

DARK SKY FILMS

presents

Adam Green's

HATCHET II

Starring

DANIELLE HARRIS

KANE HODDER

TONY TODD

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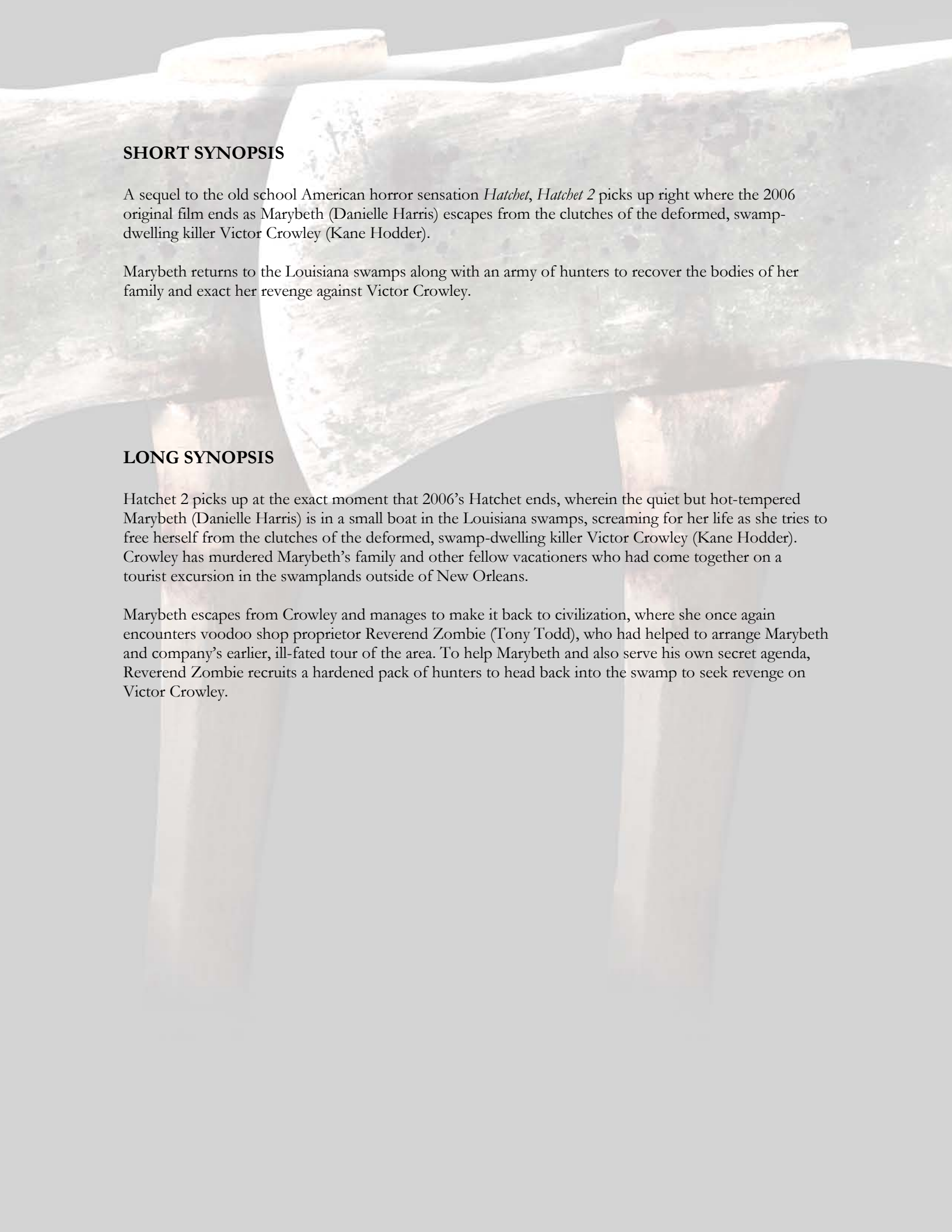
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SHORT SYNOPSIS

A sequel to the old school American horror sensation *Hatchet*, *Hatchet 2* picks up right where the 2006 original film ends as Marybeth (Danielle Harris) escapes from the clutches of the deformed, swamp-dwelling killer Victor Crowley (Kane Hodder).

Marybeth returns to the Louisiana swamps along with an army of hunters to recover the bodies of her family and exact her revenge against Victor Crowley.

LONG SYNOPSIS

Hatchet 2 picks up at the exact moment that 2006's *Hatchet* ends, wherein the quiet but hot-tempered Marybeth (Danielle Harris) is in a small boat in the Louisiana swamps, screaming for her life as she tries to free herself from the clutches of the deformed, swamp-dwelling killer Victor Crowley (Kane Hodder). Crowley has murdered Marybeth's family and other fellow vacationers who had come together on a tourist excursion in the swamplands outside of New Orleans.

Marybeth escapes from Crowley and manages to make it back to civilization, where she once again encounters voodoo shop proprietor Reverend Zombie (Tony Todd), who had helped to arrange Marybeth and company's earlier, ill-fated tour of the area. To help Marybeth and also serve his own secret agenda, Reverend Zombie recruits a hardened pack of hunters to head back into the swamp to seek revenge on Victor Crowley.

THE RETURN OF VICTOR CROWLEY...

A ferociously fun tribute to the old-school slasher movies of the Eighties, the original 2006 *Hatchet* is one of the decade's most inspired and entertaining horror films. And just as the Eighties had their signature murderous maniacs--*Halloween*'s Michael Myers of Haddonfield and *Friday the 13th*'s Jason Voorhees of Camp Crystal Lake--*Hatchet* marked the arrival of the latest and most lethal of the genre's stalking murderers: Victor Crowley, a crazed backwoods killer stalking the bayous of New Orleans. Armed with his titular chopping tool and an appetite for deliriously demented blood-letting, Victor was created in the mind of filmmaker Adam Green when he was a young boy attending summer sleepaway camp more than two decades ago.

"I invented Victor Crowley when I was only eight years old, so twenty or so years later when I got the chance to shoot it, I merely made the type of movie I wanted to see on the big screen again," says Green.

And at a time when torture-oriented entries and computer-generated special effects were dominating the horror arena, the type of movie Green wanted to see—and ultimately made—eschewed digital effects and sustained torture sequences in favor of old-fashioned prosthetic appliances, blood packs and on-set/in-camera special effects, just like the ones he saw as a fan of slashers back in the Eighties. And injecting a shot of humor was another ingredient that was important to the filmmaker.

To that end, Green underlined the connection to old-school horror by wrangling several of the genre's most beloved performers for the movie, led by the legendary Kane Hodder, who has portrayed such horror icons as Jason in four *Friday the 13th* films and Leatherface in *Leatherface: The Texas Chainsaw Massacre III* and Tony Todd (*Candyman*).

Hatchet, produced by ArieScope Pictures--a film and television production company founded by Green, *Hatchet* producer Cory Neal, and *Hatchet* cinematographer Will Barratt--hit the international film festival circuit, received a limited theatrical release in September 2007, and was issued on DVD a few months later.

And the rest, as mourners hovering over the remains of Victor Crowley's victims might say, is history, as *Hatchet* proved to be extremely well-received at horror and fantasy festivals, a healthy earner during its limited theatrical release, and a monstrous hit in its DVD incarnation. It also earned slots in "Top 10 Films of the Year" lists at MTV and Ain't It Cool News.

And so, of course there was going to be a *Hatchet 2*.

Enter Dark Sky Films.

VICTOR CROWLEY MEETS DARK SKY...

"As people saw in the first film, there were a lot of things left unanswered which were unanswered on purpose. What is Victor Crowley? Is he a ghost? Is it like a Jason thing where he's just this guy back from the dead? What's Mr. Crowley's deal? Where was his mother? It was time to answer some of these questions," Green says.

The success of *Hatchet* afforded Green and his team the opportunity to meet with a number of major and independent studios about making a sequel.

"For the most part, our projects have worked better outside of the studio system," says Green. "Dark Sky Films was a company with not only experience, but the hunger, ambition, and strategy we need to grow."

“For the past five years, since we wrapped the first *Hatchet*, everyone was talking about when we were going to make the sequel. We’d all been working since then, of course, and when we finally decided the timing was right both for myself and the cast and crew, we just made it happen,” he adds.

"*Hatchet* became a phenomenon and a success beyond anything we ever dreamed. So, when gearing up for the sequel, we needed to do it right. We needed a company that understood and valued our goals and ambitions. Dark Sky recognizes how big this franchise will be and how far it can go," says producer Cory Neal. "[Our] partnership with Dark Sky looks very promising because they aren't just about playing it safe. You can see they aren't afraid to embrace all aspects of the genre."

“While *Hatchet 2* has less laughs, the gore continues to push the boundaries and it's even more in-your-face and over-the-top than in the first film. The first *Hatchet* film gradually gets darker and darker as it goes along so that, by the end of it, it's not quite as funny anymore,” says Green. “This one picks up where the last one left off and will continue in that dark direction. Obviously, the tone of the *Hatchet* world is all about good old-fashioned slasher fun, and the sense of humor was one of the things that endeared this huge fan base to it, so there are still some laughs. But, overall, things are a lot more intense across the board.”

VICTOR CROWLEY REUNITES THE *HATCHET* TEAM...

A number of key production personnel and cast members from the first film return for *Hatchet 2*: Writer/director Adam Green, of course, as well as producer Cory Neal, producer Sarah Elbert, production designer Bryan McBrien, creature & makeup effects supervisor Robert Pendergraft (who served as makeup effects coordinator under John Carl Buechler on the first *Hatchet*), composer Andy Garfield, cinematographer Will Barratt. Returning cast members include Kane Hodder as Victor Crowley, Tony Todd as the mysterious Reverend Zombie, and Parry Shen in the role of Justin, the twin brother of the victim he portrayed in the first *Hatchet* film. Among the new faces in *Hatchet 2* are well-known horror writer/director/actor Tom Holland (*Child's Play*, *Fright Night*) as Bob, the brother of Robert Englund's character from *Hatchet*, and AJ Bowen (*The House of the Devil*) as Layton, a hunter who has been hired by Reverend Zombie to head into the swamp and kill Victor Crowley. Up-and-coming genre performer Bowen was excited that he was given an opportunity to take his game to the next level.

“The table read broke my brain! I couldn't believe I had somehow conned my way into sitting down with these people,” says AJ Bowen. “Across the board, I've no business being in their company, but I'm not telling anyone that. I'll just let that one slide and hope no one notices.”

“Every day on *Hatchet 2* was like being at summer camp with beautifully talented, iconic people,” he adds.

VICTOR CROWLEY'S NEW LEADING LADY...

The most notable new member of the *Hatchet* family is legendary scream-queen heroine Danielle Harris (*Rob Zombie's Halloween*, *H2: Halloween II*, *Left for Dead*), who's been making a career out of being pursued by maniacal killers since her 1988 feature film debut in [Halloween 4: The Return of Michael Myers](#). Far from being a victim in her latest horror outing, Ms. Harris kicks some serious ass as returning leading character Marybeth, a pretty young thing who continues her hellish, blood-splattering battle against the seemingly invincible Victor Crowley.

As far as Adam Green was concerned, the idea of Ms. Harris taking over the role of Marybeth in *Hatchet 2*, which was originally created by Tamara Feldman in *Hatchet*, was practically pre-ordained.

“When it became evident that we were going to have to move in a different direction for the role of Marybeth for the sequel, it was a no-brainer that we should call Danielle,” says Green. “Danielle had auditioned for the first film, but at that time we already had Kane Hodder and Robet Englund and Tony Todd, and I felt that one more horror icon would sort of make it a joke, so we went with someone else. A year or so later, she came in for a romantic comedy that we were casting and she read for *every* female role in the movie, off-book and each time in a different character, which was something I had never seen before. From that point on, I always wanted to do something with her.”

Meanwhile, Ms. Harris was thrilled when offered the opportunity to take on a role she was hungry for the first time around.

“I had auditioned for the first *Hatchet* and I was really bummed when I didn’t get it. I was thinking, ‘Okay, I guess I understand,’ but I was still a little pissed off. But Adam and I became friends and we always talked about how we wanted to work together,” she remembers. “Then I was in New York making the horror film *Stake Land* in the fall of 2009 and Adam left me a very excited message. He told me he had an idea and that he hoped it was going to work and to call him back as soon as I get the message. I did, and he asked if I wanted to play Marybeth in *Hatchet 2*. I said, ‘Yeah! I wanted to play Marybeth the first time!’”

That same week, Ms. Harris re-watched the original *Hatchet*, read the *Hatchet 2* script that Green had overnighted to her, and pondered his comment that she should “be prepared to be crying and screaming a lot.”

“I read the script and thought, ‘Oh my god, do I have my work cut out for me,’” Ms. Harris laughs. “There wasn’t much time to build on this one—I’m hysterical from beginning to end and I had to carry that through the entire movie. It was physically and emotionally exhausting, but I think it’s some of the best work that I’ve ever been given the opportunity to do.”

VICTOR CROWLEY IN PRE-PRODUCTION...

With the *Hatchet 2* shoot scheduled to commence in early January, two weeks of pre-production kicked off in mid-December. It was led by production designer Bryan McBrien and his crew erecting Victor Crowley’s shack—and a surrounding swamp—at Occidental Studios in Hollywood, one of the oldest sound stages in Los Angeles.

“We had one of the best construction crews in the business—the guys who did *The Dark Knight* and [the upcoming] *John Carter of Mars*—doing what they do best,” says McBrien. “And that was the excitement for Adam—when I told him that the guys who built Wayne Manor were going to build Victor Crowley’s shack, he was, like, ‘Good lord!’”

Working through the weeks of Christmas and New Year’s, McBrien and his crew had the whole structure created and up in two weeks, including the painting and aging and adding-in of the greenery and ivy necessary to give Crowley’s residence that down-home “N’awlin’s” feeling.

Creature & makeup effects supervisor Robert Pendergraft, who had served as makeup effects coordinator on the first *Hatchet* but was now running the show on *Hatchet 2*, took on the task of breaking down the script, creating creature and make-up designs, hiring a crew and gathering supplies.

“Mind you, on *Hatchet* we had an extremely limited budget but a good amount of time to build it, while on *Hatchet 2* we had a bigger budget but half the time to build it—now with literally twice the number of kills in it,” says Pendergraft.

“Also, we enhanced the look of Victor Crowley himself with the help of an absolutely awesome sculptor named Greg Smith who really just brought his A-game to the table in making Crowley more defined as a murderous monster,” Pendergraft continues. “The task in that was we wanted Kane to be able to act through the make-up even more than he did in the first film, because Kane is incredible in the way he plays characters that don’t really talk and rely heavily on their body language and facial reactions.”

VICTOR CROWLEY IN THE STUDIO...

Unlike the first film, which was primarily shot outdoors and on location, *Hatchet 2* had the benefit of a controlled studio environment for twelve days of the scheduled eighteen-day shoot. Though technically a more “civilized” and less “guerilla” approach to the material, the studio shoot proved to be a mixed blessing for all involved.

For Green and Barratt, the first of several major differences between the *Hatchet* and *Hatchet 2* productions is in the production technology. “Shooting this film with the Red One camera afforded us the ability to roll three cameras at once, says cinematographer Will Barratt. “I was able to find creative places to place that third camera and really get inside the action. It also allowed me to set the film’s look, and have dailies to view only minutes after shooting a scene!”

“And shooting some of *Hatchet 2* on a soundstage made it a whole different vibe,” he continues. “We actually had control over the atmosphere, and we could keep the fog from flying away! We were able to *craft the look to be similar, but even better than the first one.*”

Green agrees that the studio shoot offered some major advantages, primarily the simple fact that more work could get done over the course of the day in a controlled atmosphere. But there were still certain elements that were beyond any cast or crew member’s control.

“Occidental was both good and bad. It was great that we had control and didn’t have to worry about the weather and, yes, we could shoot longer hours,” Green admits. “But it was bad because we created a real live swamp indoors, and with that comes a lot disgusting things. We ended up creating a giant cesspool of infection and mold and mildew within three days. It got more and more disgusting each day, and by the end of the first week we couldn’t breathe, the air was so toxic.”

“On top of that, one of the grips came in with the flu on the second day, and the next thing we know, half the crew went down with it. There was one day we lost eight people in two hours because they would start projectile vomiting and would have to go home.”

“It was *amfuf!* We were shooting a horror movie, but the real horror story was in the bathroom,” remembers Barratt. “I lost 80% of the crew every day. Every morning I’d come to set and introduce myself to the new camera department, new grip and electric. We all started wearing masks and trying not to touch anything on set!”

For Kane Hodder, who returns to the role of the maniacal swamp-bred killer Victor Crowley, it wasn’t about what was going on inside his stomach but rather what was being applied to his face.

“The major difference for me [when we shot on the sound stage] was that I had to spend a lot more time in the Victor make-up,” he says. “Our shooting days weren’t limited by anything, so they were much longer—more like fourteen hours a day in the make-up instead of nine.”

“Of course, I did a lot of scaring of actors and crew throughout the shoot. Mainly for my own enjoyment, but I’m sure it will make for some pretty fun extras in the DVD release,” says Hodder. “I love doing that shit so much. I even had to pay for two broken doors at the sound stage as a result of scaring people. I’m not kidding.”

Though he thinks there were many more pranks—as well as cast renditions of Sir Mix-A-Lot’s “Baby Got Back”—on the first *Hatchet*, actor Parry Shen admits that he fell victim to some on-set mischievousness that haunted him throughout the entire production. And it wasn’t at the hands of Kane Hodder, but rather director Adam Green.

“One day Adam hid in one of the darkly lit sets and jumped out to scare me, but I’m a seasoned *Hatchet* pro and I know to be on high alert, especially around any dim lighting of any sort,” says Shen. “So unfortunately his prank didn’t really scare me in the manner that he’d planned, but I wound up scaring myself throughout the entire shoot as I was constantly being paranoid that something was going to jump out at me—during lunch, in my dressing room, in my car. I’m surprised I didn’t get an ulcer...”

VICTOR CROWLEY AT THE RANCH...

Following the studio shoot and a brief break in the schedule so that Green could promote his new thriller *Frozen* at the Sundance Festival, the production reconvened at the Disney Company’s Golden Oak Ranch in Canyon Country, California. According to the cast and crew, the three days and nights of shooting at the ranch were the most difficult of the entire production.

“We basically tore the house down at Occidental and took whatever major components we needed and put them into storage for a couple of weeks while Adam and others were at Sundance for the premiere of *Frozen*. Then we pulled the structure out, trucked it over to the ranch, and did the construction, greening, painting, and aging again,” remembers McBrien.

“Even Cory Neal the producer was spotted walking in a swamp filled with god-knows-what up to his belly, pulling a large boat by himself to get it into position to shoot,” confirms Pendergraft. “And in between getting his producing duties done, he would be seen helping the art department dragging giant potted plants around. I mean, really, you just don’t see that kind of stuff happen every day, and it’s one of the many reasons the *Hatchet* family is so strong.”

But the majority of the crew didn’t have to spend an entire evening in the water, unlike a pair of *Hatchet 2*’s leading players.

“It was freezing cold at night, and the water that the actors had to go in was about thirty-eight degrees. We had no idea it was going to be that cold, and poor Danielle and Kane and some other people had to be in that water all night,” says Green. “We had to do the set-ups very quickly because they could only be in the water for a few minutes at a time.”

“The water was maybe forty degrees and, yeah, I had a wet suit, but it goes right through. I kept getting pulled out by the medic while I’m splashing around in water that I know is contaminated,” remembers Ms. Harris. “It’s tough to do all this physical stuff when you can’t even feel your body because you’re so physically cold that you think you’re going to die. Thank God we weren’t shooting those scenes in Louisiana where there are gators in the water.”

VICTOR CROWLEY IN NEW ORLEANS...

A skeleton crew of five and eleven cast members then headed down to New Orleans for three final days of shooting. Surprisingly, the location work two thousand miles away from the production's home base proved to be the easiest and most pleasurable.

"Most of the New Orleans material only involved one or two actors at a time and much of it was on Bourbon Street, which was relatively easy—there were no big lighting set-ups and things like that to worry about," Green says. "And strangely enough, everything else was very controlled because it was all in an actual swamp. We had two boats filled with the entire cast and all the camera and sound equipment, myself, and one of the producers. That was some of the most enjoyable stuff—the less people you have, the more fun it becomes."

On February 24th in New Orleans, *Hatchet 2* completed its eighteen days of principal photography.

ACTING HURTS...

Hatchet 2's on-screen deaths—some dozen-plus—were the filmmaking moments that most energized the cast and crew, even as the creation of the sequences took their toll on the team.

"All of the actors were very competitive when it came to their on-screen deaths—they all wanted the best death scene," laughs Green. "On page, there was reason for all of them to believe that they could potentially have the movie-stealing death scene. But then when they would go through with it, they would injure themselves! One actor came to the set with three broken ribs from a commercial that he had previously done, and we were going to re-write his death because we didn't think it was possible for him to do it in his condition. But he didn't care, and he wanted to do it because he didn't want anyone else to have a better death than him!"

Other actors also withstood some significant punishment over the course of the shoot. Kane Hodder was nearly knocked unconscious during one fight sequence and tore his bicep muscle during another, while still one other actor, who literally has his face beaten inside-out during one scene, ended up taking several serious full-contact blows to his head.

"He didn't want it to look fake, so he insisted we just hit him head-on," says Green. "When the producers saw the first cut of the movie and that scene came up, they said, 'Wow, it looks like Victor's really hitting him!' And I'm like, 'He is!' My cast and crew were seriously dedicated to doing what had to be done."

"There was one helluva fight that took all day to shoot. We both left the set that day with real injuries," adds Hodder.

Only Danielle Harris, whose character of Marybeth endures the most frequent encounters with the murderous Victor Crowley, appears to have emerged relatively unscathed.

"The physical difference between Kane and me is huge, but I think I gave him a good run for his money," she says. "He's built like a brick shithouse and I'm only five feet tall, but I can hold my own, even if he can throw me over his shoulder in a second."

“There are great scenes where I have multiple weapons and I’m defending myself and I’m going in there to kick Victor Crowley’s ass,” she adds with a laugh. “After this film, no one will ever fuck with me again.”

KILLING TIME...

Of course, the violent, graphic, gory but still morbidly funny deaths of many hapless (and not-so-hapless) victims at the hands of Victor Crowley are a trademark of the *Hatchet* series, as are the old-school methods used to bring them to life (and death).

“[We create] crazy in-camera effects! Again, everything in the movie happens right in front of the lens. There’s no computer-generated blood—just real latex body parts and blood tanks spraying all over the place,” says Barratt.

Some one hundred and thirty-six gallons of a blood mixture was used for the deaths of the dozen-plus victims in *Hatchet 2*, as opposed to the mere fifty-five gallons of fake blood that were utilized for the first film.

Such toys include an enormous chainsaw with a seventy-two-inch blade designed for falling redwood trees, but wielded by Victor Crowley in *Hatchet 2* for a far more nefarious purpose, that makes for one of the most wildly conceived multiple murders in the film. The chainsaw’s origins, practicality, and use in the film are a glorious example of modern slasher style and creativity coupled with old-school moviemaking ingenuity.

“We searched the whole country and could not find a functioning seventy-two-inch chainsaw,” remembers McBrien. “Then I managed to find an old McCulloch chainsaw from 1961—a giant one that was really yellow and menacing with a big carburetor that sounded really ugly. We mounted the blade on the base of the McCulloch, custom-aged it, put the chains on it, and it looked great. But the damn thing was over a hundred pounds, with the blade itself weighing in at forty pounds.”

“The problem was that Kane could barely lift the hundred-and-thirty-pound chainsaw,” says Green. “If we had thought of that, we would have made a fake one for him to hold. It was an unexpected thing we had to deal with, but we took care of it.”

“Kane was a little thrown off at first—‘Wait a minute, I gotta carry this thing around and slice guys up?!,’ he was thinking—but we managed to do it with a little movie magic,” remembers McBrien. “We hooked up the saw to some airplane cable, which is piano wire-thin. We ran the wire over a rafter on the top of the soundstage and I was on the other side of the rafter, pulling the wire as Kane was lifting the saw and helping to hoist it up and swing it back and forth. It was a real old-school Hollywood, the kind of thing they used to do back in the Twenties. But it looked great and it made Kane happy and made him look cool. He is Victor and he should be able to wield a hundred-pound chainsaw with one hand. And he does!”

Virtually everyone involved in the production—cast and crew—got a taste for blood on *Hatchet 2*, literally and figuratively, particularly Parry Shen.

“After shooting my death scene, I went home to discover that so much blood had sprayed all over me that even my contact lenses were permanently stained red,” he recalls.

ABOUT THE CAST AND CREW



ADAM GREEN (Writer/Director/Executive Producer)

Adam Green is, in the words of Harry Knowles of *Ain't It Cool News*, “the real deal” -- a genuine, moviemaker and one of the most exciting, original and clever voices on the independent film scene today. Green brings his talents and enthusiasm to *Hatchet 2*, the long-awaited, much-anticipated sequel to his 2006 old school horror breakthrough, *Hatchet*.

In 1998, Green founded film and television production company ArieScope Pictures along with cinematographer Will Barratt and producer Cory Neal. Under the ArieScope banner, Green wrote, directed and produced his first film, the comedy *Coffee & Donuts*, in 1999 for a budget of \$400. The movie was ultimately bought by Walt Disney Studios/Touchstone TV and developed as a sit-com for UPN in 2003. The TV show was never brought to life, but Green's career was launched as he spent the next several years developing, writing, and working on various projects, along with the script for an Eighties-styled slasher flick based upon tall tales from his summer camp days. Back, then, counselors warned the kids to behave or “Hatchetface” would come and terrorize them. As the counselors were always short on the specifics, Green would imagine the details himself and tell the stories to his fellow campers. From these tales came the creation of *Hatchet's* Victor Crowley.

Hatchet, written and directed by Green, premiered to rave reviews at the 2006 Tribeca Film Festival. The film was selected for festivals worldwide winning a multitude of awards, including the Audience Choice Award for “Best Picture” in 3 different countries and placement in both MTV's and *Ain't It Cool News'* “Top 10 Films of the Year” lists. The film received a successful nationwide theatrical release in September of 2007 and went on to become one of the most profitable films ever to be issued by distributor Anchor Bay Entertainment.

Green's next film, the Hitchcockian psychodrama *Spiral*, starring *Avatar's* Joel David Moore and *Chuck's* Zachary Levi, took home the prestigious “Gold Vision Award” at the 2007 Santa Barbara International Film Festival, the “Silver Award” at Austin's Fantastic Film Festival, and saw a US theatrical release in February of 2008. Most recently, Green wrote and directed the critically acclaimed snowbound thriller *Frozen*, which premiered at the Sundance Film Festival in January, 2010.

ArieScope continues to produce all of Green's features as well as a number of TV projects and shorts, including the studio's infamous “Halloween Short Films,” which are made annually with the rule “one night, no budget and no stress.”



DANIELLE HARRIS (Mary Beth)

Danielle Harris re-confirms her status as one of modern horror's great heroic scream queen heroines as she goes mano-a-mano with the murderous Victor Crowley in *Hatchet 2*.

A veteran film and television performer who made the difficult transition from child star to leading lady, Ms. Harris landed her first job at the age of seven on the hit series *Spencer: For Hire*, which led to her first starring role as Jamie Lloyd in the horror classics *Halloween 4: The Return of Michael Myers* and *Halloween 5*.

A number of leading and featured roles in movies and television shows came quickly after that, including turns in *The Last Boy Scout*, *Don't Tell Mom The Babysitter's Dead*, *Free Willy* and *Daylight*. On television, Ms. Harris was cast in regular roles in the series *Roseanne* and *That's Life* and recurring roles on *ER* and *Brooklyn South*. She also has a thriving voiceover career and was the voice of Sierra on the NBC series *Father of the Pride* and Debbie Thornberry on both the Nickelodeon animated series *The Wild Thornberry's* and a pair of *Rugrats Gone Wild* feature films from Paramount.

The last decade has seen Ms. Harris returning the horror movie roots of her childhood with star turns in two acclaimed "re-imaginings" of classic horror fare with which she is all too familiar: *Rob Zombie's Halloween* and *H2: Halloween II*. She has also appeared in such recent chilling fare as *Left for Dead*, *Blood Night*, *The Black Waters of Echo's Pond* and *Prank*, which she co-directed with fellow scream queens Ellie Cornell and Heather Langenkamp. She'll next be seen in the horror offerings *Stake Land* and alongside her *Hatchet 2* co-star Tony Todd in *Night of the Living Dead: Origins*, an animated 3D feature inspired by George Romero's original zombie opus.



KANE HODDER (Victor Crowley)

After originating the role of *Hatchet's* Victory Crowley, horror movie legend Kane Hodder returns to do some serious damage to those who dare to invade his swamp in *Hatchet 2*.

Prior to his incarnation as Victor Crowley, actor and stunt player Hodder was best known to horror fans as the only actor to portray the murderous Jason Voorhees of the *Friday the 13th* series more than once—he donned Jason's iconic hockey mask in a total of four *Friday* movies, beginning with *Friday the 13th Part VII: The New Blood*. He has also portrayed the horror icons Leatherface in *Leatherface: The Texas Chainsaw Massacre III* (stunts) and *Nightmare on Elm Street's* Freddy Kruger—or, at least, his talon-tipped glove, in *Jason Goes to Hell: The Final Friday*.

Hodder has worked as a stunt player or stunt coordinator on dozens of film and television projects over the past 20-plus years, including *Four Rooms*, *Se7en*, *The Last Boy Scout*, *The Patriot*, *Under Siege*, *Enemy of the State*, *A Night at the Roxbury*, *Slackers*, *The Fan*, *Gone in Sixty Seconds*, *Fair Game* and *The Devil's Rejects*. The 6 foot, 4 inch Hodder has been keeping similarly busy in his acting career, which has found him in such movies as *Trained to Kill*, *Watchers Reborn*, the *Best of the Best* franchise, *Children of the Corn V*, *2001 Maniacs*, *Wishmaster*, *Monster*, *Steel Frontier* and *Ed Gein: The Butcher of Plainfield*, in which he portrayed the infamous serial killer. He's also appeared on the television shows *Alias*, *V.I.P.*, *Nash Bridges* and *Charmed*, among others other, and was one of the stars of FEARnet's 2009 original online series *Fear Clinic*, along with his *Hatchet* co-star Danielle Harris.



TONY TODD (Reverend Zombie)

Hatchet's Tony Todd is back as the nefarious New Orleans swamp tour guide Reverend Zombie in Adam Green's *Hatchet 2*.

A classically trained veteran of the stage, screen and television, Tony Todd has been raising eyebrows since his debut in Oliver Stone's *Platoon* in 1986. Since then he has been working virtually non-stop, appearing in nearly two hundred movies, plays and television shows. Amongst Todd's films are *The Rock*, *The Crow*, *Lean on Me*, *Bird*, *Final Destination 1 & 2*, *Driven* and, most notably, the *Candyman* trilogy, in which

Todd created the role of the title character, a hook-handed killer who appears when potential victims utter his name five times while staring into a mirror. Todd's television work includes appearances on such shows as *Boston Public*, *NYPD Blue*, *24*, *Law and Order*, *The X-Files*, *Homicide* and all three modern incarnations of *Star Trek*.



PARRY SHEN (Justin)

A victim of Victor Crowley in *Hatchet*, Parry Shen returns as his own twin brother, Justin, in *Hatchet 2*.

Launching his career in 1997 with appearances on such popular television shows as *Buffy the Vampire Slayer*, *Caroline in the City*, *The King of Queens* and *Party of Five*, Parry rose to prominence with his portrayal of an overachieving high school student in MTV Films' *Better Luck Tomorrow*, the first-ever acquisition of an Asian-American film from the Sundance Film Festival. Since then, Parry has appeared in more than two dozen films and television shows, including the movies *First Daughter*, *The New*

Guy, *The Deviants* and *The Gene Generation*, and the TV series *Brothers and Sisters*, *Veronica Mars*, *NCIS* and *Criminal Minds*.

TOM HOLLAND (Uncle Bob)

Donning his acting shoes for the first time in more than 20 years, Tom Holland returns to the big screen in *Hatchet 2* as Bob, Marybeth's uncle and the brother of Robert Englund's character Sampson from *Hatchet*.

One of the great horror auteurs to emerge from the 1980s, Holland's stories, screenplays and directorial efforts have since gone on to become genre legends that have inspired and encouraged a new generation of horror filmmakers to rattle their own chains. Holland wrote and directed the horror mainstays *Child's Play* and *Fright Night*, both of which have gone on to launch significant genre franchises. Other projects he has penned include the films *The Beast Within*, *Psycho II*, *Thinner*, *Class of 1984* and, for television, *Stephen King's The Langoliers*, *Tales from the Crypt* and *The Initiation of Sarah*. Holland's other directorial credits include episodes of the popular television series *Steven Spielberg's Amazing Stories*, *Tales from the Crypt*, *Masters of Horror* and, for the cinema, *Fatal Beauty*, *The Temp* and *Thinner*.

As an actor, Holland has appeared in the films *Psycho 2*, *Model Shop*, *Changes*, *A Walk in the Spring Rain* and *Josie's Castle* and the TV series *Felony Squad*, *My Friend Tony*, *Combat* and *Medical Center*, as well as the mini-series *Stephen King's The Langoliers*, *The Winds of War* and *The Stand*.



R.A. MIHAILOFF (Trent)

Veteran horror star R.A. Mihailoff continues his nasty streak as a bad-ass hunter whose mysterious past plays into Reverend Zombie's scheme to conscript him to track down and kill Victor Crowley.

Best known for his portrayal of the legendary Leatherface in *Leatherface: The Texas Chainsaw Massacre III*, Mihailoff's resume lists numerous horror genre entries, including featured roles in such memorable fright flicks as *Pumpkinhead II: Blood Wings*, *Death Riders*, *The Vampire Hunters Club*, *Revamped*, *Blood Scarab* and the upcoming *Horrorween*.

The one-time professional wrestler who describes himself as “three hundred pounds of coiled steel and sex appeal” is a popular guest at various horror and sci-fi expos and conventions across the country.

AJ BOWEN (Layton)

AJ Bowen joins the *Hatchet* ensemble as a hunter who has been hired by Reverend Zombie to head into the swamp and kill Victor Crowley.

One of the horror universe's most exciting and in-demand new stars, Bowen was most recently seen in last year's *The House of the Devil*, in addition to the films *Creepshow 3*, *The Signal*, *The Season*, and *Maidenhead*, which he co-produced. Next up for Bowen is a starring role as an escaped murderer in the indie thriller *A Horrible Way To Die*.

ED MARX (Editor)

Ed Marx brings his 30 years of editing experience to the task of cutting and slashing Victor Crowley to bits—and then putting him back together again—in *Hatchet 2*.

After spending the first half of his career in Chicago editing commercials, Marx moved to Hollywood in the early Nineties to begin working on the feature films, his first being *It's All True*, a documentary about Orson Welles's unfinished three-part film about South America.

Since then, Marx has edited some three dozen features, including the comedies *Trojan War*, *Seven Girlfriends* and *Swimming with Sharks*, the thrillers *Rites of Passage*, *The Legend of Simon Conjurer* and *Urbania*, and the horror films *The Plague*, *Wrong Turn 2: Dead End*, *The Butterfly Effect 3: Revelations* and the *Jeepers Creepers* movies. Most recently, he edited Adam Green's thriller *Frozen*.

WILL BARRATT (Director of Photography)

Hatchet cinematographer Will Barratt brings his award-winning talents back to the Louisiana bayous to once again follow the colorful, havoc-wreaking exploits of Victor Crowley in *Hatchet 2*.

A co-founder of ArieScope Pictures along with Adam Green and Cory Neal, Barratt's credits includes *Coffee & Donuts*, *Spiral* and, of course, the original *Hatchet*. The winner of multiple Telly awards and CAB awards for his cinematography, Barratt brought home an Emmy for a television campaign he shot for CBS and the Boston Museum of Fine Arts. He has directed photography for numerous television shows, including the 2004 *Superbowl Pre-Game Show* and *House Arrest with Andy Dick*. Most recently, he shot the thriller *Frozen*, directed by Adam Green, and the ArieScope-produced shorts *The Tivo* and *Van Nuys*.

BRYAN MCBRIEN (Production Designer)

Bryan McBrien's first professional production design outing was for 2006's *Hatchet*, so it's only fitting that he return to the swamplands of New Orleans to finish what he started as the production designer for *Hatchet 2*.

McBrien began his filmmaking career working as a "greensman"-- an art department position involving the use and replication of indigenous plantlife-- on the science fiction epic *Contact*. While pursuing a career in production design, Bryan continued to regularly work as a greens foreman on such films as *Almost Famous*, *Big Momma's House*, *Bounce*, *Meet the Fockers*, *Tears of the Sun*, *Mission: Impossible III*, *Body of Lies*, *Charlie Wilson's War* and *Star Trek*. He was also a member of the Academy Award-nominated teams for visual effects and art direction for the films *Minority Report*, *The Last Samurai* and *How The Grinch Stole Christmas*.

In addition to *Hatchet*, McBrien was also the production designer on Adam Green's *Frozen*, as well as the short films *Anatomy of a Kill*, *Fairy Tale Police* and *Sperm Bank*.

ROBERT PENDERGRAFT (Creature & Make-up Effects)

The makeup effects coordinator on the original *Hatchet*, Robert Pendergraft takes on the duties of creature & makeup effects supervisor for Victor Crowley's return in *Hatchet 2*.

For the past twelve years, Pendergraft has been a special-effects artist working in makeup effects as well as animatronic creatures. In addition to *Hatchet*, his work has been seen in the movies *Blood Surf*, *Dinocroc*, *Miner's Massacre*, *Night of the Chupacabra* and the *Jeepers Creepers* films. Most recently, Pendergraft was the special makeup effects artist for the thriller *Wake*.