

UNIVERSAL PICTURES and GHOST HOUSE PICTURES Present

ALISON LOHMAN

# DRAG ME TO HELL

JUSTIN LONG  
LORNA RAVER  
DILEEP RAO  
DAVID PAYMER  
ADRIANA BARRAZA

Executive Producers  
JOE DRAKE  
NATHAN KAHANE

Produced by  
ROB TAPERT  
GRANT CURTIS

Written by  
SAM RAIMI & IVAN RAIMI

Directed by  
SAM RAIMI

## **CAST**

Christine Brown . . . . . ALISON LOHMAN  
Clay Dalton . . . . . JUSTIN LONG  
Mrs. Ganush . . . . . LORNA RAVER  
Rham Jas . . . . . DILEEP RAO  
Mr. Jacks . . . . . DAVID PAYMER  
Shaun San Dena . . . . . ADRIANA BARRAZA  
Leonard Dalton . . . . . CHELCIE ROSS  
Stu Rubin . . . . . REGGIE LEE  
Trudy Dalton . . . . . MOLLY CHEEK  
Ilenka Ganush . . . . . BOJANA NOVAKOVIC  
Milos . . . . . KEVIN FOSTER  
Farm Worker . . . . . ALEXIS CRUZ  
Farm Worker's Wife . . . . . RUTH LIVIER  
Farm Worker's Son . . . . . SHILOH SELASSIE  
Young Shaun San Dena . . . . . FLOR DE MARIA CHAHUA  
Pedestrian with Cupcake . . . . . CHRISTOPHER YOUNG  
Male Mortgage Customer . . . . . RICARDO MOLINA  
Female Mortgage Customer . . . . . FERNANDA ROMERO  
Mr. Jack's Secretary . . . . . JOANNE BARON  
Doctor . . . . . TED RAIMI  
Pawn Broker . . . . . ALI DEAN  
Bank Co-Workers . . . . . OCTAVIA SPENCER  
MIA RAI  
Security Guard . . . . . BILL E. ROGERS  
Cackling Woman at Death Feast . . . . . CHERIE FRANKLIN  
Violinist at Death Feast . . . . . OLGA BABTCHINSKAIA  
Man with Ponytail at Death Feast . . . . . ALEX VEADOV  
Mother and Daughter at Death Feast . . . . . BONNIE AARONS  
EMMA RAIMI  
Mourners at Death Feast . . . . . MICHAEL PETER BOLUS  
PETER POPP  
SCOTT SPIEGEL  
Ghost at Séance . . . . . BRIDGET HOFFMAN  
Old Man in Headlights . . . . . TOM CAREY  
Waitress . . . . . LIA JOHNSON  
Family at Diner . . . . . JAY GORDON  
HENRY RAIMI  
LORNE RAIMI  
Young Couple at Diner . . . . . CHLOE DYKSTRA  
NICK VLASSOPOULOS  
Old Couple at Diner . . . . . JOHN PAXTON  
IRENE ROSEEN  
Saleswoman . . . . . AIMEE MILES  
Voice of Lamia . . . . . ART KIMBRO  
Stunt Coordinator . . . . . RANDY BECKMAN  
Christine Stunt Double . . . . . LISA HOYLE  
Mrs. Ganush Stunt Double . . . . . ANNA MERCEDES MORRIS  
Rham Jas Stunt Double . . . . . ROBERT ALONZO  
Farm Worker's Son Stunt Double . . . . . RICHARD KWON

Stunts . . . . . BRANDON BECKMAN  
MARK CHADWICK  
BRANDON CORNELL  
CHRIS DANIELS  
JOEY DICKEY  
WADE EASTWOOD  
MICHAEL McGUIRE  
DENNY PIERCE  
DANA REED  
SCOTT ROGERS  
AUDI RESENDEZ  
JASON SHUPE  
VICTOR WINTERS JUNCO  
GREGG PITTMAN  
Puppeteers . . . . . GREG NICOTERO  
SHANNON SHEA  
CAREY JONES  
WAYNE TOTH  
BETH HATHAWAY  
CLAIRE MULROY  
DAVE WOGH  
JEFF EDWARDS  
ALEX DIAZ  
NORMAN CABRERA  
KEVIN WASNER

## **CREW**

Directed by . . . . . SAM RAIMI  
Written by . . . . . SAM RAIMI  
& IVAN RAIMI  
Produced by . . . . . ROB TAPERT  
GRANT CURTIS  
Executive Producers . . . . . JOE DRAKE  
NATHAN KAHANE  
Director of Photography . . . . . PETER DEMING ASC  
Production Designer . . . . . STEVE SAKLAD  
Film Editor . . . . . BOB MURAWSKI  
Costume Designer . . . . . ISIS MUSSENDEN  
Music by . . . . . CHRISTOPHER YOUNG  
Visual Effects Supervisor . . . . . BRUCE JONES  
Co-Producers . . . . . CRISTEN CARR STRUBBE  
IVAN RAIMI  
Special Makeup Effects by . . . . . GREGORY NICOTERO  
HOWARD BERGER  
Casting by . . . . . JOHN PAPSIDERA CSA  
Production Supervisor . . . . . GREGG ELDER  
Art Director . . . . . JAMES F. TRUESDALE  
Set Decorator . . . . . DON DIERS  
Property Master . . . . . ELLEN FREUND  
Script Supervisor . . . . . BECKY BOYLE

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Second Assistant "A" Camera . . . . .	LISA K. FERGUSON	Production Secretary . . . . .	DAVID FORSYTHE
First Assistant "B" Camera . . . . .	JAMIE FELZ	Location Manager . . . . .	MIKE LEON
Second Assistant "B" Camera . . . . .	PAUL TILDEN	Assistant Location Managers . . . .	JEFF P. RUBENSTEIN
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Costume Supervisor . . . . .	NANCY CAPPER		MICHAEL MATSUMOTO
Key Costumers . . . . .	ANNIE MILLER		CURTIS METCALF
Costumers . . . . .	MELODY KOERBER		CAROLE SEGAL
	AGATA MASZKIEWICZ	Production Accountant . . . . .	MARY SUNSHINE
Department Head Makeup Artist . . . . .	LUISA ABEL	Assistant Accountant . . . . .	JENNIFER CLARK
Key Makeup Artist . . . . .	MICHAEL F. BLAKE	Payroll Accountant . . . . .	JENNIFER HUNT
Makeup Artist . . . . .	MICHAEL GERMAIN	Second Assistant Accountants . . . . .	DAVID GOODIN
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Department Head Hairstylist . . . . .	JANICE ALEXANDER	Construction Coordinator . . . . .	STEVEN HAGBERG
Key Hairstylist . . . . .	CAROL A. O'CONNELL	Construction Foremen . . . . .	TOM COOPER, JR.
Chief Lighting Technician . . . . .	MICHAEL LAVIOLETTE		MARK SHEAFFER
Assistant Chief Lighting Technician . . .	ANDY C. HUBER		JON MELVOIN
Rigging Chief Lighting Technician . . . . .	ERIC SANDLIN	Labor Foreman . . . . .	DAN SIMON
Best Boy Rigging Electrician . . . . .	PAUL POSTAL	Plaster Foreman . . . . .	SHANE BUCKALLEW
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	CHRIS ZAMOSCIANYK	Propmakers . . . . .	KONSTANTIN BADASHOV
Rigging Electrician . . . . .	KYLE COVENTRY		RANDLETT K. LAWRENCE
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Dolly Grip . . . . .	TIMOTHY P. COLLINS	Standby Painter . . . . .	CARMINE GOGLIA
Key Rigging Grip . . . . .	TRACY NEFTZGER	Painters . . . . .	RICHARD ALARCON
Best Boy Rigging Grip . . . . .	RICHARD HUGHN		ANGELA CIMARUSTI
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	ROBERT B.C. CHINELLO		DOREEN PARKER
	PAUL FISCHER		DOUGLAS PETERS
	MARK VOLLMER		ED SHER
	DOUGLAS L. WALL	HOD Carrier . . . . .	LONNIE HASPEL
Rigging Grips . . . . .	TODD GRUNBERGER	Laborers . . . . .	GARY COELHO
	SCOTT ODERMANN		DAVID HAYS
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Cable Utility . . . . .	W. DENNIS KIRKPATRICK	Set Designer . . . . .	JOSH LUSBY
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	JD SCHWALM	Leadman . . . . .	KENNETH TUREK
	RICHIE SCHWALM	Buyer . . . . .	ANTONIA SHERRY-NUNEZ
	MIKE WEVER	Set Dressers . . . . .	MATT ALTMAN

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 PAULA A. HARTMAN  
 GREG O'DONOHUE  
 Draper ..... DAVID LUCENE  
 Assistant Property Masters ..... JAMES KRONING  
 JOHNNY YOUNGBLOOD  
 Head Animal Trainer .....  
 CATHY PITTMAN, PERFORMING ANIMAL TROUPE  
 Key Seamstress ..... EFFAT ALLAHYARI  
 Ager/Dyer ..... SHARON FAUVEL  
 Unit Publicist ..... WILL CASEY  
 Still Photographer ..... MELISSA MOSELEY  
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 Assistant to Mr. Tapert ..... ROMEL ADAM  
 Assistant to Mr. Curtis ..... JEREMY WHEELER  
 Assistants to Mr. Drake ..... SOO HUGH  
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 Assistant to Mr. Konop ..... ALEXIS AUDITORE  
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 KRISTIN KOPP  
 TAI LOGSDON  
 TOM WOOSLEY  
 Set Production Assistants ..... COLLIN BISHOP  
 FEDERICO FERRERI  
 PAUL LINDSAY  
 DILLON NEAMAN  
 CHRISTOPHER T. SADLER  
 JOSHUA WEVER  
 Stand-Ins for Ms. Lohman ..... ABBIE COBB  
 CAROLINE FIFE  
 Stand-In for Mr. Long ..... MICK CAIN  
 Casting Associate ..... JENNIFER CRAM  
 DYLAN JURY  
 Extras Casting ..... TONY HOBBS, CENTRAL CASTING  
 Catering ..... MARIO'S CATERING  
 Head Chef ..... MARGARITO QUIROZ  
 Assistant Caterer ..... JOEL R. RIVAS  
 Craft Service ..... JEFF TAPERT  
 Assistant Craft Service ..... JEROME ZELLE  
 Set Medics ..... DAVID O'DELL  
 JEREMY DAVIS  
 Transportation Coordinator ..... GENO HART  
 Transportation Captain ..... ADAM PINKSTAFF  
 Transportation Co-captains ..... GLENN MATHIAS  
 HARDY OPHULS  
 Picture Car Captain ..... MARTY OSBORNE  
 Drivers ..... JOSEPH G. BINGEHEIMER

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 SHELLEY BOYLE  
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 STEPHEN DENES  
 JOHN P. ESCOBEDO, SR.  
 WAYNE FLOWERS  
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 CHRIS HAYNES  
 PETER HELM  
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 HUGH KELLY  
 SETH LEVINE  
 ELIE LITTAUER  
 KRISTA MCLEAN  
 JOHN PELLEGRINO  
 CARLOS M. SERRANO  
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 RANDY BECKMAN  
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 Add'l. Photography Director of Photography .....  
 PAUL HUGHEN  
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 Second Assistant Director ..... KERI BRUNO  
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 Script Supervisor ..... HARRI JAMES  
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 Post-Production Coordinator ..... NICOLE ELDREDGE  
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     SUNNA WEHRMEIJER  
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     MAX BLOMGREN  
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     JONATHAN TIMPE  
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 Score Music Coordinator . . . . . SAMANTHA BARKER  
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 Creative Supervisor . . . . . WILLIAM LEBEDA  
 Art Director . . . . . GRANT NELLESSEN  
 Animator/Compositor . . . . . JONATHAN WOLFE  
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     JOB BLOCK  
 Editorial . . . . . KYE KRAUTER  
 Cinematography . . . . . JOHN FROST  
 Producer . . . . . DAVID MIDGEN  
 Digital Intermediate by . . . . . COMPANY 3  
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 Colorist . . . . . STEPHEN NAKAMURA  
 On-Line Editor . . . . . ROB DOOLITTLE  
 DI Producer . . . . . ERIK ROGERS  
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 On-Set Makeup Supervisor . . . . . GARRETT IMMEL  
 Assistant Makeup . . . . . CAMILLE CALVET  
 Designer . . . . . JOHN WHEATON  
 Sculptors . . . . . NORMAN CABRERA  
     JAVIER ZEPEDA  
     KEVIN WASNER  
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     MARK BOLEY  
     KHANH TRANCE  
     JACK BRIKER  
     AIMEE MACABEO  
     VAL CRAWFORD  
 Mold Department . . . . . JIM LEONARD  
     BARRY CRANE  
     JOE GILES  
     BRIAN GOEHRING  
     GRADY HOLDER  
     AJ VENUTO  
     LINO STAVOLE  
     JOE GOMEZ  
     GILBERT LIBERTO  
     FRANK RYDBERG  
 Art Department . . . . . CHRIS CERA  
     STEVE HARTMAN  
     DEREK KROUT  
     MIKE LACHIMIA  
     TONY MATIJEVICH  
     JASON PINSKER  
     CHRISTINA PRESTIA  
     STEVE KATZ  
     DARIN BOUYSSOU  
     CAREY JONES  
     ROB HINDERSTEIN  
     ALEX DIAZ  
     MIKE EZELL  
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     BETH HATHAWAY  
     CLARE MULROY  
     KATHY SULLEY  
 Mechanical Department . . . . . JEFF EDWARDS  
     DAVID WOGH  
     JAKE MCKINNON  
     WAYNE TOTH  
     JEFF JINGLE  
 KNB Office Coordinator . . . . . VERONICA TORRES  
 Assistant Coordinator . . . . . JACKIE KOLOMPAR

KNB Accounting ..... RANDY BALL  
Purchasing ..... LINDSAY VIVIAN

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MATT JACOBS  
Visual Effects Producer ..... PAUL HILL  
CG Supervisor ..... RUSSELL DARLING  
Art Director ..... BEN VON ZASTROW  
Animators ..... TOM GIBBONS  
ROBERT ALVES  
HANS BREKKE  
MICHAEL BRUNET  
MIKO COEDEL  
JANCE RUBINCHIK  
JESS VICKERY  
Lighters ..... LARRY WEISS  
STEVEN QUINONES-COLON  
STEVE REDING  
CORY REDMOND  
BART TRICKEL  
FREDERICK VEGA  
JIM AUPPERLE  
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JOE BAILEY  
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SHELLEY CAMPBELL  
YOUJIN CHOUNG  
COLIN EPSTEIN  
CHRIS GIBBONS  
SCOTT HALE  
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ROBERTO ROSSELLO  
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DAVID SCHNEE  
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MATT HIGHTOWER  
Character Setup ..... ERIC JEFFERY  
CG Painters ..... RENE BINKOWSKI  
GUS DIZON  
MARK DUBEAU  
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CG Modelers ..... SEUNG JANG KIM  
MARC ESTRADA  
Concept Art ..... PETE KONIG  
Hell Miniature Model ..... LOREN PETERSON  
SUSAN ALLEGRIA  
GRETCHEN SCHARFENBERG  
ANDY TRICKEL

Match-Move ..... CHRISTOPHER PAIZIS  
KIRK LARKINS  
STEVE MOROS  
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DEREK KRAUSS  
ROSS NAMAKURA  
Color Pipeline Supervisor ..... PAGE FRAGES  
Digital Production Manager ..... ADRIENNE ANDERSON  
Visual Effects Coordinators ..... SCOTT ADAMS  
NOELLE PAGE  
TIM DE PALA  
Visual Effects Editor ..... JENNIFER LONGAWAY  
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Tippet Studio Executive Staff ..... JULES ROMAN  
KIP LARSEN  
DENISE MINTER

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JEPPE NYGAARD CHRISTENSEN  
Visual Effects Producer ..... LARS BARTKÆR  
Digital Artists ..... DANIEL ELOPHE  
THIJS NOIJ  
CRISTIAN PREDUT NITA  
DANIEL THURESON  
DANIEL CLAESSON  
MARTIN GÅRDELER  
JANNICK AARUP GROOL  
MAGNUS JACOBSSON  
SASHA CIOLIC  
BERNHARD KERSCHBAUMER  
MIKAEL AKTAN  
OSCAR CARLSSON

### CINESOUP

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3-D Animation ..... KEITH ENGLISH  
Digital Retouching ..... PABLO WEISS

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Visual Effects Supervisor ..... AARON KAMINAR  
Creature Designer ..... JUSTIN LEWERS  
Digital Compositors ..... ROBERT AMARAL  
PHILIP FRASCHETTI  
DENNIS MICHEL  
KEN PELLEGRINO  
GLENN PORTER

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Visual Effects Artist . . . . . VINCENT GORMAN  
Previz Artist . . . . . DAVID ISAAC SANTOS ABUEL

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Compositors . . . . . BRIAN HOWALD  
CHRIS HOPKINS  
CASEY YANHKE  
Roto-Paint . . . . . JASON BIDWELL  
MEREDITH HOOK  
Technical Assistant . . . . . ALEX JACOBS

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Executive Producer . . . . . BONNIE KANNER  
Visual Effects Producer/Supervisor . . . . . REID PAUL  
Visual Effects Co-producer . . . . . DIONE WOOD  
Compositing Artists . . . . . PATRICK FLANAGAN  
NORIE VARGA  
3-D Artists . . . . . JOSH HOOKER  
RICHARD WARDLOW  
Additional Visual Effects by . . . . . CURV STUDIOS  
Visual Effects Artist . . . . . VIVIAN WEI  
Matte Artist . . . . . PETER LLOYD

### **"ROCK BALLAD (UNUSED THEME FROM *THE EXORCIST*)"**

Written and Performed by Lalo Schiffrin  
Courtesy of Warner Bros. Entertainment

### **"NON RIMANE PIU NESSUNO"**

Written and Performed by Ennio Morricone  
Courtesy of Bixio Music Group Ltd. o/b/o  
Cinevox Records Spa

### **"PATHÉTIQUE"**

An Arrangement of "Piano Sonata No. 8 'Pathétique'"  
Written by Ludwig van Beethoven  
Performed and Arranged by Chris Virzi

### **"SLEEPY TIME"**

Written and Performed by Daniel May  
Courtesy of Marc Ferrari/MasterSource

*Destry Rides Again* courtesy of Universal Studios  
Licensing LLLP

Photo Legal Services provided by Wyman & Isaacs LLP

Insurance Services Provided by Momentous  
Insurance Brokerage, Inc.

Production Financing Provided by Union Bank N.A.

Completion Guarantee Provided by Film Finances, Inc.

Script Clearances Provided by Marshall/Plumb  
Research Associates, Inc.

Visual Effects Production Service Provided by  
Rethink VFX

Prints Provided by Technicolor

Camera Dollies Provided by J.L. Fisher

Dailies Provided by Fotokem Film and Video

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Chris Batty  
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Diane Hubner, Body Energizers  
Scenic Express  
20th Century Fox Film Corporation

American Humane monitored the animal action.  
No animals were harmed. (AHAD O1342)

 **AMERICAN HUMANE ASSOCIATION**







Chapman/Leonard  
(Logo)



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Credits as of May 11, 2009





Mrs. Ganush (LORNA RAVER) begs Christine Brown (ALISON LOHMAN) for a loan extension in *Drag Me to Hell*.

# DRAG ME TO HELL

Though SAM RAIMI has spent the better part of the past decade bringing the blockbuster *Spider-Man* series to the screen, the director rose to cult status with his *Evil Dead* trilogy. With those influential films, he helped audiences embrace the shocking spectacle and dark humor that defined his horror brand and inspired a new generation of writers and directors to push the limits of the genre itself.

In 2009, he returns to horror with *Drag Me to Hell*, an original tale of Christine Brown (ALISON

LOHMAN, *Things We Lost in the Fire*, *Matchstick Men*), an ambitious L.A. loan officer with a charming boyfriend, professor Clay Dalton (JUSTIN LONG, *Live Free or Die Hard*, *He's Just Not That Into You*). Life is good until the mysterious Mrs. Ganush (LORNA RAVER, *Freeway*, television's *Walkout*) arrives at the bank to beg for an extension on her home loan.

Should Christine follow her instincts and give the old woman a break? Or should she deny the



*Mrs. Ganush surprises Christine in her car.*

*International Man of Mystery, Mulholland Dr.*), production designer STEVE SAKLAD (*Juno, Swing Vote*), editor BOB MURAWSKI (*Spider-Man* trilogy, *The Gift*), costume designer ISIS MUSSENDEN (*The Chronicles of Narnia: The Lion, the Witch and the Wardrobe, American Psycho*), composer CHRISTOPHER YOUNG (*Spider-Man 2* and *3, The Grudge* series) and special effects makeup artists GREGORY NICOTERO (*Evil*

extension to impress her boss, Mr. Jacks (DAVID PAYMER, *In Good Company, Alex & Emma*), and get a leg up on a promotion? Christine chooses the latter, dispossessing Mrs. Ganush of her home.

In retaliation, the old woman places the curse of the Lamia upon Christine, transforming her life into a living nightmare. Haunted by an evil spirit and misunderstood by a skeptical boyfriend, she seeks the aid of seer Rham Jas (DILEEP RAO, upcoming *Avatar*) to save her soul from eternal damnation.

To help the shattered Christine, the psychic sets her on a frantic course to reverse the spell and brings her to the only woman who can aid her, seer Shaun San Dena (Oscar®-nominated actress ADRIANA BARRAZA, *Babel, Amores Perros*). As evil forces close in, Christine must face the unthinkable: How far will she go to break free of the curse?

Joining Sam Raimi behind the scenes for *Drag Me to Hell* is an accomplished crew of longtime collaborators, led by his brother and co-writer IVAN RAIMI (*Darkman, Army of Darkness*) and producers ROB TAPERT (*The Evil Dead, The Grudge* series) and GRANT CURTIS (*Spider-Man* trilogy, upcoming *Spider-Man 4*).

Joining the team are director of photography PETER DEMING (*Evil Dead 2, Austin Powers:*

*Dead 2, The Unborn*) and Oscar® winner HOWARD BERGER (*The Chronicles of Narnia: The Lion, the Witch and the Wardrobe, Sin City*).

The executive producers for the horror film are NATHAN KAHANE (*The Grudge* series, *30 Days of Night, Juno*) and JOE DRAKE (*Juno, The Grudge* series), with Ivan Raimi and CRISTEN CARR STRUBBE (*Dinner and Driving*) serving as co-producers.

## ABOUT THE PRODUCTION

### CRIME AND PUNISHMENT:

#### DRAG ME TO HELL IS IMAGINED

More than 10 years ago, brothers Sam and Ivan Raimi penned the first draft of the screenplay that would become *Drag Me to Hell*. In its earliest incarnation, the script was simply titled *The Curse*. “We’ve always loved the idea of curses,” Ivan Raimi explains. “We loved thinking about what would

happen to an ordinary person if they were cursed and put into these extraordinary circumstances.”

In this instance, forces beyond her control torment young bank loan officer Christine Brown after she commits what seems to be a mild trespass and denies a loan extension to an elderly woman named Mrs. Ganush. As Sam Raimi puts it, the film is “a simple morality tale” where the protagonist is “a really good girl. She means well, and she’s trying to make it in Los Angeles. Christine’s got a boyfriend she really cares about, and to get him, she does one bad thing. She’s makes a choice to sin; it sets the ball in motion, and the movie’s about payback to her.”

“We made Christine morally complex,” adds Ivan Raimi. “She’s trying to get ahead in her job, like anyone else. She’s just a normal person with all of the attributes that we might have, colored in grays instead of black and white. That’s what makes her interesting to me. She’s put into a situation where her punishment does not fit her crime, and it is exciting to watch how she has to deal with it.”

From *Darkman* and *Army of Darkness* to *Spider-Man 2* and *3*, the two collaborators have long been curious to explore accidental, reluctant warriors. Like *The Evil Dead*’s hero Ash Williams and *Spider-Man*’s alter ego Peter Parker, Christine is an average person thrust by consequence into a fantastical world that runs parallel to the one she knows. Without warning, her normal life gives way to the bizarre: a surprise attack in her car by a stranger, a preposterously bloody nose, bad daydreams and worse nightmares—capped off by a surreal séance and a breathless scramble to escape an almost certain fate.

As they wrote, the Raimi brothers imagined what would become the supernatural tormentor for Christine. They chose to use a mythical beast,

the demonic Lamia, as their antagonist. While the Lamia has been imagined as various incarnations in many cultures—from a Greek goddess who turned murderess once Hera stole her children, to a cannibalistic ogre, succubus or centaur-like creature that is half man/half goat—the stories share a unifying trait. “The one thing the legends have in common is that the Lamia is a demon that, when awoken in anger, drags its victims down to hell screaming,” Ivan Raimi states. “That’s the common, awful thread.”

Sam and Ivan Raimi plotted *Drag Me to Hell* so that, other than the first few moments of the film, Christine appears in every scene. The story never wavers from telling the horrific tale from her point of view and taking the audience along on her journey. Indeed, the brothers designed their screenplay to bring us on a haunted house-style ride, with Christine as the vessel. Subplots take a back seat to the ever-growing panic she feels and the desperation of her predicament.

To play counterpoint to the superstition and fear Christine experiences, the screenwriters crafted her rational and cerebral boyfriend, Clay, a professor who attempts to dissuade her from believing that Mrs. Ganush has cursed her. Of their relationship, Ivan



*Mrs. Ganush exacts her revenge.*





Christine visits a seer with boyfriend Clay Dalton (JUSTIN LONG).

Raimi explains: “Clay’s love for Christine outweighs what his mind tells him to believe and not to believe. This is a love story of ultimate sacrifice.”

Though Sam Raimi was keen to make the picture after the first draft of the script was completed, other projects gained steam and *The Curse* was placed on hold. The *Spider-Man* trilogy became an almost decade-long endeavor, and there wasn’t an opportunity to give *Drag Me to Hell* the attention it needed until late 2007. At that point, producers Rob Tapert—Raimi’s partner at Ghost House Pictures—and five-time Raimi collaborator Grant Curtis shepherded the project, and Ghost House Pictures signed on to finance the film. Universal agreed to distribute domestically and in select international territories, while Mandate—managed by executive producers Nathan Kahane and Joe Drake—would handle the lion’s share of the international distribution.

The producers felt that the film offered a blend of genres that would introduce classic horror to new audiences, while celebrating what die-hard Raimi fans loved about the director’s work. “It’s more than just a horror movie, more than a supernatural thriller,” says Curtis. “The characters are interesting enough for the audience to become emotionally

invested. In every movie Sam’s done, you get thoroughly engrossed in the characters.”

Tapert agrees: “This is really Sam’s opportunity to return to a kind of filmmaking that I, as a horror fan, have always loved that he’s done—something that is wild and crazy and unexpected and takes me places I didn’t expect.”

Raimi’s longtime producer was curious to see what his friend could do with a smaller-budget film after tackling three

enormous blockbusters in a row. “After Sam has directed three *Spider-Man* movies, he has a command of all the tools that a director has at his disposal,” adds Tapert. “He understands everything about filmmaking and the special effects process; he’s brought this all to bear with *Drag Me to Hell*. He is able to use the tools of special effects, visual effects, makeup effects and mechanical effects to create something that, hopefully, the audience hasn’t experienced before.”

## SEERS AND SINNERS: *FINDING THE CAST*

With the script in place and production greenlit, Raimi and the producers sought out a leading lady to play the very physical part of Christine Brown. Fortunately for the director, he found Alison Lohman. “Alison has a great humanity to her,” Raimi commends. “She really is somebody that you watch on screen and you care about. Because this character was somebody I wanted the audience to identify with, it was very important to have Alison in the role. Christine is somebody that the audience understands and is easily with at the beginning of the film.”

The director feels the viewers have to grow to identify with and support Christine so that we willingly go with her down the dark path she chooses. Raimi adds: “She continues to make choices that could alienate the audience, darker and darker choices, so that she can survive this terrible ordeal she’s going through. I wanted the audience to stay with Christine throughout these very—by the end of the piece—tough decisions that she’s made.”

Though she was game for the physical challenges that would be ahead, Lohman was not necessarily a horror fan when she joined the cast. The actress explains: “The only reason I didn’t like horror movies is because I get very, very scared. Why would I sit through a horror movie if I’m going to have my eyes closed the whole time?”

Still, the actress was fascinated enough by Christine’s journey that she was game for the challenges. “I liked the fact that my character has a real arc,” she says. “In the beginning, she makes this one mistake. She becomes a more compassionate and sympathetic character, and I actually enjoyed doing stunts. I think they’re fun, and I didn’t mind getting bruises.”

Playing counterpoint to Christine is Clay, her sympathetic (if doubting) boyfriend. Justin Long found that the pragmatic, skeptical character reminded him of his father. “My dad’s a philosophy professor, and he’s very rational...very stoic and logical,” comments the performer. “He comes from the school of thought that there’s an explanation for everything. I had to tap into somebody who is just a bit more right-brained in their thinking. I’m the first to believe anything: Nessie, Bigfoot, ghosts. I feel like there is supernatural stuff all around me.”

Clay’s role in Christine’s life is pivotal throughout the film. “I am

trying to be as supportive as I can without just telling her she’s nuts and walking away,” Long explains. “That’s a testament to our relationship.” And though he acts as Christine’s primary support system, Clay is rarely present for the Lamia’s attacks upon his girlfriend. Long deadpans of missing out on the movie’s grosser moments: “It’s a strange desire when you find yourself oddly jealous that somebody gets to have maggots thrown up on them.”

As Christine’s boyfriend, Clay behaves the way most rational people would...with consolations and compassion for a struggling loved one, but holding onto a strong doubt that anything supernatural is really occurring. “Justin brings such an easygoing, loving boyfriend to the part,” compliments producer Tapert. “Once the part was in his hands, he found a way to make me believe that he loved this woman. He brought concern and care for the woman that he loves to all those scenes. You feel that, and it’s invaluable.”

Stepping into the very unglamorous role of Mrs. Ganush is Lorna Raver, an actress who may be an unfamiliar face to moviegoers. Raver spent much of her career on the stages of New York and Chicago before making the jump to Hollywood. “I haven’t done a lot of film work because it’s a difficult area for an



*(L to R) Seer Rham Jas (DILEEP RAO), Shaun San Dena (ADRIANA BARRAZA) and Christine discuss her dark future.*



*Mrs. Ganush prepares her next attack.*

came in handy during several scenes. Raimi would ask Raver to use some of the Hungarian words in the most emotional, passionate moments of Mrs. Ganush's attacks on Christine.

No one was more impressed with her talents than the man who helped imagine the both sympathetic and vicious Mrs. Ganush. Says Raimi: "Lorna went to town with this role, especially in the car attack scene. She's a real fighter who was always willing to give you one

older woman of a certain age who is not a big name," Raver shares. "When this came up and I found out that Sam was involved in the project, I was very excited."

Raver won the part via the traditional audition process. Due to the usual protocol, Raver saw only small pieces of the script at first. Says Raver, "I had no idea what I was getting into, because all I had read was about a little old lady coming into the bank because they're closing down her house. It was only later that I saw the whole script and said, 'Oh my!'"

Once she grew accustomed to the content and the arduous tasks that were ahead, the performer found her first experience working with Raimi a relaxing one. "Sam has these touches that are a little bit off-center that break the tension," Raver muses. "He's great to work with as an actor because he includes you in the process. I found it interesting to watch him on the set because he's very focused, and sometimes you can see the movie running behind his eyes."

Though this is the first major film role for the veteran actress, she relishes each opportunity to play character roles unfamiliar to her. To prepare for this role, Raver met with a Hungarian dialect coach. The performer even asked her coach to translate portions of the script into Hungarian. The vocabulary lesson

more take and put everything she had into it."

Relative newcomer Dileep Rao came aboard the project as psychic Rham Jas, who becomes an unlikely confidante for Christine. Rao was taken by the story's contemporary spin on classic horror movie themes and believes "the most interesting aspect of the script was that it was both very modern in terms of who the characters are, but the style was a throw-back to a type of horror I like. The script had mystery, wonder and a good deal of humor."

Producer Curtis recalls Rao's casting: "Dileep came in, and he was a little bit younger than he read in the script. But as we were looking at his reading, Sam said, 'There's no minimum age requirement on wisdom.' Dileep has that wisdom and presence on screen, and that's what made him right. Once he got on camera, he brought that shoulder for Alison to lean on."

When Rham Jas realizes he is in over his head, he brings Christine to seer Shaun San Dena, one of the only women in the world who has met the Lamia and lived to tell the tale. Celebrated Mexican actress Adriana Barraza, nominated for an Oscar® for her work in *Babel*, plays the powerful medium she describes as "born with special skills to deal with the spirits." It was a welcome role for the dramatic actress



who has long had a soft spot for the genre. “I’ve loved horror movies ever since I was a little girl,” Barraza shares. “I saw every kind of horror movie as a child, and I have a large library filled with horror literature.”

The performer enjoyed working with Raimi due to the fact that “he involves everybody in the decisions and creative choices he makes, but most importantly, he welcomes ideas from his actors.” She notes, “This is a very important thing for me because it’s not often a director encourages actors to share their ideas. I have a great admiration for his talent. His politeness and collaborative nature made it a very pleasant experience and atmosphere on set. There is a great juxtaposition between the terror that the audience witnesses on screen and the serenity experienced by the actors on set with Sam.”

Making both a comic and curmudgeonly turn in *Drag Me to Hell* is David Paymer, who plays Christine’s disapproving boss at the bank, Mr. Jacks. He was most impressed with the way that Raimi unfolds the dilemma Christine faces and connects us to her for the journey. “It could happen to any of us,” Paymer notes. “We’re just normal people trying to make a living. Something strange happens. You get bit by a spider or you meet an old lady who puts a curse on you. Every attempt she makes to get rid of the curse just gets her in deeper.”

As a fan of the genre, the actor likes being lulled into moments of false security. He enjoyed being part of a project that would make him simultaneously laugh and gasp. “In some ways, it’s a little more realistic, which is a good counterpoint: the humor to the horror,” Paymer says. “It gets the audience relaxed. They’re thinking ‘Oh, this is funny. We’re having a good time.’ But then it’s ‘Oh my God, there’s blood spurting everywhere!’”

Rounding out the cast of *Drag Me to Hell* are several faces that will be familiar to attentive Raimi film fans. JOANNE BARON, TOM CAREY, MOLLY CHEEK, AIMEE MILES, JOHN PAXTON, TED RAIMI, BILL E. ROGERS, CHELCIE ROSS, and OCTAVIA SPENCER all have appeared in at least one of the director’s earlier works.

## CREATING SCARES:

### *EFFECTS, STUNTS, MAKEUP AND PUPPETRY*

The many frights and jumps in *Drag Me to Hell* are the end product of everything from green screen, puppets and prosthetics to creative man-made props and CGI. Raimi’s imaginative behind-the-scenes team includes alums from his previous films, and other artisans well versed in the world of horror and gore.

### TRADITIONAL EFFECTS

Director of photography Peter Deming, who previously worked with Raimi on *Evil Dead 2: Dead by Dawn* and served as DP on the last two *Scream* films and *From Hell*, used realistic lighting in his



(Clockwise, from top) Christine, Rham Jas, Milos (KEVIN FOSTER) and Shaun San Dena conduct a séance.





*Shaun San Dena becomes possessed by the Lamia.*

shoots that goes progressively darker as Christine is drawn further into the world of the supernatural.

Says Deming of the process: “We went with a lot of source lighting and didn’t correct the odd lighting sources, like in the garage where everything is blue-green. Normally, you’d put all corrected bulbs in, but we went with what was there, including the shots in the street. We used the streetlight look and mixed that with interior lighting. There were a lot of odd color sources that we chose to leave the way they would be naturally. It’s a heightened sense of realism.”

For the séance scene, which has a richer color palette, the cinematographer used additional lighting effects and camera shakes to increase the feeling of anxiety and tension as the viewer begins to believe Christine has no way out.

Deming also took part in creating the atmospheric elements for scenes involving the Lamia, which included reflecting light against shaking Mylar and capturing the unnatural wind that blew leaves down the street. “Sam loves B-movie stuff,” Deming says of the high-impact elements. “He really embraces the wind out of nowhere and the camera shaking and the inventive, interactive lighting. He eats that up.”

The DP made a concerted effort to adhere to the script’s focus on the audience’s relationship with Christine. “From the beginning, Sam and I talked about being with her as much as we subjectively could throughout the film,” he offers. “We stayed right on Alison’s face a lot of the time. We covered scenes and gave her extra-tight close-ups, because we want the audience to be in her place.”

One of the first projects the special effects teams tackled

was deciphering how to shoot Mrs. Ganush’s attack on Christine in Christine’s car. In order to film the action, which includes close-ups of Christine jamming her foot on the pedal, hitting the brake and shifting gears, the team created a puzzle car. Their design allowed for the front engine compartment and back trunk—as well as all four sides and doors—to come away from the car. The roof came off in two directions (front to back and side to side), which—despite the tight space—gave the filmmakers a good deal of freedom to shoot from different angles.

Commends Deming of the design team’s work: “There’s no way we could have shot that scene without that car. During preproduction, we went through every shot and figured out what part of the car had to be off and what part of the car had to be on. They sliced up the car according to those shots, and it worked amazingly well. The car was able to be taken apart and put together very quickly.”

Greg Nicotero and Howard Berger, the partners at KNB EFX Group who supervised the special makeup effects, have collaborated with Raimi on several of his films. Nicotero and Berger met the director in 1986 on *Evil Dead 2* and also collaborated with him on *Army of Darkness*. When he learned of

the project, Nicotero was happy to hear that the film would be using a great deal of traditional effects. “Visual effects are fun, but there’s just something about a bunch of guys pulling cables and moving a puppet around,” he laughs. “Sam is still enamored with that.”

Unlike with several of his past horror films, Raimi did not want this one to be strictly driven by gore. Of the decision, Raimi explains: “I didn’t want to do exactly the same thing I had done before. This time, I didn’t want to have a lot of blood.”

The special effects teams used a wide array of tricks throughout filming *Drag Me to Hell*. For example, to create Mrs. Ganush’s malevolent floating handkerchief, the team attached the material by four wires to a fishing pole; with the help of a little wind, they then fluttered it around and flapped it toward the source of the curse.

When shooting the driving sequence in which Christine drives manically across town, the handkerchief traveled at 35 mph. Similar to a kite, it was hung on two wires in the direction the car moved, and the material was turned to move in and out of the car when placed in just the right spot.

To create the wind effects in Christine’s Silver Lake apartment (a sign that the dreaded Lamia is approaching), the team used monofilament to open and close doors and move chandeliers and curtains. The craftspeople ran copper tubing pipes through windows and blew air through them toward venetian blinds and curtains.

## STUNT WORK

Some of the actors faced the challenge of doing portions of their stunt work, including Lohman and Raver when their characters fight in the puzzle car. Raimi remained impressed by his leads’ focus on details and his

crew’s adherence to strict safety with the scene. “Randy was very careful with them,” he notes. “He ran rehearsals for the actresses with his stunt ladies first...so Alison and Lorna could see exactly how the scene should be played out. Then the actresses came in and saw what was safe and what was unsafe, based on these demonstrations. Then they made it their own.”

Says Lohman of her fight scene with Raver: “In the beginning, Lorna and I said that we were allowed to just take it to the  $n^{\text{th}}$  degree and hurt each other. We needed to, because the camera was so close that you really can tell if that person is in pain or not. So I would try to get Lorna to strangle me for a little while and hold my breath.”

Adds her on-screen antagonist: “The stunt people were great at showing us how to grab someone and how to make it look authentic. They instructed us on how to move so that it looks like you’ve been thrown in different directions.” Despite their attention to the choreography, there was the unavoidable mishap or two. “She clocked me one time with the stapler,” Raver winces. “Fortunately that stapler was not made out of real metal.”

Out of the picture car and back at Christine’s apartment, Lohman was strapped to wires to create



(L to R) Christine, Milos, Rham Jas and Shaun San Dena are in a séance gone wrong.



*Christine climbs into her enemy's wet grave.*

the effect that the Lamia was yanking her off the floor and swinging her around her bedroom. The filmmakers took a week to rehearse the scene with a stunt double and then brought Lohman in for a day of shooting. Comments second unit director/stunt coordinator RANDY BECKMAN: "One of the biggest challenges was making sure that Alison was willing and able to do most of the stunts herself. She's done a lot of falling; she did a lot of flying. She did a lot of hitting the ground and was a real trouper."

For her part, Lohman knew what she had signed up for and took it in stride. She admits that her director's attitude got her through the tougher days. "I really like Sam's sensibility because he adds a sense of humor to everything," Lohman reflects. "It's very absurd and strange and funny, but dramatic at the same time."

The séance scene in which Shaun San Dena attempts to trick the Lamia and dispatch of it for good also included wirework and fire effects. For the portal to another world, the construction team built a table with a ring and five pockets of propane encased within. KEVIN FOSTER as Shaun San Dena's assistant, Milos, was covered in gel and, with computerized winches, floated over the table as it erupts in flames. Beckman's

team worked closely with special effects coordinator JIM SCHWALM to build the table and make sure it didn't get too hot for Foster.

For the cemetery scene in which Christine unearths Mrs. Ganush's grave to give back the gift that was bestowed upon her, Schwalm's team built a steel tank in the shape of a triangle. The crew created dams so that it could adjust the height of the mud that was pumped into the tank; the team then proceeded to pour in muddy water from all three sides.

The mud, which was made of methylcellulose and Oreo-cookie dye, was pumped into the tank in increments throughout the sequence of the shot. That way, if the filmmakers wanted it up higher, Schwalm's team could put in another dam and, on cue, fill in more mud. Rigging points were placed above Lohman so that she was able to move around freely, climb up and then fall and splash back into the watery grave.

## DRAGGING CHRISTINE TO HELL

One of the tasks that second unit director/visual effects supervisor BRUCE JONES and the mechanical effects team took on was the scene in which the Lamia is trying to pull Christine down into hell. To accomplish this, the crew built a hydraulic cylinder and two types of chairs for Lohman to sit and lie upon, put the green screen around her and lowered her into the cylinder.

Explains Jones: "The chairs were made of Lucite, which is clear, so that light could come through. The cylinder had a working space so that our KNB folks could be in green suits with prosthetic hands and physically have interaction with Alison. We filled in the hole with CG rocks and debris and added shooting-light beams."



The team also used 3-D match moves (so it could add the railroad tracks in post-production), and the plaster staff made fake rubber rocks that looked similar to the size of the real rocks at the railroad tracks. The cylinder was filled with the rubber rocks, so that when Lohman was pulled through them, DP Deming could capture the illusion that she was being pulled through the ground...just as if it were quicksand.

When reflecting upon the female lead he put through hell and back with these intricate set-ups and stunts, Raimi has strong words of praise. He offers: "Alison was incredible. We hit her with fights, the mud and the blood, and she just came out a champion each and every time—ready for more. I was thrilled with her endurance and her professional quality throughout all these really tough sequences."

## MAKEUP

In one of the few sequences he and Ivan Raimi imagined that involves blood, Sam Raimi asked that Christine's explosive bloody nose be done practically. To create the most extreme epistaxis ever caught on film, makeup artist Nicotero ran a tube behind Lohman's ear, along her face and into her nose. His team built a small reservoir that glued into her nostril so that the blood would rebound off of a little plug and shoot outward. At one point, they were able to make the fluid shoot an astonishing distance of close to 12 feet.

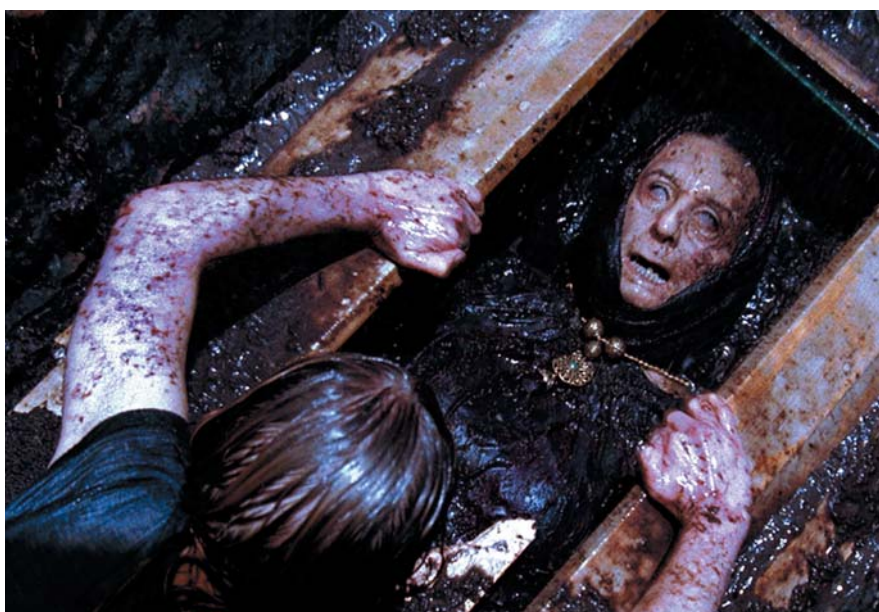
"It was bizarre," laughs Lohman about the bloody nose rig. "It's this tube that is almost like a sprinkler in your nose, and then it turns on. The weirdest part was the pressure and the amount of blood that came through."

Among KNB's many contributions to *Drag Me to Hell* are the multiple incarnations of Mrs. Ganush.

Their work includes the embalmed body Christine finds at the wake, the rotting corpse from the young bank loan officer's nightmare and the "peacefully resting" body in the cemetery.

When you're working with this many iterations of the dead, you have to have a gallows humor on set. "Sam has a specific way of referring to characters, and he has this sense of humor that's very outrageous and over-the-top," Nicotero explains. "I've spent enough time with him to know the boundary of Sam is pretty free. If you lead him down a path that feels a little outrageous, he'll be happy to go there—because he wants to give the audience a good ride and wants to have a good time with them."

In order for the makeup and SFX teams to create all of her character's different looks, Raver had to spend a good deal of time in body and face casts. "Lorna is such a great actress and such a trouper," Nicotero compliments. "Not only did we cast her face in multiple expressions, but we sent her to a company in Burbank called Cyber Effects. There, we scanned her from head to toe to create three-dimensional replicas of her body. We also scanned her in this wide-open mouth, super-crazy, heinous, horror hag expression."



*Christine attempts to give a corpse her gift.*



*Writer/director SAM RAIMI on the set of his return to the horror genre.*

## PUPPETRY

KNB's other duties included control over a mechanical goat that is featured in the séance sequence. While at Shaun San Dena's, the Lamia manifests itself in some of those surrounding Christine, including the farm animal. "Sam and I talked about designing the Lamia like a creature character that was half goat and half man...with horns and a big prosthetic," explains

To add insult to injury, Raver was also fitted for multiple sets of dentures, a special contact lens and a prosthetic to show the results of her run-in with the business end of Christine's office stapler.

The actress was relieved to find that the makeup wasn't too prohibitive...though she admits she was nervous about having two life casts done. "I give all the credit in the world to Greg, Howard and the people at KNB, and Garrett and the people who worked on my makeup," Raver notes. "They worked very carefully with me, and it was absolutely fascinating. I don't have a lot of prosthetics...prior to the audience seeing the demon version of Mrs. Ganush. The makeup didn't cover my face or inhibit my natural expressions. It's just accentuating my wrinkles and deepening what's there."

In the horror film, Mrs. Ganush has a few moments where she appears as an apparition to Christine. For these instances, the makeup was exaggerated and embellished. Raver comments: "The demon makeup covers a lot more, but that was a different bit of acting. By that time, I'm really a fantasy figure in her mind. It's what she is seeing, not what I'm acting. It's not Mrs. Ganush. It's Christine's vision of Mrs. Ganush."

Nicotero. "We also talked about doing it as a suit and doing it as a puppet."

Raimi decided that the Lamia should be an unseen force that is able to possess the bodies of the people and the goat at the séance. The KNB team took aspects of the goat theme and, to help show the demon inhabiting the characters, the crew used makeup effects that included contact lenses, widened noses and brows—as well as slits for eyes and sharp pointy teeth for the objects of possession.

At least one of the Raimis was stunned by the animatronic goat. "Greg loved to scare me," Ivan Raimi laughs. "I walked into the séance room and, out of the corner of my eye, I saw that the goat was turning its head to follow me. When I turned to face it, it stopped."

Nicotero, who also built a puppet of Bill Paxton for use in Sam Raimi's *A Simple Plan*, admires his director's love of puppeteering. "Sam has a real specific feel for puppeteers. He embraces the idea that there are performers that actually bring these characters to life. It's not a matter of just showing up on set and pulling a couple cables. Sam understands that there is an art form to puppeteering; he's one of the few directors I know that really embraces that."

In admiration of Nicotero, Berger and their team's creation of the many effects, Raimi concludes: "If you ask Greg or Howard for an effect, they know how to present you with options to give you the best illusion for that particular camera angle. They craft really original, frightening horror art. Then they take it to the set, get into the action with their puppeteers and perform with it."

## DESIGNING DRAG ME TO HELL

Production for the horror film began on location in Tarzana, California, in a vacant former bank that was redesigned and dressed to become the Wilshire Pacific Bank. The muted, earth-toned setting that stood as Christine's workplace was crafted by production designer Steve Saklad, who previously collaborated with Raimi as art director on *Spider-Man 2*.

Skewed angles, unusual points of view (both figuratively and literally) and a twisted sense of humor give *Drag Me to Hell* a unique feel. Surrounded by countless technical details, from the intricate sets to the inventive angles and the elaborate makeup gags, Raimi managed to devote his concentration to story, character and performance.

## SET DESIGN

Each of the spaces designed by Saklad showcased the ensuing drama. The bland palette of the bank is suddenly shocked with torrents of red; the richly exotic, ornate séance room hosts an otherworldly chain of events; and the graveyard provides a messy, gothic and claustrophobic setting for the climactic moments that occur six feet under. In order to achieve all of the tension and horror contained in the script, the production design department employed both existing locations and sets that were built from scratch.

"We created back stories for Rham Jas and Christine so that the rooms we offer them were filled

with their family histories and lives before the moment we see them on screen," offers Saklad. "For us, the only mistake we could make was if we didn't make it real. Sam could be as wild as he wanted with his ideas for action sequences as long as we gave him a real world. As soon as you feel like that it's a fake wall that they're throwing that girl against, the gag doesn't work. The more real we were, the more the horror can work."

Form followed function when designing the sets for Christine's bedroom and the séance room, which were both constructed on stages on the 20<sup>th</sup> Century Fox lot. Saklad designed the rooms with removable walls and ceilings and consulted with second unit director/stunt coordinator Randy Beckman about making the space stunt-player-friendly.

Saklad explains: "During the month before we finished building the set, the stunt coordinator was rehearsing the flying stunts. Randy found in those rehearsals where he was going to need to poke holes in the walls to allow wire control. The design of the ceiling was planned very early in the process, and the rehearsals confirmed which pieces of the ceiling would move away for which gag."

Once the séance room was constructed, set decorator DON DIERS filled the space with weathered,



*The writer/director on the set.*



exotic objects. The space had to have the look of a 30-year dormancy. “We took thrift-store books and died them so it looks like they sat here for 40 years,” Diers notes. “We found antique furniture that we shredded with wire brushes. We came up with Moroccan-type benches, and I had the upholsterer take big handfuls of the stuffing out of the cushions so that they sink and have the divots. The antique pillows weren’t aged any further. We found these beautiful items at old prop houses that were smart enough to hang onto them.”

## COSTUME DESIGN

Another contribution to the richly diverse world of *Drag Me to Hell* is the costume design of Isis Mussenden. As others did with the sets, Mussenden desired to tell the story of each character via clothing. “Christine begins as an ambitious young girl at the bank who’s trying to be conservative but who has a sense of style,” the designer comments. “As her mental state decreases and she’s threatened by this unknown, supernatural thing, she starts to deteriorate. So we did that for the clothing. We’ve desaturated colors as she starts to get more upset.”

The costume design of *Drag Me to Hell* runs the full spectrum, from Christine’s office attire to seer Rham Jas’ worldly layers. Mussenden collaborated with the cast to create looks that provided authenticity for each character.

The experience proved rewarding for both the designer and actors. “Dileep was great fun,” Mussenden recalls, noting an embellishment Rao added to his professorial, Western suit jacket. “We wanted to connect him to be a contemporary young man in a spiritual world. Dileep had a great idea that he brought to the table. It was about collecting bits and pieces of spiritual symbols in bracelets from all of his travels. When we started putting it together, I found some antique pieces and beads from Tibet...as well as things from the Hopi Indians

and South America. We put these symbols of different spiritual worlds on his arms. They looked fantastic, and it really helped his character.”

Some of the clothes were purchased; others were made from scratch. “We built everything for Lorna’s two changes because they go through such transformations,” the designer recounts. “We made an old 1960s coat and employed lots of rich, warmer colors and a very textured shirt with a polyester top that she would have bought at a discount store 15 years ago. We mixed that with an old heavy wool skirt that she’s owned forever and her flat shoes.”

These numerous small decisions created distinct character for the world of *Drag Me to Hell*. Grant Curtis compliments: “You step on the set and look at the details and realize that through Steve’s production design and Don’s set decoration and Ellen’s [prop master ELLEN FREUND] props, the supernatural is never too far away from Christine. It’s always over her shoulder with a weird picture or a funky mold or something that’s just not quite right...a little devilish or demonic.”

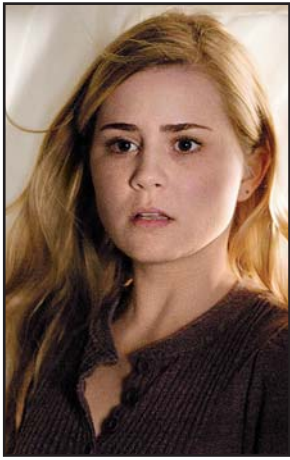
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Universal Pictures and Ghost House Pictures present Alison Lohman in *Drag Me to Hell*, starring Justin Long, Lorna Raver, Dileep Rao, David Paymer and Adriana Barraza. Casting for the film is by John Papsidera, CSA; special makeup effects are by Gregory Nicotero and Howard Berger. The horror film’s co-producers are Cristen Carr Strubbe and Ivan Raimi; the visual effects supervisor is Bruce Jones. *Drag Me to Hell*’s music is by Christopher Young; the costume designer is Isis Mussenden. The film editor is Bob Murawski; the production designer is Steve Saklad. The director of photography is Peter Deming, ASC; the executive producers are Joe Drake and Nathan Kahane. *Drag Me to Hell* is produced by Rob Tapert and Grant Curtis. It is written by Sam Raimi & Ivan Raimi and directed by Sam Raimi. © 2009 Universal Studios. [www.dragmetohell.net](http://www.dragmetohell.net)



# ABOUT THE CAST

One of our most exciting and versatile young act-

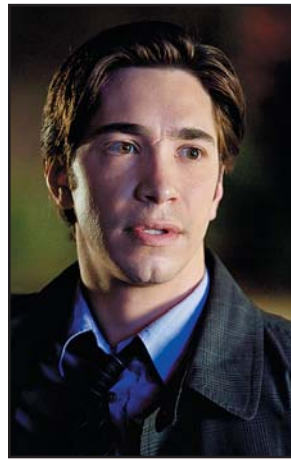


resses, **ALISON LOHMAN** (Christine Brown) first gained attention with her acclaimed performance as Astrid in *White Oleander*, in which she starred opposite Michelle Pfeiffer, Renée Zellweger and Robin Wright Penn.

Lohman has been acting in professional theater since she was nine years old, starting with the role of Gretl Von Trapp in a local theater production of *The Sound of Music*. As a senior in high school, she received a National Foundation for Advancement in the Arts award and was also offered a scholarship at NYU for theater, but decided to move to Los Angeles to pursue a career in film and television. Prior to *White Oleander*, Lohman starred opposite Mare Winningham in the telefilm *Sharing the Secret*.

Lohman's other film credits include starring opposite Nicolas Cage and Sam Rockwell in Ridley Scott's *Matchstick Men*; opposite Ewan McGregor in Tim Burton's *Big Fish*; opposite Giovanni Ribisi in *The Big White*; opposite Kevin Bacon and Colin Firth in Atom Egoyan's *Where the Truth Lies*; opposite Tim McGraw in Michael Mayer's *Flicka*; opposite Michael Pitt in *Delirious*; and opposite Benicio Del Toro and Halle Berry in *Things We Lost in the Fire*. Lohman was most recently seen in Robert Zemeckis' *Beowulf*, in which she starred opposite Angelina Jolie, Robin Wright Penn and Sir Anthony Hopkins.

With a knack for witty antics and comedic per-



formances, **JUSTIN LONG** (Clay Dalton) has established himself as a natural talent in film and television. This year, he appeared in New Line Cinema's adaptation of the popular book "He's Just Not That Into You" as part of the ensemble cast made up of Ben Affleck, Jennifer Aniston,

Drew Barrymore, Ginnifer Goodwin and Scarlett Johansson. Coming up this year, Long will star in The Weinstein Company's *Youth in Revolt*, alongside Michael Cera and Steve Buscemi.

His other projects due for release in 2009 include the comedy *Patriotville*, with Emmanuelle Chriqui, and he will loan his voice to New Line Cinema's animated family film *Planet 51*, playing Lem.

In 2007, Long starred in two blockbuster hits, including *Live Free or Die Hard*, opposite Bruce Willis, and as the voice of Alvin in *Alvin and the Chipmunks*. He also starred in the Adam Sandler-produced *Strange Wilderness*, along with Steve Zahn, and had a cameo in Vince Vaughn's *Wild West Comedy Show*.

As a member of Vassar College's comedy troupe Laughing Stock, Long got his start in the comedy world, which led him to his first starring roles in such films as *Galaxy Quest* and *Jeepers Creepers*. He then shifted to the small screen for a role in the quirky NBC series *Ed* and ventured into the world of offbeat comedies with his first box-office success, *Dodgeball: A True Underdog Story*. He went on to play roles in comedies such as Universal Pictures' *Accepted*, produced by Tom Shadyac, and *The Break-Up*, in which he starred opposite Vince Vaughn and Jennifer Aniston.

In addition to his film career, Long has also established himself as a household name playing the Mac Guy in the Apple "Mac vs. PC" commercials.

**LORNA RAYER's** (Mrs. Ganush) career as an



actor is characterized by its versatility and diversity, portraying roles as varied as the devilishly revenge-obsessed Mrs. Ganush in *Drag Me to Hell*, to a concentration camp survivor in *The Young and the Restless* and an adult film director in *Nip/Tuck*. Rayer's work on television, stage,

screen and CD continues to reveal her ability to inhabit surprising and challenging characters.

Rayer's varied guest-starring credits include the hit television shows *Eli Stone*, *CSI: Crime Scene Investigation*, *Desperate Housewives*, *Boston Legal*, *Weeds*, *Malcolm in the Middle*, *Cold Case*, *NYPD Blue*, *ER* and *The Practice*.

Prior to moving to Los Angeles to further pursue film and television roles, Rayer conquered the New York, Chicago and regional stages. Her notable credits include *The Seagull* at the Matrix Theatre in Los Angeles; *The Women* at San Diego Repertory Theatre; *I Am a Camera* and *The Dybbuk* at The National Jewish Theater; and *A View From the Bridge*, *A Midsummer Night's Dream* and *Long Day's Journey Into Night* at the Hedgerow Theatre in Philadelphia. Rayer's role as Mari Rothka in *The Drama Coach* at the Shop Theatre Company in Los Angeles earned her both an *LA Weekly* Theater Award and a Drama-Logue Award.

Rayer is also a sought-after voice artist, whose voice will be familiar to audio book listeners. Rayer has appeared on the audio editions of such classics as Edith Wharton's "The Age of Innocence" and Kate Douglas Wiggin's "Rebecca of Sunnybrook Farm."

Native Angeleno **DILEEP RAO** (Rham Jas) grew



up all over the world and lived everywhere from Claremont, California, and Denver, Colorado, to Canada and Saudi Arabia, where he spent a few early years of his life. Rao went to the University of California, San Diego to become a doctor but, after graduation, went to drama school at

the American Conservatory Theater in San Francisco.

Rao spent many years working in regional theater, including the South Coast Repertory and the Berkeley Repertory Theatre, and touring for the Manhattan Theatre Club. Productions include the American premiere of Tom Stoppard's *Indian Ink*, Joe Hortua's *Making It*, Harold Pinter's *The Lover* and the world premieres of Charles Mee's *Perfect Wedding* and *Fêtes de la Nuit*. He will also be seen in James Cameron's *Avatar*.

Rao lives in Los Angeles.

Actor and director **DAVID PAYMER's** (Mr. Jacks)



impressive roster of roles range from iconic, historical and political figures to familiar, unassuming everymen.

Playwright and filmmaker David Mamet cast Paymer in several of his productions, including *State and Main*, which won the award for Best Acting by an Ensemble from the National Board of Review, *Spartan*, *Redbelt* and the recent Los Angeles stage production of *Two Unrelated Plays*.

Paymer garnered Academy Award® and Golden Globe Award nominations for Best Actor in a Supporting Role for his performance in Billy Crystal's

*Mr. Saturday Night*. Crystal and Paymer also teamed up in *City Slickers* and *City Slickers II: The Legend of Curly's Gold*. Among Paymer's other 52 film credits are *Ocean's Thirteen*, *In Good Company*, *Get Shorty*, *The American President*, *Quiz Show*, *The Hurricane*, *Mumford*, *Amistad*, *Nixon* and *Payback*.

Paymer starred in *Warm Springs* and *Crime of the Century* for HBO. The latter earned Paymer a Golden Globe Award nomination for Best Performance by an Actor in a Supporting Role. Paymer's episodic television roles include guest-starring roles on *Entourage*, *Brothers & Sisters* and *The Larry Sanders Show*. He also starred in Rod Lurie's series *Line of Fire*.

While Paymer continues to perform on stage, television and screen, he has established an enviable second career as a sought-after director, helming episodes of such critically acclaimed series as *Grey's Anatomy*, *Brothers & Sisters*, *Privileged* and *Medium*.

Paymer began his career in the Broadway cast of *Grease*.



**ADRIANA BARRAZA** (Shaun San Dena) received rave reviews and numerous award nominations for her work as the illegal immigrant forced to look after two American-born children when they are abandoned in the desert, in the prestigious and thought-provoking film *Babel*

(2006), directed by Alejandro González Iñárritu. Barraza had previously worked with Iñárritu when she portrayed Octavio's (Gael García Bernal) mother in the film *Amores Perros* (2000).

In addition to her work in front of the camera, Barraza is also a distinguished acting coach, director and drama teacher, working on a number of different films and television series, including the long-

running *Mujer, casos de la vida real* (as a director and actress), and as director of the soap operas *Locura de amor*, *El manantial* and *Cómplices al rescate*. In addition to acting, Barraza found time to work as the coach of neutral accent on *Prisionera* and the Adam Sandler film *Spanglish* (2004). Her other feature credits as an actress include the films *La paloma de Marsella* (1999), *La primera noche* (aka *The First Night*, 1998) and its sequel *La segunda noche* (1999). She also served as vice president of neutral accent and acting development for the Telemundo Network.

Despite her success in the Spanish-speaking entertainment world, Barraza was hardly a known figure in Hollywood. All that changed when she was chosen by Iñárritu to play Amelia, an illegal immigrant who crosses the border for her son's wedding, only to be abandoned in the scorching Sonoran desert with two American children in her care. Iñárritu initially auditioned hundreds of bilingual actresses, looking for that elusive combination of determination and vulnerability that Amelia embodied. It was his wife, Maria Eladia, who suggested Barraza. The filmmaker gave props to his actress for delivering the goods under punishing desert conditions, admitting that his actress almost suffered from heatstroke on the set.

Film critics across the board singled out Barraza's work in the film almost as much as they did Brad Pitt and Cate Blanchett's contributions. Come awards season, the Hollywood Foreign Press agreed, bestowing a Golden Globe Award nomination for Best Performance by an Actress in a Supporting Role in a Motion Picture on Barraza, raising her profile with American audiences. She also received a nod from the Screen Actors Guild Awards, earning a nomination for Outstanding Performance by a Female Actor in a Supporting Role. But nothing compared to the elation of receiving her first Academy Award® nomination when she joined Cate Blanchett, Abigail Breslin, Jennifer Hudson and Rinko Kikuchi in the Best Supporting Actress category.



Barraza recently made a guest appearance on the NBC drama *ER* and co-starred opposite Luke Wilson, George Lopez and Radha Mitchell in the Lakeshore Entertainment film *Henry Poole Is Here*, directed by Mark Pellington. Barraza also completed work on the Sally Potter-directed film *Rage*, in which she stars opposite Dame Judi Dench, Jude Law, Steve Buscemi, John Leguizamo and Dianne Wiest.

## ABOUT THE FILMMAKERS



Known for his imaginative filmmaking style and offbeat sense of humor, **SAM RAIMI** (Co-Writer/Director) first achieved fame as the writer and director of the cult classic *The Evil Dead*, which was an immediate sensation following its debut at the 1982 Cannes International Film Market. The success of *The Evil Dead* spawned the equally impressive *Evil Dead 2: Dead by Dawn*. Raimi completed and reinvented the trilogy with *Army of Darkness*, a sword-and-sorcery fantasy. The *Evil Dead* films have become an institution among horror enthusiasts, who have created a Broadway musical and comic books inspired by Ash, the series' iconic hero.

*A Simple Plan*, Raimi's critically acclaimed suspense thriller, received an Academy Award® nomination for Best Supporting Actor for star Billy Bob Thornton. The director's additional credits include the supernatural thriller *The Gift*, which starred Cate Blanchett, Hilary Swank and Keanu Reeves; *Darkman*, which starred Liam Neeson and Frances McDormand; and *The Quick and the Dead* which starred Leonardo DiCaprio, Sharon Stone, Russell Crowe and Gene Hackman.

Raimi also directed the *Spider-Man* trilogy. The internationally beloved franchise broke box-office records and garnered five Academy Award® nominations. The three *Spider-Man* films starred Tobey Maguire, Kirsten Dunst and James Franco.

Along with longtime producing partner Rob Tapert, Raimi formed Ghost House Pictures in 2002. Ghost House is dedicated to the financing,

development and distribution of high-concept genre films. Ghost House's impressive roster of releases includes *The Grudge*, *30 Days of Night*, *The Messengers* and *Boogeyman*.

Tapert and Raimi were executive producers on the landmark syndicated series *Xena: Warrior Princess*, which starred Lucy Lawless in the title role and ran for six seasons. Raimi and Tapert also executive produced the enormously popular *Hercules: The Legendary Journeys*, as well as the CBS series *American Gothic*.

Raimi also served as executive producer for John Woo's *Hard Target*, and co-wrote (with Joel and Ethan Coen) *The Hudsucker Proxy*, starring Tim Robbins, Paul Newman and Jennifer Jason Leigh.

Raimi's interest in filmmaking began as a youngster in Michigan, where he directed his own super-8 films. Later, he left Michigan State University to form Renaissance Pictures with Tapert and longtime friend and actor Bruce Campbell.

**IVAN RAIMI** (Written by/Co-Producer) is a screenwriter and physician. In addition to *Spider-Man 3*, Raimi has collaborated with his brother, director Sam Raimi, on many writing projects, including the classic comic sword-and-sorcery fantasy *Army of Darkness*, which starred Bruce Campbell. Raimi co-wrote the screenplay for *Army of Darkness* with Sam, who directed the film. He also co-wrote the comic-book adaptation of *Army of Darkness* for Dark Horse Comics. Raimi's credits also include the screenplay for the horror thriller *Darkman*, which starred Liam Neeson and Frances McDormand and was directed by Sam Raimi. He also co-wrote the motorcycle comedy *Easy Wheels*. Raimi was one of the creators of the 1997 ABC series *Spy Game*, which starred Patrick Macnee.

Raimi currently lives in the Midwest, where he practices emergency medicine and also works as a private investigator.

**ROB TAPERT** (Produced by) is the long-standing producing partner of acclaimed director Sam Raimi. Tapert and Raimi have been working together since they met at Michigan State University, where they formed the Society for Creative Filmmaking. After producing the horror cult classic *The Evil Dead*, Tapert continued to collaborate with Raimi on *Evil Dead 2: Dead by Dawn*, *Darkman* and *Army of Darkness*.

Tapert went on to serve as executive producer on the action features *Hard Target* and *Timecop*, which starred Jean-Claude Van Damme. He also executive produced the long-running television series *Hercules: The Legendary Journeys* and *Xena: Warrior Princess*. He then returned to features to executive produce Raimi's suspense thriller *The Gift*, which starred Cate Blanchett and Keanu Reeves, and the action-western *The Quick and the Dead*, which starred Leonardo DiCaprio, Sharon Stone and Gene Hackman.

In 2002, Tapert and Raimi formed Ghost House Pictures with Mandate Pictures. Ghost House was conceived to produce feature films that would deliver great scares and offer horror fans a roller-coaster ride experience. Tapert has since produced a string of record-setting, No. 1 box-office hits that started with *The Grudge*, which grossed more than \$187 million worldwide, and continued with *Boogeyman*, *The Messengers* and *30 Days of Night*. Recently, Ghost House teamed with Grindstone Entertainment Group to form a new film acquisitions venture called Ghost House Underground.

Tapert is currently executive producing the TV series *Legend of the Seeker*, for Disney-ABC Domestic Television and ABC Studios, and *Spartacus*, for Starz Media.

From the mystical drama *The Gift* to the eye-popping *Spider-Man* series, **GRANT CURTIS** (Produced by) has been instrumental in the creation of the recent work of celebrated director Sam Raimi.

Curtis devoted much of his tenure as a producer to Raimi's widely acclaimed *Spider-Man* films. The extraordinary series received multiple Academy Award® nominations, broke new ground in visual effects and garnered the approval and admiration of comic-book purists.

As a co-producer on *Spider-Man*, Curtis helped reintroduce audiences to the web-slinging superhero 40 years after his first appearance in Stan Lee's comic. The film adaptation's long gestation proved worthwhile: *Spider-Man* had the highest domestic weekend gross at \$114.8 million, won the praise of critics and went on to receive two Academy Award® nominations.

Following the global success of *Spider-Man*, Curtis quickly went into production on *Spider-Man 2*, which expanded on the original by exploring Peter Parker's adulthood and his increasingly conflicted relationship with his identity. *Spider-Man 2* broke box-office records for having the highest screen count and the highest one-day gross, and it garnered three Academy Award® nominations and won one for Best Achievement in Visual Effects.

Curtis produced *Spider-Man 3*, which bested its predecessors by taking in \$151.1 million at the domestic box office in three days. Curtis also has the distinction of being a published author, having penned "The Spider-Man Chronicles: The Art and Making of *Spider-Man 3*."

Curtis was an associate producer on Raimi's supernatural thriller *The Gift*, which starred Cate Blanchett, Hilary Swank, Keanu Reeves, Greg Kinnear, Katie Holmes and Giovanni Ribisi. His film career began as Raimi's assistant on the critically acclaimed *A Simple Plan*, which earned Billy Bob Thornton an Academy Award® nomination for Best Actor in a Supporting Role. Curtis reteamed with Raimi on *For Love of the Game*, which starred Kevin Costner, Kelly Preston and John C. Reilly.

A graduate of the University of Missouri with a bachelor's degree in marketing, Curtis went on to

receive a master's degree in mass communication from University of Central Missouri.

**JOE DRAKE** (Executive Producer) returned to Lionsgate in 2007 as co-chief operating officer of the company and president of its motion picture group, with oversight of all areas of the company's theatrical production, distribution, marketing, acquisition and international theatrical operations, as well as joint responsibility for its corporate budgeting, planning and strategic growth initiatives.

Lionsgate is a \$1.5 billion, next-generation, filmed-entertainment studio with a diversified presence in motion pictures, television, home entertainment, family entertainment, video on demand, digitally delivered content and channel platforms. The company's production and distribution operations are backed by a 12,000-title filmed-entertainment library, one of the largest in the world.

Lionsgate's motion picture slate generated the best quarterly box-office performance in the company's history in the January–March 2009 quarter, propelled by such hits as Tyler Perry's *Madea Goes to Jail*, *The Haunting in Connecticut* and *My Bloody Valentine 3D*. Other recent successes include *Rambo*, *The Bank Job*, *The Forbidden Kingdom*, *Saw V*, Tyler Perry's *The Family That Preys* and *Transporter 3*.

Lionsgate continues to strengthen its international operations with self-distribution throughout the U.K., Australia, New Zealand and Canada, international sales and distribution augmented by the acquisition of Mandate Pictures in September 2007, and a series of new international business initiatives in the pipeline.

Drake was president of Lionsgate International from 2000–2001, then left to become founder and CEO of his own company, Mandate Pictures, which evolved into a leading entertainment company dedicated to the self-financing, development and production of motion pictures and other filmed entertainment for worldwide distribution. Lionsgate acquired Mandate

in September 2007, and it has generated such global box-office hits as *Juno*, *Nick and Norah's Infinite Playlist*, the *Harold & Kumar* franchise, *Stranger Than Fiction* and *30 Days of Night*. Its Ghost House Pictures venture with legendary filmmaker Sam Raimi has produced *The Grudge* and *Boogeyman* horror franchises, which have collectively spawned five No. 1 box-office hits.

Having served as executive producer on more than 25 films in his career, **NATHAN KAHANE** (Executive Producer) has a reputation of being one of the most respected filmmaker-friendly executives in the business. Since 2005, Kahane has been the creative force and an integral component behind the growth of Mandate Pictures. In his role as president of Mandate, Kahane oversees the development and production of the company's growing feature slate while nurturing relationships with high-level talent and filmmakers, and he has developed a unique ability to put together winning business models behind compelling films.

While at Mandate, Kahane has successfully overseen the development and production of exceptional and distinct films such as the Academy Award®-winning (Best Original Screenplay, written by Diablo Cody) \$130 million box-office sensation *Juno*, and the critical darling *Stranger Than Fiction*. He has served as executive producer on films including Columbia Pictures' *Nick and Norah's Infinite Playlist*, directed by Peter Sollett and which starred Michael Cera and Kat Dennings, and Sony Pictures' *Passengers*, directed by Rodrigo García and which starred Anne Hathaway and Patrick Wilson. He produced Rogue Pictures' *The Strangers*, which starred Liv Tyler and Scott Speedman, *Harold & Kumar Go to White Castle* and its sequel *Harold & Kumar Escape From Guantanamo Bay*, both distributed by New Line Cinema, and he will serve as producer on the upcoming installment of the *Harold & Kumar* series.

Kahane is currently shepherding Mandate's diverse production and development slate which includes *The Baster*, starring Jennifer Aniston and Jason Bateman; Drew Barrymore's directorial debut *Whip It*, starring Ellen Page; director/writer Michael Landers' thriller *Peacock*, starring Cillian Murphy; *I'm With Cancer*, writer Will Reiser's autobiographical comedy about his battle with cancer that will see Seth Rogen in a supporting role; and the character-driven comedic drama *The Way Back*, to be directed by Tom Bezucha and written by Nat Faxon and Jim Rash. Kahane recently green-lit a feature film he will executive produce based on the action-comedy short *Jay and Seth vs. the Apocalypse* from *Superbad* scribes Seth Rogen and Evan Goldberg, which will star Seth Rogen and Jay Baruchel.

Kahane was instrumental in establishing Ghost House Pictures, Mandate's joint venture with Sam Raimi and Rob Tapert. Kahane currently oversees the daily operations of Ghost House and has been responsible for attracting new voices such as David Slade (*30 Days of Night*), Takashi Shimizu (*The Grudge* and *The Grudge 2*) and the Pang Brothers (*The Messengers*) to the shingle's expanding roster of talent.

Kahane expanded Mandate's filmmaker relationships by inking exclusive production deals with Mr. Mudd, the production company headed by Academy Award®-winning partner-producers Lianne Halfon, Russell Smith and award-winning actor, director and producer John Malkovich; Academy Award® winner Steven Zaillian's production company Film Rites; writer/director Zack Helm's Gang of Two production company; and Lindsay Doran's production company Three Strange Angels. Kahane is set to executive produce projects under these production deals including *Dinner With Hervé* with Film Rites, *The Ghouly Boys* with Three Strange Angels, and *Broken City* and *Paper Towns* with Mr. Mudd.

Kahane previously headed the development and acquisition of feature films for the Los Angeles-based



Senator International. Prior to joining Senator International, he co-headed the development and production slate for Mark Canton's production company The Canton Company (housed at Warner Bros.), where he was executive vice president of production. He managed the company's development and production lineup while also serving as co-producer on Columbia Pictures' big-budget thriller *Trapped*, the joint venture with Senator International that starred Charlize Theron, Kevin Bacon and Courtney Love. He was also the executive in charge of production for *Angel Eyes* (which starred Jennifer Lopez) and *Get Carter* (which starred Sylvester Stallone and Michael Caine), and was responsible for packaging high-profile projects such as *Alexander* and *Troy*. He served in a similar capacity on the 2004 Warner Bros. thriller *Taking Lives*, which starred Angelina Jolie.

Kahane is a graduate of the Haas School of Business at the University of California, Berkeley, and began his entertainment career in the agent training program at ICM.

**CRISTEN CARR STRUBBE** (Co-Producer) has been an indispensable part of some of the most notable productions of directors Mike Nichols, Steven Spielberg, Sam Mendes, Christopher Nolan, Michael Mann and Wes Craven. *Drag Me to Hell* marks her first collaboration with Sam Raimi.

Strubbe's production manager credits include *Charlie Wilson's War*, *American Beauty* (for which she shares a DGA Award for Outstanding Directorial Achievement in Motion Pictures), *Catch Me If You Can*, *Red Eye*, *Hollywoodland*, *In Her Shoes*, *The Last Shot*, *Ali* and Stephen Sommers' first feature, also titled *Catch Me If You Can*.

As a line producer, Strubbe worked on *Susan's Plan*, *Lipstick Camera*, *Every Breath*, *The Killing Box*, *Flight of Black Angel* and *Mirror Mirror*. She was also the producer of the independent feature *Dinner and Driving*.

Strubbe has the distinct honor of cutting her teeth in the production offices of the '80s cult classics *Critters* and *Reform School Girls*.

Director of photography **PETER DEMING, ASC** most recently served as the cinematographer on the upcoming film *Last Night*, which stars Keira Knightley, Eva Mendes and Sam Worthington, and the '40s crime drama *Married Life*, which starred Pierce Brosnan, Rachel McAdams, Patricia Clarkson and Chris Cooper. Prior to that, his credits include Curtis Hanson's romantic dramedy *Lucky You*, which starred Eric Bana and Drew Barrymore; David O. Russell's *I Heart Huckabees*; Rob Reiner's comedy *Rumor Has It...*; and Philip Kaufman's *Twisted*.

Deming has collaborated multiple times with several directors. He won an Independent Spirit Award for Best Cinematography for his work on David Lynch's *Mulholland Dr.*, and he also worked with Lynch on the film *Lost Highway* and the television series *Hotel Room*. He teamed with director Jay Roach on *Mystery, Alaska*, which starred Russell Crowe, and the hit spy spoofs *Austin Powers: International Man of Mystery* and *Austin Powers in Goldmember*, both of which starred Mike Myers. Deming also lensed the Wes Craven films *Music of the Heart*, *Scream 2* and *Scream 3*, and he was an additional director of photography on the first *Scream*.

Deming's other film credits include Daniel Algrant's *People I Know*, which starred Al Pacino; the Hughes brothers' Jack the Ripper thriller *From Hell*, which starred Johnny Depp; *The Jacket*, with Adrien Brody and Keira Knightley; *My Cousin Vinny*; *Scorchers*; *Drop Dead Fred*; *Book of Love*; *House Party*, which won the Best Cinematography—Dramatic Award at the Sundance Film Festival; Robert Townsend's *Hollywood Shuffle*; and Sam Raimi's *Evil Dead 2: Dead by Dawn*, which marked Deming's first feature film.

**STEVE SAKLAD** (Production Designer) is best known for designing Jason Reitman's *Juno*, which

starred Ellen Page and Jason Bateman. Other credits include *Swing Vote*, which starred Kevin Costner and Kelsey Grammer; *Thank You for Smoking*, which starred Aaron Eckhart and Robert Duvall; *Pride*, which starred Terrence Howard; and *Shadowboxer*, which starred Helen Mirren and Cuba Gooding, Jr.

Saklad has designed more than 250 commercials for Harvest Films, Tate USA and Tool of North America. His extensive career as an art director includes two projects for director Sam Raimi: *The Quick and the Dead* (1994) and *Spider-Man 2* (2004).

Saklad is currently designing Reitman's *Up in the Air*, which stars George Clooney.

**BOB MURAWSKI** (Film Editor) was born in Detroit, Michigan, and graduated from Michigan State University. He has been a longtime collaborator with director Sam Raimi, who also hails from Michigan. Murawski has worked as picture editor on a number of Raimi's feature films, including all three blockbuster *Spider-Man* movies for Columbia Pictures as well as *The Gift* (which starred Cate Blanchett) and *Army of Darkness* (which starred Bruce Campbell). Murawski also edited *Hard Target*, the first Hollywood release by acclaimed action director John Woo, and co-edited recent film festival favorite *The Hurt Locker* for director Kathryn Bigelow.

Murawski has cut music videos for such groups as the Ramones, Motorhead and Sublime. In addition, Murawski runs Grindhouse Releasing, a distribution company dedicated to the restoration, preservation and exhibition of classic exploitation films such as *I Drink Your Blood* and *Cannibal Holocaust*.

**ISIS MUSSENDEN** (Costume Designer) is currently working on DreamWorks' animated production of *Puss in Boots* and is starting work on the third installment of *The Chronicles of Narnia*, titled *The Chronicles of Narnia: The Voyage of the Dawn*

*Treader*, to be directed by Michael Apted. Mussenden also designed the wardrobes for the animated classics *Shrek* and *Shrek 2* and the live-action *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* and *Prince Caspian*, all for director Andrew Adamson. For her work on *The Lion, the Witch and the Wardrobe*, Mussenden won the Costume Designers Guild Award for Excellence in Costume Design for Film—Fantasy and the Academy of Science Fiction, Fantasy & Horror Films Saturn Award for Best Costume. She also received a BAFTA nomination.

In a career spanning two decades, the California native has created costumes for a wide range of stage and screen projects, including such diverse films as *Jay and Silent Bob Strike Back*; *Thirteen Days*; *Life of the Party*; *American Psycho*; *The Astronaut's Wife*; *Some Girl*; *Dante's Peak*; *Daylight*; *Albino Alligator*; *White Man's Burden*; *Ghost in the Machine*; *Shocker*; *Bodies, Rest & Motion*; *Matinee*; *The Waterdance*; *Dirty Dancing: Havana Nights*; *Breakin' All the Rules*; and Brad Silberling's offbeat dramedy *10 Items or Less*.

Mussenden made her feature debut in 1986 with the romantic comedy *The Allnighter* and, prior to that, served as an assistant designer on *Crocodile Dundee* and *Falling in Love* and as a costume assistant on Robert Benton's Oscar®-winning *Places in the Heart* and Woody Allen's *The Purple Rose of Cairo*.

She has also worked on a number of long-form television projects including HBO's *A Private Matter*, Lifetime's *Storm and Sorrow*, CBS' *Taken Away* and Turner Pictures' *Memphis*, for which she earned a CableACE Award nomination for her designs. She also served as a costume assistant on the miniseries *Kennedy*, which starred Martin Sheen in the title role.

Mussenden attended the University of California, Santa Barbara as an art major, and she later graduated from New York's prestigious Parsons The New School for Design, where she earned her bachelor of fine arts

degree in fashion design. She began her career with two seasons at Joseph Papp's renowned New York Shakespeare Festival and cut her teeth in the theater world on dozens of plays, including *Been Taken*, *The Crate*, *At Home* and Roger Hedden's *Bodies*, *Rest & Motion* at Lincoln Center. She also designed the wardrobes for the Marathon festival of one-act plays (including works by such playwrights as Hedden, David Mamet and Shel Silverstein) at New York's Ensemble Studio Theatre.

One of the foremost talents in film music today, Golden Globe-nominated composer **CHRISTOPHER YOUNG** (Music by) has scored an impressive number of features in virtually every genre, all with strikingly original music. The spine-tingling *Hellraiser* showcased the composer's seminal upbringing in horror; the new techno sound of *Swordfish* displayed his versatility; the resonant, genuine Celtic sounds of *The Shipping News* displayed his attention to detail; and the heart-pounding rhythms of *Spider-Man 3* are evidence of his willingness to experiment. These scores are among the nearly 100 films that embody the work of this prolific composer. Young was recently awarded BMI's prestigious Richard Kirk Award for outstanding career achievement; past recipients include Danny Elfman, John Williams and Jerry Goldsmith.

Born in Red Bank, New Jersey (the birthplace of Count Basie), Young graduated from Hampshire College in Massachusetts with a BA in music, and did post-graduate work at the University of North Texas, before moving to Los Angeles in 1980. At the time, Young was a jazz drummer, a precursor to some of the edgier scores he would later complete.

Young took classes at the UCLA School of Theater, Film and Television, where he studied with famed film composer David Raksin (*Laura*), who became Young's greatest mentor. Young met a num-

ber of college filmmakers with whom he would later work in the business. One of these filmmakers wrote and directed the student film *The Dorm That Dripped Blood*, which Young scored. Within a few years, his abilities thrust him to the attention of major studios and directors, including Clive Barker. His talent was recognized with a Saturn Award for his unsettling demonic orchestral and choral score for *Hellbound: Hellraiser II*.

Young has worked with director Jon Amiel on several films, scoring the Warner Bros.' dramatic thriller *Copycat*, the Bill Murray comedy *The Man Who Knew Too Little*, the 20<sup>th</sup> Century Fox feature *Entrapment* and the summer blockbuster *The Core*. Young is currently working with Amiel on the Charles Darwin story *Creation*.

Young also scored MGM's box-office sensation *Species*, for which he received a Motion Picture Sound Editors Golden Reel Award nomination. His next work was the resonant score for *Murder in the First*, completing an era marked with major turning points in Young's career.

Young has also received two Emmy Award nominations for his work in television. His first nomination was for the dramatic urgency of his music for the fall-of-Saigon film *Last Flight Out*, and his second was for the smoky jazz of the critically acclaimed HBO telefilm *Norma Jean & Marilyn*.

Academy Award®-winning director Norman Jewison hired Young to score Universal Pictures' *The Hurricane*. Jewison personally recommended Young to Oscar®-winning director Barry Levinson for the MGM release *Bandits*.

Immediately following *Bandits*, Young scored Miramax Films' romantic drama *The Shipping News*, directed by Oscar® nominee Lasse Hallström. Young received Critics' Choice and Golden Globe award nominations for this strikingly original work.

Sam Raimi hired Young to score his high-profile film *The Gift*, and the relationship continued to include

additional music for *Spider-Man 2* and the scores for *The Grudge*, *The Grudge 2* and *Spider-Man 3*.

Young has also collaborated with Oscar®-winning director Curtis Hanson on *Wonder Boys*, which starred Michael Douglas, and *Lucky You*, which starred Drew Barrymore. His other works include the scores for *The Uninvited*, *Sleepwalking*, *Untraceable*, *Head Above Water*, *Beauty Shop*, *Ghost Rider* and *The Exorcism of Emily Rose*.

Young likes to say that he has two distinct sides: one side that is attracted to abstract ideas and 20<sup>th</sup> Century music, and the other that enjoys writing “the great American tune.” That dichotomy serves him perfectly as a film composer, as he is constantly called on to write dissonant music for a suspense cue, collaborate with lyricists on R & B tracks (including “Give Me a Reason” with Dave Hollister for *In Too Deep*) and write love songs (including “Up Against the Wind” with vocalist Lori Perry for *Set It Off*).

Young says he has been blessed with his career and he gives back to the film music community. He has taught a film-scoring class at USC for more than 10 years and is a two-term past president of The Film Music Society and the president of the Madrid Film Music Festival in Spain. He also purchased a residence to house students and struggling young composers.

Upon graduating from the University of California, Santa Barbara, **BRUCE JONES** (Visual Effects Supervisor), who is formally trained in fine arts with an emphasis in painting, writing, music and animation, began his career as an art director in the motion picture industry. Soon thereafter, he began utilizing his design skills to create and produce visual effects in a number of venues and formats, including feature film, television, music videos, webisodes, commercials, 3-D animated features and IMAX and OMNIMAX films.

Although his career focus continues to be on visual effects supervision and second-unit directing for feature films, his passion for painting, writing and

music continues to this day. His list of working clients includes ABC, Blue Star Pictures, CBS, Columbia Pictures, Walt Disney Pictures, DreamWorks SKG, 20<sup>th</sup> Century Fox, Ghost House Pictures, Hollywood Pictures, IMAX Corporation, Industrial Light & Magic, Intermedia Films, Mandate Pictures, MGM, MTV, New Line Cinema, Nike, Odd Lot Entertainment, Paramount Pictures, Revolution Studios, Rhythm & Hues Studios, Tippett Studios, Turner Entertainment, Universal Pictures, Warner Bros., Will Vinton Studios, Viacom and more.

Jones’ recent film credits include *The Spirit*, *Bangkok Dangerous*, *Enchanted*, *Daddy Day Camp*, *The Messengers* and *The Italian Job*.

In 1988, **GREGORY NICOTERO** and **HOWARD BERGER** (Special Makeup Effects by) formed KNB EFX Group, Inc. In the last two decades, KNB has become one of the most prolific makeup-effects studios in Hollywood, specializing in animatronics, character prosthetics, fantasy creature work and puppets. They have more than 700 feature film and television credits to their name, including *Kill Bill Vol. 1* and *Vol. 2*, *Transformers*, *The Green Mile*, *Dances With Wolves*, *From Dusk Till Dawn*, *Army of Darkness*, *The Hills Have Eyes*, *Sin City* and *Misery*, to name a few.

Current projects include Quentin Tarantino’s World War II film *Inglourious Basterds*, which stars Brad Pitt, and the Denzel Washington-Gary Oldman futuristic action film *The Book of Eli*, directed by Allen and Albert Hughes. Nicotero and Berger recently began their third foray into *The Chronicles of Narnia* on the film adaptation of C.S. Lewis’ “The Chronicles of Narnia: The Voyage of the Dawn Treader.” They received the Emmy Award for Outstanding Special Visual Effects for a Miniseries, Movie or a Special for *Dune* in 2001, and won the BAFTA and Academy Award® for Best Achievement in Makeup for *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* in 2006.



The year 2008 kept KNB busy with no fewer than 30 feature film and commercial projects, including everything from *Jennifer's Body*, by Juno scribe Diablo Cody, and *Final Destination: Death Trip 3D* to family fare such as the Robert Rodriguez project *Shorts*. This year, Nicotero and Berger continued their relationship with Michael Bay on *Transformers: Revenge of the Fallen* and *The Unborn*, and worked with Johnny Depp and Michael Mann on the John Dillinger biopic *Public Enemies*, for which KNB created character prosthetics as well as gore effects.

Nicotero began his career in Pittsburgh, working under the tutelage of famed *Night of the Living Dead* director George A. Romero and special-effects pioneer Tom Savini. It was his skill as an effects coordinator on such films as *Day of the Dead* and *Monkey Shines* that helped him adapt to the demanding needs of the film industry. Nicotero relocated to Hollywood, worked on Sam Raimi's horror classic *Evil Dead 2: Dead by Dawn* and coordinated various prosthetics labs, before co-founding KNB EFX Group. Nicotero has directed second unit on a variety of KNB's films, including the fourth installment of Romero's zombie series, titled *Land of the Dead*; the Kiefer Sutherland film *Mirrors*; and the Frank Darabont-Stephen King collaboration *The Mist*. Nicotero, along with partner Berger, continues to work with clients such as Robert Rodriguez, Quentin Tarantino and Frank Darabont.

Berger grew up in Los Angeles, where he spent his younger years visiting the studios of Oscar®-winning special-effects wizards Stan Winston and Rick Baker. He later worked with both famed effects innovators on such films as *Harry and the Hendersons*, *Aliens* and *Predator*. His early credits include *Child's Play*, *A Nightmare on Elm Street: The Dream Child* and *Creepshow 2*. Berger's skill and love of sculpting, painting and prosthetic makeup application helped KNB move to the forefront of the makeup effects industry. In 2004, he supervised a team of makeup artists from around the

world for seven months on *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. For the past decade, KNB has created some of the most memorable special effects and makeup for many of Hollywood's top filmmakers, including Steven Spielberg, Eli Roth and Andrew Adamson.

Aside from film, KNB has made significant contributions to television. Its work can be seen in *24*, *Criminal Minds*, *Deadwood*, *Invasion*, *Law & Order* and *Dirt*.

Nicotero and Berger continue to strive to bring to the screen the most amazing and spectacular makeup effects, creatures and characters in film. They look forward to the next 20 years and what KNB EFX Group can offer the filmmakers of today and the audience that loves to believe in the magic of the movies.

— drag me to hell —

# NOTES