* with Jeunet, and *Borgia* with Neil Jordan.

Phelps is currently designing *Transformers 2* for Michael Bay, his third film with the director.

*The Mummy: Tomb of the Dragon Emperor* marks **JOEL NEGRON's** (Edited by) second film with helmer Rob Cohen, with whom he previously teamed on the action film *xXx*, starring Vin Diesel.

Negron's recent credits include editing the gritty, inspirational film *Gridiron Gang*, starring Dwayne "The Rock" Johnson, directed by Phil Joanou. He was also the editor on Warner Bros.' remake of the classic film *House of Wax*, for producer Joel Silver, directed by Jaume Collet-Serra. He was the additional editor on *Radio*, starring Cuba Gooding, Jr.

Negron started his career as a first assistant editor on James Cameron's *True Lies*, then went on to four consecutive films with director Tim Burton, starting with *Mars Attacks!* and moving up to be credited as film editor and additional editor on *Sleepy Hollow*, *Planet of the Apes* and *Big Fish*.

Negron has amassed an impressive list of editing credits working with producer Jerry Bruckheimer on such blockbusters as *Gone in Sixty Seconds*, directed by Dominic Sena; *Enemy of the State*, directed by Tony Scott; and *Pearl Harbor* and *Armageddon*, both directed by Michael Bay.

At an early age, Negron worked for his father, production illustrator-designer David Negron, preparing storyboards for *Raiders of the Lost Ark*.

*The Mummy: Tomb of the Dragon Emperor* is **KELLY MATSUMOTO's** (Edited by) first collaboration with director Rob Cohen. Previously, she co-edited



both *The Mummy* and *The Mummy Returns* for director Stephen Sommers and producer Bob Ducsay.

She recently edited *Smother*, a comedy starring Diane Keaton and Dax Shepard for director Vince Di Meglio. Matsumoto's editing credits also include *Van Helsing*, directed by Stephen Sommers; *The Fast and the Furious: Tokyo Drift*, directed by Justin Lin; and *Meet the Fockers*, directed by Jay Roach. Additionally, she edited the Academy Award®-winning short film *Two Soldiers* with director Aaron Schneider.

**SANJA MILKOVIC HAYS** (Costume Designer) collaborates with director Rob Cohen for the third time. They previously worked together on *xXx* and *The Fast and the Furious*, also for Universal Pictures. She has a diverse roster of other motion pictures that includes *xXx: State of the Union*, *The Fast and the Furious: Tokyo Drift*, *2 Fast 2 Furious*, *Next*, *Gridiron Gang*, *Taxi*, *Cheaper by the Dozen*, *Big Fat Liar*, *Along Came a Spider*, *Mission to Mars*, *Star Trek: Insurrection*, *Blade*, *8 Heads in a Duffel Bag*, *Spaced Invaders*, *Buried Alive* and *The Masque of the Red Death*.

She was also assistant costume designer of the fantasy-science fiction films *Mighty Morphin Power Rangers: The Movie* and two smash hits from director Roland Emmerich: *Stargate* and *Independence Day*. Hays just finished designing for the fourth installment of *The Fast and the Furious* franchise: *Fast & Furious*.

Hays was born in Zagreb, Croatia, where she graduated from the local university.

**RANDY EDELMAN** (Music by) most recently composed the score for Fox 2000's *27 Dresses*. His other recent work includes Rogue Picture's *Balls of Fury* and Spyglass Entertainment's *Underdog*.

He has enjoyed multiple collaborations with several filmmakers, including Ivan Reitman (*Twins*, *Ghostbusters II*, *Kindergarten Cop* and *Six Days Seven Nights*), Rob Cohen (*Dragon: The Bruce Lee Story*, *Dragonheart*, *Daylight*, *The Skulls* and *xXx*), Jonathan

Lynn (*My Cousin Vinny*, *The Distinguished Gentleman*, *Greedy* and *The Whole Nine Yards*), Jeremiah S. Chechik (*Tall Tale* and *Diabolique*) and Ronald F. Maxwell (*Gettysburg* and *Gods and Generals*).

Edelman's many other feature scores include Michael Mann's *The Last of the Mohicans* (earning BAFTA and Golden Globe Award nominations, with Trevor Jones), Bill Murray and Howard Franklin's *Quick Change*, Chuck Russell's *The Mask*, Jon Turteltaub's *While You Were Sleeping*, Frank Oz's *The Indian in the Cupboard*, Luis Llosa's *Anaconda*, Ron Howard's *EDtv*, Tom Dey's *Shanghai Noon* and Chris Gerolmo's award-winning telefilm *Citizen X*. He also scored the miniseries *The Ten Commandments*, directed by Robert Dornhelm.

Edelman won an Emmy Award for composing the theme for NBC's Olympics coverage (which continues to accompany the broadcasts every two years), and has also composed the themes for several other notable televised sporting events.

Though a conservatory-trained classical musician, Edelman began his career as a singer and songwriter, and in the latter capacity, penned hits for The Carpenters, Barry Manilow, The 5th Dimension and Blood, Sweat & Tears. His songs have also been recorded by such artists as Bing Crosby, Patti LaBelle, Olivia Newton-John and Nancy Wilson. He performed as the opening act on tour with The Carpenters and Frank Zappa & The Mothers of Invention, among others. As a solo artist, he has released more than a dozen albums and performed at such venues as the London Palladium, the Drury Lane Theatre and the Royal Festival Hall.

The Teaneck, New Jersey, native attended the University of Cincinnati as a pre-med major (and recently earned an honorary doctorate in fine arts from the university) before pursuing music as a vocation. He earned a reputation as an arranger for local bands, and was soon hired by the "Godfather of Soul," James Brown, to orchestrate songs for King Records.

— the mummy: tomb of the dragon emperor —



# NOTES



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THE  
MUMMY  
TOMB OF THE DRAGON EMPEROR