

# DAY OF THE DEAD: BLOODLINE

SABAN FILMS AND MILLENNIUM MEDIA PRESENT (**DOMESTIC**)  
MILLENNIUM MEDIA PRESENT (International)  
A TAURUS ENTERTAINMENT COMPANY PRODUCTION  
A CAMPBELL GROBMAN FILMS, LLC PRODUCTION  
IN ASSOCIATION WITH JEFF RICE FILMS  
A FILM BY Hèctor Hernández Vicens  
A MILLENNIUM MEDIA PRODUCTION  
JOHNATHON SCHAECH SOPHIE SKELTON MARCUS VANCO JEFF GUM  
CASTING BY JEREMY ZIMMERMANN MARIANA STANISHEVA  
"DAY OF THE DEAD: BLOODLINE"  
MUSIC BY FREDERIK WIEDMANN COSTUME DESIGNER INA DAMIANOVA  
FILM EDITOR DAMIAN DRAGO AND IVAN TODOROV PRODUCTION DESIGNER ALEXEI KARAGHIAUR  
DIRECTOR OF PHOTOGRAPHY ANTON OGNANOV  
EXECUTIVE PRODUCERS AVI LERNER TREVOR SHORT VINCENT CHENG SETH M. SHERWOOD  
EXECUTIVE PRODUCER ROBERT DUDELSON  
EXECUTIVE PRODUCERS JOHN SHERMAN JEFF GUM  
EXECUTIVE PRODUCERS NESS SABAN SHANAN BECKER JONATHAN SABA  
PRODUCERS YARIV LERNER BOAZ DAVIDSON LES WELDON JEFF RICE  
PRODUCERS LATI GROBMAN CHRISTA CAMPBELL  
PRODUCER JAMES DUDELSON  
CO-PRODUCER PEARRY TEO  
WRITTEN BY MARK TONDERAI & LARS JACOBSON  
BASED ON THE MOTION PICTURE "DAY OF THE DEAD" BY GEORGE A. ROMERO  
DIRECTED BY Hèctor Hernández Vicens

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**TRT: 90 minutes**

## **Production Notes**

Inspired by zombie maestro George A. Romero's classic, ***DAY OF THE DEAD: BLOODLINE*** follows a small group of military personnel and survivalists who dwell in an underground bunker seeking a cure in a world overrun by zombies. Among them, Zoe, a former medical student tormented by a dark figure from her past, who happens to be a half-human, half-zombie hell-bent on destroying her.

Saban Films and Millennium Media present (**domestic**)/Millennium Media present (**international**) a Taurus Entertainment Company production of a Campbell Grobman Films production in association with Jeff Rice films, a Millennium Media

production starring Johnathon Schaech, Sophie Skelton, Marcus Vanco, Jeff Gum in ***DAY OF THE DEAD: BLOODLINE***, directed by Hèctor Hernández Vicens and written by Mark Tonderai & Lars Jacobson, based on the motion picture “Day of the Dead” by George A. Romero.

Producing the new horror film, inspired by Romero’s classic are Yariv Lerner, Boaz Davidson, Les Weldon, Jeff Rice, Lati Grobman, Christa Campbell and James Dudelson. Pearry Teo is Co-producing. The executive producers are Avi Lerner, Trevor Short, Vincent Cheng, Seth M. Sherwod, Robert Dudelson, John Sherman, Jeff Gum, Ness Saban, Shanan Becker and Jonathan Saba.

The filmmaking team includes director of photography Anton Ognyanov, production designer Alexei Karaghiaur, film editors Damian Drago and Ivan Todorov, costume designer Ina Damianova, and music by Frederik Wiedmann.

## **ABOUT THE PRODUCTION**

“My stories are about humans and how they react, or fail to react, or react stupidly. I'm pointing the finger at us, not at the zombies. I try to respect and sympathize with the zombies as much as possible.”

George A. Romero, 1940-2017

### **Rebooting George A. Romero’s classic *Day Of The Dead***

To say that writer/director George A. Romero made an impact on independent film would be a massive understatement, as he was responsible for creating a whole genre of cinema and designing the very blueprint for how low-budget movies are created. It was a business-model that horror filmmakers makers would follow for years to come, thrilling audiences while seriously cashing in along the way.

Producer Vincent Cheng is one who has found inspiration in Romero's blueprint. He says, fondly, "George Romero is the godfather of zombies. I remember as a kid when I first watched *Night of the Living Dead*, one of the scariest, but one of the most truthful movies I've ever seen about society and the social conscience. Look at a lot of the movies that are made today, many of that genre are modeled off of him, his ideas and the world he created. So, hats off to what he has created for us -- the template. We can only hope to achieve kind of what he started already."

The original *Day of the Dead* is Romero's seminal 1985 horror film and the third film in Romero's *Dead* series, being preceded by *Night of the Living Dead* (1968) and *Dawn of the Dead* (1978). Romero once described the film as a "tragedy about how a lack of human communication causes chaos and collapse even in this small little pie slice of society."

In both the original movie and this newest reboot, cannibalistic zombies have overrun the entire world. The remaining fragments of the government and military hide out in fortified military bases and colonies, attempting to find a solution to the zombie pandemic.

Romero's original *Day of the Dead* presented a post-apocalyptic vision of the world where it wasn't clear which race was the most dangerous, the now dominant zombies or humans. Here scientists and soldiers hide in an underground bunker filled with tension, paranoia and the undead that they use for experiments. Suffice to say things get very messy as we get the revolution of the evolving dead, taking over from the old human guard.

Since to its theatrical release, Romero's 1985 film, which cost just \$3.5 million to make, has grossed nearly \$40 million dollars worldwide.

Flash forward more than three decades later -- producer Boaz Davidson who has more than 180 films to his credit, shares, "This newest version of *Day of the Dead: Bloodline* came together when Lati Grobman and Christa Campbell obtained the rights and brought us the project based on the original 1985 George A. Romero classic."

Production on the reboot would begin in 2016.

Davidson explains, "Our film, which is inspired by the original -- not a beat by beat remake - was directed by Hèctor Hernández Vicens, a Spanish director, who we

discovered through his first film, *The Corpse of Anna Fritz* – a very scary movie. We offered him the job -- he directed the movie, and he prepped it, and when he finished his part we then brought aboard Peary Reginald Teo to do all the second unit work, some additional shooting, and the bloody, gory stuff, the special effects, and post-production, supervising all the CGI shots. He finished the film. Peary has a tremendous imagination and a great eye for visual stuff. He enjoyed himself. He likes the blood, the gore, and brains flying all over the place!"

A respected filmmaker in his own right, Peary Reginald Teo started making movies when he was 22 years old. His first short film *Liberata Me* (2002) was screened at Cannes and won Best Horror at the New York International Film Festival. Shortly after the completion of the festival circuit for *Liberata Me*, Teo enrolled in College studying basic video production and cinematography but he soon had to drop out after failing all his classes while shooting his second short film *Children of the Arcana*, which won the 2003 award (Teo's second in a row) for Best Horror at the New York International Film Festival.

"*Day of the Dead: Bloodline* was a very high-profile project and very dear to the producers, Teo explains his involvement. "I was called in December of 2016. They knew that I had a skill set for playing with a lot of blood and all that. So they wanted me to come in to amp up the gore, amp up the action sequences in the movie. It is such a solid film on its own already, so when they asked me to come aboard, asking me to have some fun, I immediately said yes. We decided to go to Bulgaria and shoot some additional sequences that made it what I think a zombie film should be – which is fun."

The word fun might strike some as an unusual description. Teo elaborates, "Unlike the other horror genres such as vampires or werewolves or ghosts, I think what makes the zombie genre stand out is that ability that fans want to have more fun than anything," Teo says.

"If you're watching a ghost movie, people want to get scared. If you're watching a vampire movie, there's probably some level of eroticism to it. And, for a werewolf, it's more of the primal nature. But for zombies, it's really all about having fun. So we decided we're going to go in guns loaded and just give the audience what they want."

Teo shares, "I consider myself a horror fan. I have watched all of Romero's *Dead* series -- *Dawn*, *Day*, and *Night*. He was very influential to the horror genre. For sure, as others have said, he's the godfather of zombie movies. He contributed so much to the horror industry as a whole. He's one of the masters, and there's no doubt he left such a big dent. His passing sent a shockwave through the entire horror community."

It was especially tough for Teo to hear the news of Romero's death, earlier the summer of 2017. "In the horror community, I look up to people like Romero. So it was incredible for me to get this close to working with a master— I was fanboying over him. And then to hear the news... I did not know how to process it, not only because of how much he impacted me, but how much I wish he would have seen my work on this project."

Romero is someone whose work not only impacted, influenced, and inspired my work," says Teo, but whose work also helped me get through life. I think that the reason why we become filmmakers is that we know how films impacted us when we were young, how they helped us. You know, sometimes we may be lonely and we watched the horror movies, and it helps get us through it. Romero was one of them."

Inspiring indeed. In recent times the zombie genre has staggered to its undead feet again and has infected multiple films, video games, and series. Danny Boyle is credited with reignited the trend with his *28 Days Later*, offering up the terrifying notion that zombies could give frantic chase to you rather than Romero's sedate yet menacing lurch. Romero's *Dawn of the Dead* was remade in 2004 using his theme of consumerism and zombified masses. We also saw comedic takes on the zombie horror with the likes of *Sean Of The Dead* and *Zombieland*. In gaming, *Resident Evil* cornered the market in taking the fight to the ghouls, and on TV the popularity of series' like *The Walking Dead*, *Z-Nation* and *Fear The Walking Dead* is boundless.

For all of this, zombie fandom has one man to thank: a man with vision, someone who was fearless about making scathing political references in the troubled world that he saw around him. A true revolutionary in the world of film, a man who was the influence for horror's transition into the mainstream, in turn reshaping popular culture. A man who's name will always be synonymous with the living dead: George A. Romero, king of the zombies.

## **About The Story**

Inspired by Romero's classic *Day of the Dead:Bloodline*, "The story, if you think about it, is one of the most twisted and messed up love stories you can ever tell in a zombie film," says Cheng.

Gum shares, "Day of the Dead:Bloodline is about a small group of survivalists made up of military personnel and civilians, and we're all living in a former US Army military bunker in a world overrun by zombies. They're grappling to find a vaccine, a cure and struggling to survive day-to-day."

Cheng adds, "Our main character, Zoe, is an aspiring doctor who has the entire world to look forward to."

Skelton explains, "We start before the epidemic hits. At the university, we meet my character Zoe, a medical student. She has these patients coming in all the time, testing their blood and she finds this one patient -- Max -- who has what her teacher calls the golden ticket of blood because he has such a rare blood type."

"Max is a strange guy," understates producer Boaz Davidson. "On the eve of the zombie epidemic, we meet him when he comes to the hospital for a blood check. Our heroine in the movie, Zoe, has to check his blood every week. Max is obsessed with her."

Skelton adds: "Zoe goes through quite a lot psychologically because she's with this patient, Max, which John Schaech plays. He tries to rape her. So that's a milestone for Zoe and then the zombie apocalypse hits and she sees her friends and family die."

Davidson explains, "Once the epidemic starts, and we flash forward five years later, to find that Max is half-baked -- he's half zombie, half human. The special quality of his blood has stopped the disease from taking over entirely. Zoe, in looking for a cure for the zombie epidemic is trying to find out what's in his blood."

Davidson continues, "So we have Max who is a half zombie, half human. The disease didn't completely take over his body. He still has traces of humanity in him. Before he became infected -- before he became half a zombie, Max was obsessed with the girl, and that's still part of him, in his brain, even after he turns half zombie. He is still longing for Zoe and trying to get to her."

Skelton elaborates, "When the zombie apocalypse hits, Zoe loses a lot. She loses her family, friends. Cut to five years later, which is when she's in the bunker with the other survivalists. She's still working on the whole medical side of things trying to work out if there's a cure for the zombie virus. And then this is when she comes back to Max - that person from the past, and we find out that his rare blood, in fact, meant that he didn't fully transform into a zombie. So that's kind of where the story goes on to, and then all the action bits from there kick into high gear, and it gets a lot livelier."

Teo adds, "There are a lot of things to figure out about this new virus. Zoe is also experiencing and finding the past is also coming back to haunt her, not only for her actions in the past, but also in different ways, like what used to be her friends or enemies are now all zombies, and how do you deal with it. It's an action-filled ride between how one person chooses to let go of the past and see the future, despite how bleak the future is."

Skelton continues, "We have the psychological horrific element of this man from her past returning."

Cheng adds, "Not only that, but imagine putting and seeing someone like Ted Bundy coming back as a zombie. He's your worst nightmare, a serial killer, a rapist, a dangerous guy from your past who you never thought you would ever see him again, but now with the strength and the mind of a zombie."

### **Johnathon Schaech is Max: He's Romero's Bub On Steroids!**

The great George A. Romero brought to life his original *Dawn of the Dead* which features one of the most famous of Romero's zombies - Bub (played by Sherman Howard). This newest inspired version plays homage with Johnathon Schaech delivering a modern take on the hero zombie.

Schaech talks about the daunting task of revisiting the famous character, named Max in the reboot. "I did the movie because I wanted to play Bub," Schaech revealed to the genre fan website, Bloody Disgusting. "I think Max comes across more like the Hulk than Bub. He's Bub on steroids!"

Max is an intelligent zombie, which is what makes him and the role unique. Schaech says, "I think with my body – I can tell you a story with my body. I think my training as an actor made me focus on that as one of my strengths."

Schaech first got involved with *Day of the Dead: Bloodline* around the time that he was playing Jonah Hex on D.C.'s *Legends of Tomorrow*. The character, Hex, is a surly and cynical bounty hunter whose face is horribly scarred on the right side. Despite his reputation and personality, Hex is bound by a personal code of honor to protect and avenge the innocent.

Schaech reveals, "I was at SoHo House and I bumped into the producers of the film. I told them what was going on with my career and they started to check it out on social media, and they could see that this Jonah Hex was blowing up at the time. I think when they looked at Jonah Hex, they saw something about the character Max in that."

Davidson shares, "Johnathon Schaech is a veteran actor that's worked with us before. He's done many movies so when we were looking for somebody to do Max, the main zombie character, we just knew that he would be the guy, and luckily the timing worked -- he was in-between projects and had the time to shoot it. It was challenging, though, especially because the makeup was involved and demanding. He needed to sit on the chair for hours and hours every morning."

Schaech says, "I'm a huge fan of horror and a big fan of George Romero's *Dead* series. So when they talked to me about being in the next *Day of the Dead: Bloodline* and getting to play the character of Max which was the equivalent of the character Bub, I was just beside myself."

Bub listening to music," was Schaech's very favorite Romero moment. "Realizing that the zombies had humanity inside of them — If we weren't scared of them would we still need to kill them? That could be someone we love."

Schaech describes the character, Max. "Max is a misunderstood guy who's socially inadequate. He can't quite figure out how to fit into society. He's lost when it comes to being able to communicate with a girl. And he knows that he has something inside him.

"At the beginning of the story we find Max, says Schaech. "He's trying to reach out to this young scientist and letting her know that he has the answers inside. But he has this infatuation and this love for her. And he tries to express it to her and she doesn't reciprocate that love."



The actor shares his/Max's perspective on the story, "Max is reaching out to this young girl to try to make her understand his feelings. And she doesn't meet him in return. And then the epidemic breaks, and he becomes part of it, and he gets stuck in this laboratory for over several years while this outbreak of zombies comes apart. And he becomes half-zombie. And then she comes back to him, and when he sees her, he does everything in his power to find her again. And that's where we see this character start to evolve where he has part of this zombie in him, but he has the cure inside him. So he's tangling with both of these sides and not comprehending with how to deal with each of them."

Schaech talks about the relationship between the two characters, "Max has this incredible desire for her to love him and she just doesn't meet it. It's like Gary Oldman and Winona Rider in *Dracula* and perhaps like Jessica Lang and King Kong. It's one-sided."

Gum comments on Schaech's boundless dedication. "He was in the makeup chair like 24 hours a day. I don't think I ever stepped foot inside the makeup room when he wasn't in there, either getting it put on or taken off. So kudos to him... a great guy to work with, very professional and a great actor."

Schaech explains the process of becoming Max. "First, we would sit down in front of the mirror start to apply the applications, the layers, the textures of Max. It took about four to five hours of makeup a day to become Max. I wasn't able to move anything because we were doing my hands at the same time that we were doing my face."

"One thing from the very beginning of my training," Schaech says of his inspirations, "I've always been a student of character. So I study film. I studied Gary Oldman's *Dracula*. I went into Boris Karloff and all his creatures that he created -- *Frankenstein* and such. And then guys who I look up to who take the humanity in these creatures like a Doug Jones who brings such depth of emotion beyond all the creatures."

Schaech dedication and physical sacrifice was significant. "I watched all the all the original George Romero films. And then I saw this character, the evolution of this character. So I could see him becoming like *I Am Legend* where he needs to get to the person that he loves, that his body starts to take on this whole physical element. I started this diet program where I was like having like 4500 calories a day. My goal was to get

more vascular for the movie. And then I came to realize that what they did with the creatures in *I Am Legend*; they were all CGI. They weren't real. But I did it for real with dieting... and I stuck to it for over 16 weeks."

### **Sophie Skelton As Zoe**

A part of her preparation, Skelton says she studied Romero's 1985 version. "That's where they took the look of the zombie, Max, from. It was nice to go back to that then enhance it more and make it more of a psychological thriller as well as the blood, gore, and horror."

As her costar, Schaech exclaims, "Working with Sophie Skelton... everyone will appreciate and love her. Here we are making a zombie movie, and she's bringing levels of nuance to the performance that I had seen when I worked with Winona Ryder or Gwyneth Paltrow. I think we're going to see a lot of Sophie in the future."

Producer Davidson lends the backstory to her casting: "When we were looking for an actress to play Zoe, our lead in the movie. We thought that the best approach would be to find a fresh face. We were casting in London and found Sophie Skelton -- she's British -- and immediately, we fell in love with her, we loved her. We loved her, and we gave her the job."

Skelton shares her perspective, "I was helping a friend do a self-tape the role of Barker. And he said that I should ask my agent about the role of Zoe. So I did. And then I went in for an audition and got the role."

"The 1985 version was such a cult classic, says Skelton. So it was nice to do a remake of something so beloved. But our version has got a nice twist to it. It's a slightly different story. It has more of a psychological horror twist to it... as well as the stalker element from the 1985 film."

Skelton describes, "When you first see Zoe, she's a little bit socially awkward. She's at university, but she's not the big party type. She's a bit of a geek. And she has this guy come in who's she's testing his blood. He has a scarce blood type, and she gets excited by this. But this guy makes her feel really uncomfortable. And this is the man that we see five years later who has become the zombie."

“It was interesting starting with Zoe at that point. And then she has this big change whereby we see her five years later. She’s become a lot harder. She loses a lot as well so it’s nice to see her grow so much in that time. That was fun to be able to play both sides of her.”

Gum shares, "Sophie was very professional; a phenomenal talent, a great actress, she works very ‘in the moment’ which you can appreciate as an actor because it makes for very natural scenes. My character, Miguel is military, he’s structure, and he’s the chain of command. Zoey is a threat to everything that Miguel stands for. He sees her as a defiant, naive civilian that has learned everything she knows from books. He thinks her ideas put lives at risk. In a way Miguel doesn’t want the world pieced back together because he thrives on the power and he sees Zoey as a threat to the existence of that power."

### **Jeff Gum Plays Miguel Salazar**

In this version of Romero’s post-apocalyptic zombie thriller, Miguel Salazar is a high-ranking former U.S. Army operative who is the leader of the group of survivors.

Gum reveals, “Miguel is based on the Captain Rhodes character of George Romero’s 1985 classic, *Day of the Dead*. Miguel and Captain Rhodes had much of the same ideas and beliefs about things, but they are completely different personalities.”

“It was exciting to be able to delve into the mindset and explore a character like that. With Miguel you just never knew when he was going to boil over. You just never knew what he was thinking; he internalized things as opposed to Captain Rhodes who was more outspoken about everything. You always knew where he stood and was very vocal about things.”

### **Cue the Blood, Guts, and Gore!**

When he starts to speak about his work, you immediately know that Pearry Reginald Teo *really* loves working with gore and blood and all of their messy details: "Sometimes it gets tricky because we're working with organic things like blood, which is all physics, and it's getting the lighting conditions just right because even if you just draw, like, red paint, it doesn't work. You have to know how blood glistens in the light,

where the light is, where the highlights in the blood are. Its all the small details that the human eye sees that we may not think it's necessary, but it's so intricate."

"The zombies and special effects in this movie were just insane," says Gum. "Most of the times with horror films people think it's really fun to shoot the bloody scenes. On this set, it was fun, but at the same time you're like... "Wow, these things look legit!"

"When we were planning on how to do the gore, the action sequences, I had to pull in a lot of my old friends," says Teo.

"People that I've worked with on several features already. The first person I called was Jason Collins at Autonomous FX. when I told him I was going to do this film, the first thing he asked is, 'How far do you want to go?'"

"I was like, 'Well, how far can we go?'"

"So we started doing tests, creating different tubes to see how much blood would come out. We had varying levels of blood flow -- bigger tubes for neck wounds, for arm wounds -- how it squirts when it explodes or whether it's a pouring kind of thing. We experimented with a lot of different things, and it was really fun."

"We worked on the intensity of the blood on different levels of redness, because if you all the same blood under the various lighting conditions, they would come out differently. So we have to decide where to go. And then of the course the zombie, because they're all decayed inside, needed to have black blood so devised all kinds of different ways to have various categories of blood, different ways of shooting the blood out, from air cannons to blood tubes, we have air pressure pumps, we have hand pumps. Sometimes they don't work on set, so we then have to put it in our mouths and blow it out."

Sometimes you just need to improvise, Teo reveals, "The one shot that was not planned in the film was a scene where everybody was running around inside a bunker, zombies were eating them, and there was this guy just smashing the head of a zombie with a fire hydrant. It was like my little homage to *Irreversible*. But it was just a very quick shot, and I was walking around on set holding a broken zombie's head, and I was like, "Just roll the camera and let's just bash his head in, just destroy the whole thing." So

in the last minute, we just took some plastic bags, shoved some blood underneath there, and we just bashed it, and within 15-minutes, we had a great shot. That's the coolest!"

"I think all films are exciting to make. As a filmmaker, you just can't love movies; you have to love the process from the planning stages all the way down to color correction, the final mix, delivering the film. It's the act of working with the crew that gets me excited. There's nothing like it because it is a second family, and when you are with your team, you know they have your back. You get the sense that you are home."

Teo shares his favorite shot, working on *Day of the Dead: Bloodline*. "It was during the party scene when the zombies attacked everybody -- people getting intestines ripped out, heads chopped off, drinking off the esophagus, crazy things like that, fun stuff."

He continues, "But there was one particular shot that a zombie has this guy pinned down and buckets of vomit come out of his mouth and just goes all over this guy. Its blood, pus, and I don't know what else. And like most filmmaking, we have to make them vomit, and I've done vomit before, and it's usually, like, pea soup, chicken soup and all that."

However, we're shooting on location in Bulgaria, so on vomit day we go to catering and see what they've got cooking. Now, a local Bulgarian delicacy and the only soup we had that day is a tripe soup which is an intestines soup, and it had all the chunks in there already. It was looking pretty foul and nasty, though the soup itself was actually pretty tasty!"

"The fact is, in filmmaking it's often 100% fake. That's the magic. But we're using real intestines, and it's going all over this poor guy. So we started adding in blood, and then when started stirring it up, and we would see, like, literally intestinal chunks just floating up in the soupy mix, and we were like, oh, and is this actually edible?"

"So we start loading this thing up, and poor guy, endured I think maybe for 10 to 20 seconds of nothing but tripe soup and blood all over him. He was walking around, and every time passed by we smelled tripe soup. We had a lot of fun that day, and I'm pretty sure the poor guy's underwear was soaked. But, he won the title of my personal favorite shot in the movie."

Teo, shares his love for his post team. "The editor was Damian Drago, and this was my third feature I've done with him. So, we immediately know each other's style. We immediately knew how we were going to cut the film, what kind of pacing we're going to have, and if I were to go back and reshoot some more violence, you know, how fast is it going to be, what kind of lighting schemes and things like that. We discussed it in length. It's one of those things where can speak a few words with him, even by text, and he knows exactly what I'm saying."

"For VFX, we have Tunnel Post. This was my second film with them after *Necromentia*. They are one of the best given that it is a tricky VFX process because we wanted it to be as invisible as possible. I always believe that visual effects, especially in horror movies, shouldn't be about showing off, shouldn't be about trying to flex your muscles and trying to show off, like, you know, I have this, I have that, check out my explosions. I'm a practical effects kind of guy. If there's one thing I love, it's practical effects. You know, maybe it's just me seeing everything come together with my crew and all that, and it's, like, that one moment you just hope that everything goes right, and boom, it works."

"VFX helped us tidy up a lot of things. We could have this amazing, blood squirt and then just at the last second you could see the blood tube sticking out, you know, so visual effects were meant to do things like cover up those little errors so that we can show the best that we have. I try to make the visual effects as invisible as possible."

### **On Location In Bulgaria**

Located only ten minutes outside Bulgaria's capital city of Sofia, nestled at the foothills of the amazing Vitosha Mountain, Nu Boyana is one of the leading film production studios in Europe, providing state of the art facilities, the latest camera and lighting equipment and highly experienced crews.

Schaech says, "Filming *Day of the Dead: Bloodline* in Bulgaria "was great because nowadays everything is seemingly so rushed during production. It's a great place to film. In Bulgaria, you get to take the time to make a movie. You get everyone together. You have a bunch of artists, and they start to create. That's the gift of filming

way out in Bulgaria. People don't realize that Bulgaria has a great, easily accessible organic food. The people are wonderful. They're inviting.”

Producer Boaz Davidson, who was on the set all the time and has been involved in scores of films that shot in Bulgaria, "At our studio, where we've done many movies - it's a well-oiled machine, was much fun. It was a blast because you're dealing with makeup of zombies, and special effect and blood. Most of the time, we're making movies that are more realistic, more serious. This one is a genre movie and lots of fun to do. We had a cast of very enthusiastic actors, which was great."

*Day of the Dead: Bloodline* marked Skelton's very first project in Bulgaria. The London-based actress says, "My first time to Bulgaria and it was so cool. Sofia is beautiful, and Bulgaria is a great place to film. You got mountains on one side and a vibrant city and loads of different architecture on the other. It's just magical. I even learned a little Bulgarian. My character, Zoe, was in almost every scene – most of the movie - so I didn't have many days off, and so didn't get to explore Bulgaria as much as I would have liked, but there's always next time!"

Teo worked in Bulgaria, once before. “This would be my second film that I went to Bulgaria to shoot.” The first time I was there was ten years ago, and so when I came back, it is amazing to see how much it's grown. The local Bulgarian crew is professional in the sense that they get everything there fast and safety wise, they got it down, but yet at the same time, there's willingness, and fearlessness to always take it to the next level. They're always giving 100% and always thinking about how to make a shot better. It's great to know I have a crew that's thinking along with me - how can we do this better.”

“The local crew and even the extras were just fun to be around. Usually, trying to get people, the extras, to act like zombies might look comedic, but those guys were fantastic, and they got into it fast. In Bulgaria, everybody is so polite. They're so helpful and so professional, they know exactly what they're doing. I would love to go back there to shoot every film I can there, to be honest.”

### **A Reboot That Honors The Original**

Producer Davidson sums it up: For all the fans out there, if you like gory, scary stuff, if you like horror, if you like, suspense and creatures and monsters, this is the movie

for you. Don't take it too seriously. Just sit in the dark and enjoy it. I promise you a fun ride!”

Gum adds, “I’m excited for audiences to see this movie. Moreover, the fact that we can shoot this adaptation of that original 1985 version is just epic, and I cannot wait for people to see it. The most exciting thing about *Day of the Dead:Bloodline* -- you have got zombies, blood, guts, guns, gore. It was a great, fun, exciting adventure for me and I enjoyed every minute of it.”

Schaech echoes, “This version of *Day of the Dead* will have much more action, feasting, and anger than the original.”

Skelton says, "Lots of action. Lots of zombies. Blood and gore. And then plenty of drama -- the psychological aspect, too. Those that are fans of the genre will have their zombies and their blood and guts, and for everyone else, there's a great story!”

Shares, Teo, “I think when they see *Day of the Dead:Bloodline*, they are going to be looking at a group of filmmakers getting together to make something fun, and exciting, and something to honor, what we all grew up in. We are not trying to outdo George Romero here. We are not trying to change the game or try to make something different. We wanted to go in and have fun making a zombie movie. And what we hope the audience will get out of it is that they can get that fun too. I think zombie movies are meant to be entertaining. You know, personally, I believe that they're just pure fun. And, that is what I hope the audience gets out of it.”

### **The Legacy of George A Romero**

Zombies -- the walking undead - went from drive-in movies to mainstream dominance and our number one nightmare when George A. Romero set the template for the modern horror film with his low-budget, independent black and white 1968 zombie masterpiece *Night of the Living Dead* which was made by Romero and his friends in Pittsburgh on a budget of \$114,000 and went on to become an iconic statement of horror, pulling in \$30 million. The movie was based on Richard Matheson’s novel *I Am Legend*. Romero also co-wrote the script with John A Russo. It gave rise to the sequels *Dawn Of The Dead* (1978), *Day Of The Dead* (1985), *Land Of The Dead* (1990), *Diary Of The*



*Dead* (2007) and *Survival Of The Dead* (2009). It also gave rise to a new breed of horror director -- people such as Tobe Hooper and John Carpenter.

The legendary filmmaker, Romero was born in New York on February 4th, 1940. He went to Carnegie Mellon University in Pittsburgh, graduating in 1960. He started his career making short films, including a segment for the children's educational series *Mister Rogers' Neighborhood*.

Romero followed *Night Of The Living Dead* with *There's Always Vanilla* (1971), *Season of the Witch* (1972) and *The Crazies* (1973), the vampire film *Martin* (1978), *Knightriders* (1981), *Creepshow* (1982), which was written by Stephen King, *Monkey Shines* (1988), *Two Evil Eyes* (1990), an adaptation of King's *The Dark Half* (1993), and *Bruiser* (2000). In 2004, Romero directed the first of DC Comics' six-issue miniseries *The Death of Death*. Claudio Argento contracted Romero to direct a 3D remake of the Argento film *Deep Red* in 2010.

Romero also directed the 1998 live-action commercial for the videogame *Resident Evil 2*.

Romero died peaceful, July 2017 in his sleep while listening to the soundtrack of one his favorite films, *The Quiet Man*, following a battle with lung cancer.

## **ABOUT THE CAST**

**JOHNATHON SCHAECH (Max)** started his career some 25 years ago saddling up and slinging a gun in *The Adventures Of Brisco County Jr.*. Since then he's starred in over 50 productions, starring opposite some of Hollywood's greatest talents like Jessica Lange and Gwyneth Paltrow in *Hush*, Winona Ryder in *How To Make An American Quilt*, Idris Elba in *Prom Night* and most notably Tom Hanks in Hank's directorial debut, *That Thing You Do!*

In the last several years; Johnathon has been reinventing himself as a leading man to watch: Starring in the thriller *Phantom* opposite Ed Harris. Making a movie star turn

on the first season of Showtime's *Ray Donovan* opposite Liev Schrieber and Jon Voight. He re-occured as a heroic cop in CBS's *Blue Bloods* alongside Donnie Wahlberg and played a haunted-eyed detective opposite Bruce Willis and Christopher Meloni in the Lionsgate feature *Marauders*.

Most recently Schaech saddled up for the History Channel's *Texas Rising*, going toe to toe with Bill Paxton's Sam Houston as the fiery Colonel Sherman. Now you can find him riding high again for Warner Bros as the famous comic anti-hero Jonah Hex in *DC's Legends Of Tomorrow*. Jonah sometimes makes appearances on *The Flash* and *Arrow*.

His feature career is starting to take off. Schaech also stars in *Stoic*, alongside Antonio Banderas, directed by Isaac Florentine and will be featured in *Arsenal* opposite Academy Award® winner Nicholas Cage, John Cusack, and Adrien Grenier.

**SOPHIE SKELTON (Zoe)** was born and raised in Cheshire, UK. She is the youngest of three, with two older brothers, and the only one in her family to go into acting. Having been a ballet dancer from a young age and starting her acting career on the stage, she moved into screen when she was spotted by an agent at 15. She is now best known for her lead role in the BAFTA winning, Golden Globe and Emmy nominated series *Outlander* (2014) in which she plays the American, fiery, redheaded Brianna.

**JEFF GUM (Miguel Salazar)** began his career as a model doing national campaigns, most notably appearing on the cover of Men's Health more than 14 times. His smooth transition to the screen has landed him on hit TV shows such as *New Girl*, *In The Motherhood*, *The Smell Of Success* and many others.

Upcoming Gum will be seen in supporting role opposite James Franco and Taryn Manning in the indie horror thriller *The Vault*, directed by Dan Busch; *The Forgiven* where Gum stars alongside Oscar-winning actor Forest Whitaker and Eric Bana, helmed by two-time Oscar-nominated director, Roland Joffe.

Additionally, Gum is producing the feature *Groove Tails*, alongside Jamie Foxx, in which they are both set to star.

Gum is originally from Gainesville, Florida and currently resides in Los Angeles.

## **ABOUT THE FILMMAKERS**

**HÈCTOR HERNÁNDEZ VICENS** (Director) is a writer and director, known for Los Lunnis (2003), The Corpse of Anna Fritz (2015) and Phoenix 11·23 (2012).

**PEARRY REGINALD TEO** (Co-producer) started making films when he was 22 years old. His first short film Liberata Me (2002) was screened at Cannes and won Best Horror at the New York International Film Festival. Shortly after the completion of the festival circuit for Liberata Me, Pearry Teo enrolled in Pima Community College studying basic video production and cinematography but soon dropped out after failing all his classes while he was shooting second short film Children of the Arcana, won the 2003 award (Teo's second in a row) for Best Horror at the New York International Film Festival.

**MARK TONDERAI & LARS JACOBSON** (Screenplay based on the motion picture “Day of the Dead” by George A. Romero) Mark Tonderai is a director and writer, known for House at the End of the Street (2002), Hush (2008), and Whisper of Fear (2013). Lars Jacobson is best know for Baby Blues (2008), which he wrote, produced and directed.

**YARIV LERNER** (Producer) is the CEO of Nu Boyana Film Studios, one of Europe’s largest film production studios, offering services from script to screen. His producing credits include The Hitman’s Bodyguard starring Ryan Reynolds and Samuel L. Jackson, Acts of Vengeance starring Antonio Banderas and Carl Urban, and Bullet Head starring Adrien Brody, John Malkovich and Antonio Banderas.

**BOAZ DAVIDSON** (Producer) As the Head of Development and Creative Affairs for Millennium Films. He has been with the firm and its parent company, Nu Image, Inc., since 1992. However, he is equally well known as the writer-director of the critically

acclaimed worldwide hit film Lemon Popsicle, which debuted at the Berlin Film Festival, receiving its Panorama Audience Award and spawning more than a dozen sequels.

Davidson was born in Tel Aviv, Israel, graduated from London Film School, and moved to the United States in 1979. He joined Cannon Films, where he oversaw production on such films as: Going Bananas, Delta Force, American Cyborg, Salsa; and most notably an American version of Lemon Popsicle titled The Last American Virgin. Today both Israeli and American versions are considered cult classics.

In 1992, Davidson joined Nu Image, Inc. co-founders and played an integral role forming the new independent studio. He continued to write, direct, and produce such films as Looking for Lola, Shadrach, and The Big Brass Ring. In 1996, Nu Image formed Millennium Films, where Davidson has overseen the development and production of such films as The Expendables 1, 2 and 3, The Mechanic,

Next up for Davidson are Millennium Films' features that include Mechanic: Resurrection, Criminal, London Has Fallen, Boyka: Undisputed IV, Leatherface, and the long awaited remake of Davidson's Lemon Popsicle, an update of The Last American Virgin.

**LES WELDON** (Producer) is a writer/producer whose diverse portfolio includes action films, thrillers, comedies, science fiction, fantasy and family movies.

His writing and producing credits include more than 40 films starring such actors as Robert De Niro, Harrison Ford, Sylvester Stallone, Arnold Schwarzenegger, Mel Gibson, Bruce Willis, John Travolta, Jason Statham, Chuck Norris, Sir Ben Kingsley, Morgan Freeman, John Cusack, Antonio Banderas, Dolph Lundgren, Jean-Claude Van Damme and Jet Li, among others.

Born and raised in Brazil, Weldon came to America when he was fifteen and graduated from Laguna Beach High School in Southern California.

Weldon attended the University of Southern California, majoring in Business Administration, with electives in Film.

He recently produced multiple titles including the \$275 million worldwide box-office hit "The Expendables" with Stallone, Statham, Jet Li and Mickey Rourke as well as the \$305 million worldwide hit sequel "The Expendables 2" which also included Willis, Schwarzenegger and Chuck Norris. Listed in Weldon's filmography are also the features "Conan, the Barbarian," "The Code" starring Morgan Freeman and Antonio Banderas, and "War, Inc." with John Cusack, Sir Ben Kingsley, and Marisa Tomei.

Weldon's recently released films include "London Has Fallen " starring Gerard Butler, Aaron Eckhart and Morgan Freeman, "Criminal" starring Kevin Costner, Ryan

Reynolds, Gary Oldman and Tommy Lee Jones, and “The Hitman’s Bodyguard” starring Ryan Reynolds and Samuel L. Jackson.

**JEFF RICE** (Producer) is a film producer. His producing credits include Lone Survivor starring Mark Wahlberg, End of Watch starring Jake Gyllenhaal and Michael Pena, and Escape Plan starring Sylvester Stallone and Arnold Schwarzenegger.

**CHRISTA CAMPBELL & LATI GROBMAN** (Producers) have produced high profile projects for different studios across Hollywood. Some of their past credits include Texas Chainsaw 3D, The Iceman (starring Michael Shannon and Winona Ryder), and the documentary Brave Miss World (directed by Cecilia Peck), which was nominated at the 2014 Emmys for Exceptional Merit in Documentary Filmmaking. They also have produced the horror/thriller Eliza Graves (starring Kate Beckinsale, Jim Sturgess, and Michael Caine), Criminal (starring Kevin Costner, Gary Oldman, Tommy Lee Jones, Ryan Reynolds, and Gal Gadot), Red Sonja (based off the iconic graphic novels), Day of the Dead (a remake of the George Romero classic), and She’s Funny That Way (starring Jennifer Aniston and Owen Wilson).

Currently they are in production on The Hellboy starring David Harbour.

Most recently Lati and Christa also produced Winter on Fire, the revolutionary documentary they sold to Netflix that premiered in Venice, Toronto and Telluride. Winter on Fire won the Toronto film festival People’s Choice Award.

Driven by their passion for film, Christa and Lati enjoy working within a wide spectrum of genres, ranging from horror to romantic comedy, action, and documentary. Their films have been showcased in several renowned film festivals across the world, including Toronto, Venice, Montreal, and WorldFest-Houston. Utilizing their combined experiences both behind and in front of the camera, this team ultimately aspires to create movies that can change the world for the better.

**JAMES DUDELSON** (Producer) is a producer and director, known for Creepshow 3 (2006), Day of the Dead 2: Contagium (2005) and Compromising Situation (1994).

**AVI LERNER** (Executive Producer) is the Chairman and founder of Nu Image, Inc., Millennium Films, Millennium Studios (Shreveport, Louisiana), Nu Boyana Film Studios (Sofia, Bulgaria), and all related companies. With more than 370 films to his credit, he is one of the most experienced, prolific and successful independent producers of our time.

Born and raised in Haifa, Israel, Lerner began as manager of Israel's first drive-in cinema. In 1979, Lerner anticipated the explosion of home video rental, which led to his pioneering the largest specialized video distribution company in Israel, and becoming a partner in the country's largest theatrical distribution company.

In 1984, he executive produced the remake of King Solomon's Mines. He then sold his Israeli company and relocated to Johannesburg, South Africa, where he founded the Nu Metro Entertainment Group. The company's interests grew to include owned-and-operated theaters, a video distribution division representing top studios and independent companies, and a production arm that made over 60 features distributed worldwide by major studios. Lerner eventually sold Nu Metro to join MGM/United Artists.

In 1992, he moved to Los Angeles and opened Nu Image, Inc., focusing on production and distribution for the home entertainment market. In 1996, he launched Millennium Films, which produces theatrical motion pictures.

Under the Millennium Films label, Lerner has produced such films as The Expendables franchise, The Mechanic, and the 2013 box-office hit Olympus Has Fallen, starring Gerard Butler.

Upcoming projects for Lerner and the Millennium Films slate are: HELLBOY starring David Harbour. Recent releases include The Hitman's Bodyguard starring Ryan Reynolds and Samuel L. Jackson, Mechanic: Resurrection starring Jason Statham and Jessica Alba; and the Ariel Vroman directed thriller Criminal starring Kevin Costner and Ryan Reynolds.

CEO and Co-founder of Nu Image, Inc., Millennium Films and all related companies;

**TREVOR SHORT** (Executive Producer) oversees all legal, finance and administrative operations.

Born in Harare, Zimbabwe, Short obtained a Bachelor of Law from the University of Rhodesia and an MBA at the University of Cape Town where he was awarded the Gold Medal. In 1980, Short entered the world of banking and commerce, joining Standard Chartered Merchant Bank in Harare as head of Corporate Finance, responsible for takeovers, mergers and IPO's. He then moved to Hill Samuel Merchant Bank in Johannesburg in 1984 as head of its Corporate Finance Division and subsequently to Investec Bank where he was responsible for eight IPOs on the Johannesburg Stock Exchange, as well as numerous mergers and acquisitions

Short's finance background led him to develop a tax-based financing formula to produce motion pictures in South Africa. He succeeded in procuring over \$200 million from private investors to fund the production of international films made in South Africa. Much of the financing he secured was for films produced by Avi Lerner's Nu Metro group for international film companies. He also became a consultant to the Government of South Africa regarding film incentive legislation.

In 1989, Short left the banking sector to join Lerner as a shareholder in and Chief Executive of Nu Metro Entertainment Group in Johannesburg. He continued to arrange financing for Nu Metro's film production and was directly involved in its expanding its theater chain. In 1991, Lerner and Short used proceeds from the sale of Nu Metro

Entertainment Group to start a new studio in California. Nu Image, Inc. opened its doors in Los Angeles in 1992.

Short's expertise in finance, law, investments, tax legislation, subsidies AND international and domestic banking has been applied to the many foreign co-productions undertaken by the Nu Image group over the years. This includes the development of Nu Boyana Studios in Bulgaria and Millennium Studios in Louisiana, both of which is a full-service production facility available to the film industry and often used by Millennium Films. Short has served as producer or executive producer on nearly all Nu Image and Millennium Films productions since the beginning.

**VINCENT CHENG** (Executive Producer) is an executive at Millennium Films. His producing credits include Security starring Antonio Banderas and Ben Kingsley, and Boyka Undisputed starring Scott Adkins.

**SETH M. SHERWOOD** (Executive Producer) ) hails from Portland Oregon. Leatherface is his first feature screenplay. In addition to on-set script work for London Has Fallen, Seth has several other horror projects in the works with Shiny Penny/Stacey Sher, Intrepid Pictures and Millennium Films as well as a TV series in development with Valhalla Entertainment/Universal Cable Productions. His most recent feature has attached Gary Fleder to direct.

**ROBERT DUDELSON** (Executive Producer) A born New Yorker, Robert Franklin Dudelson received his education at Pace University. He started in the Motion Picture industry in 1982 as a film booker for New Line Cinema, becoming General Sale Manager for domestic Distribution in 1984. Among the many projects he undertook, he was directly involved in the planning and marketing of the feature film A Nightmare On Elm Street.

In 1987 Robert started Artist Entertainment Group, Inc, a film distribution company based in Los Angeles, which handled such films as Dario Argento's Demons 2 and acquiring The Invisible Kid.

Later that year, Artist Entertainment Group merged with United Film Distribution Company, a division of United Artist Entertainment, to form Taurus Entertainment



Company. Robert served as Vice-President of the new company and as a member of the board of directors until 1991. During this period Taurus Entertainment Company released films such as *Wired*, the cult classic *Class of 1999*, *Dear America: Letters Home from Vietnam*, *Best of The Best* plus many more.

In 1991 Taurus Entertainment Company acquired United Artist Entertainments interest in Taurus and United Film Distribution Company, consolidating the extensive UFDC library under the sole flagship of Taurus Entertainment Company. Since then, Robert has been Co-President and Chief Operating Officer of Taurus. In addition, he has produced several motion pictures, two television series for Showtime Networks, and continues to expand the Taurus Library through acquisitions and co-productions.

Robert has recently made a major push back to production, forming Dream Factory Entertainment to make feature films and television content in the emerging 21st century market.

**JOHN SHERMAN's** (Executive Producer) producing credits include *The Vault* (2017), and *Vicent N Roxxy* (2016).

**FREDERIK WIEDMANN** (Music by) Wiedmann scored his first feature *Return to House on Haunted Hill* (2007) for Dark Castle Entertainment, directed by Victor Garcia. He soon became known in the horror genre and hence composed the score for several other films such as the cult film *The Hills Run Red* (Directed by Dave Parker), *Hellraiser: Revelation*, *Hostel Part III*, and *Mirrors II*.

Then Wiedmann entered the world of animation when he got hired to score the critically acclaimed TV Series *Green Lantern - The Animated Series*, Produced by Giancarlo Volpe and the legendary Bruce Timm. For his work on *Green Lantern* Wiedmann earned 2 consecutive Annie Nominations, which led to several more of Warner Bros. Animation's DC super hero films such as *Justice League - The Flashpoint Paradox*, *Son of Batman*, *Justice League Throne of Atlantis*, *Justice League - Gods and Monsters* (also by Bruce Timm) to name a few. He also scored WB's latest *Batman TV Series Beware the Batman* in 2012. He's also the composer for Disney's new hit show *Miles from Tomorrowland*, as well as Dreamworks Animations' *Madagascar* spinoff *All Hail King Julien*.

Most recently, Wiedmann worked with director Sean McNamara (*Soul Surfer*, *Spare Parts*) on the epic civil war drama *Field of Lost Shoes* (starring Jason Isaacs and David Arquette), and scored Paul Schrader's latest feature *Dying of the Light* (starring Nicolas Cage and Anton Yelchin). He also completed the scoring work on his 6th collaboration with director Victor Garcia for his film *The Damned*, released theatrically by IFC in 2014.