

OUTLANDER



sometimes the legends are true

ASCENDANT PICTURES presents in association with WILD BUNCH "OUTLANDER" production/creative designer PATRICK TATOPOLIS visual effects supervisor JOE BAUER
executive producers JOHN SCHIMMEL KAREN LOOP DIRK BLACKMAN producers CHRIS ROBERTS KIM JAM CHRISTOPHER EBERTS
written by DIRK BLACKMAN and HOWARD McGRIN directed by HOWARD McGRIN
credits are not contractual

wild bunch



OUTLANDER

A FILM BY HOWARD McCAIN

SYNOPSIS

A ship burns brightly - a Viking funeral. King Halga is being buried at sea.

Halga's son, Wiglif lacks the wisdom to lead his tribe, yet Halga's newly-crowned brother Rothgar is not fearless enough to be a true king. A spaceship crashes in a lake near the Herot village. It seems the only survivor is a warrior, Kainan. But unwittingly he has brought with him a deadly stowaway - Moorwen. The monster emerges from the water, attacking and decimating a nearby village. Knowing and fearing Moorwen's power, Kainan sets out to destroy her, but is captured by Wiglif and taken to Herot. He attempts to escape by assailing Rothgar's beautiful daughter Freya, but fails.

Moorwen attacks again, slaughtering many. In the confusion, the Vikings mistake this deadly intruder for a bear, and assemble a hunt, inviting Kainan to join them. The posse does encounter a mammoth bear in the forest, and Kainan saves Wiglif's life by killing the beast. Believing they have slain Moorwen, the Vikings celebrate with a feast at which Kainan is accepted into the tribe.

Kainan and Freya steal away, and her mistrust is replaced by respect and admiration. Kainan tells her that he comes from the North, from "Outland"; that his tribe invaded the Moorwen's domain, bent on annihilating her species and seizing their land. He confides to her that Moorwen killed many of his people, including his wife and son, and that she will attack again and again.

And she does. Now it becomes obvious to all that this is no bear.

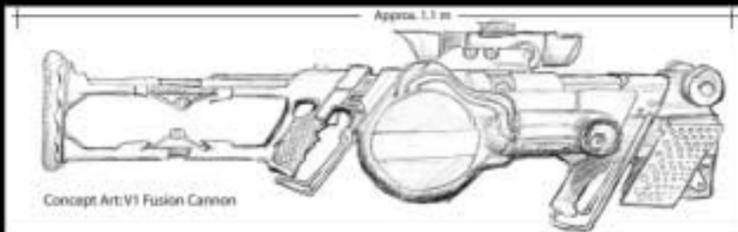
Kainan proposes they trap the beast by digging a large pit, filling it with oil, and covering it with shields. Impressed by Kainan's resourcefulness and noticing the blossoming romance with Freya, Rothgar asks him to remain in Herot until Moorwen is destroyed.

Moorwen attacks again, and Kainan and Wiglif lure her into the trap. For the first time we see the monster clearly - massive, armour-plated, lethally taloned, death-dealing jaws snapping. Moorwen is set ablaze and screams in agony. In a moment of shocking revelation her howls are answered by another beast - her child! The beast has spawned. Together they escape into the forest. King Rothgar dies in the attack and Wiglif is declared his successor.

Moorwen returns and snatches Freya. Armed with new weapons forged by Kainan, the Vikings set out once more on a final, desperate hunt.

Freya gains consciousness in Moorwen's lair - a hideous pile of bodies upon which her ravenous child feeds. Hearing the princess' terrified cries, Kainan rescues her and torches the nest - a terrible funeral pyre. The enraged Moorwen deals Wiglif a lethal wound, before Kainan finally dispatches her.

With his dying breath, Wiglif asks Kainan to replace him as leader of the Viking tribe. Kainan faces the ultimate choice - to return to his distant galactic home or to remain with Freya, a stranger in a strange land, King of the Vikings...



"Outlander" alien ship weapons and props study



"Outlander" Concept art: The MOORWEN v1

DIRECTOR'S VISION

During the past few years, there has been an extraordinary resurgence of the horror film. Movies such as Jeepers Creepers, The Ring, Underworld, Resident Evil, and Freddy vs. Jason have gone on to earn record receipts at the box office worldwide. But no matter how cool and varied these recent films have been, there is one horror niche no one has yet touched: that's the niche of Pitch Black, Predator and Aliens - the hard-core, muscular, monster movie. And that's what OUTLANDER is - only more. OUTLANDER is the story of what happens when an alien creature falls to Earth in the legendary time of the Vikings - a time when there were no guns, no blasters - just muscle and steel. Three years ago you might have said, "Vikings? I don't get it." But \$3 billion later, The Lord of the Rings has changed all that - men on horses with swords and armour are mainstream images now. People do get it.

OUTLANDER is Predator meets Braveheart: a sweeping epic adventure with the scariest, shit-kicking monster since Aliens.

THE MOVIE

I'm going to give the audience this epic, timeless world right from the opening shot. There will be no credits, just the word OUTLANDER emerging from the mists of time. As the title passes, we find ourselves flying over a vast field of ice. With music driving us forward, we boom up to reveal the massive cliffs of a Norwegian Fjord. We soar ever higher, cresting a thundering waterfall... then tumbling down the other side. Quickly we circle around, passing right through the cascade to see an extraordinary sight - a Viking longship far below. We drop down as the ship's ice-encrusted dragonhead fills the frame, moving past massive men straining at huge oars. Finally, as the camera rises up the billowing white sail, we dissolve out of the scene.

In that one continuous opening shot I will suck the audience into a world of violent beauty, a place that is equal parts myth, brutal history, and unadorned romance. In short - the world of the Vikings. And then, I'm going to turn it all on its head.

It starts with that Viking longship burning in the darkness. A Viking lord lies amidst the flames, his treasures melting in a golden river. We move in tight on the dragon figure

head as it catches fire. A single spark wafts into the night sky and we follow it upwards, until suddenly it fixes, becoming a star in the deep blackness of space. We hold for a moment. No music. No sound. Then suddenly that star begins to wobble, until - WHAM! - it hurtles past us, revealing that it is in fact a space ship tumbling out of control! We chase after it as pieces fly off and slam into the camera. Gone is any sense of serene beauty, instead an, unrelenting, chaotic violence has grabbed hold of us and won't let go.

The camera catches up to the space ship and dives right up the aft engines. Suddenly we find ourselves shooting down the ship's interior corridors. Just when it seems we might blow right through the other end of the ship, a man steps into frame. He's strafing the room with a pulse-rifle, fighting some unseen horror. He's got a savage look in his eyes: half fear, half madness. This is our hero. KAINAN.

Outside, the air brakes pop. Molten metal streams from the ship as it passes through the upper atmosphere. Now we cut to the quiet of a mountain lake. A deer starts; glances up. We go in close on the black orb of its eye. There, reflected in its pupil, is a growing light, getting brighter and brighter. It's the ship. With a terrible roar, it smashes into the lake. A sheet of water a quarter of a mile high blasts into the night sky. Trees sway; water boils. We pull back now as the shattered leviathan slips beneath the waves. Flashes of light crackle out beneath the water. Slowly, like a dying heart, they come to a stop. Finally the ship is gone. The lake is quiet once more.

There it is - the entire movie in a microcosm. Two utterly different worlds - Viking and alien - have smashed together in a completely unexpected way. It's a collision the audience will never see coming that will keep them on the edge of their seats to the very last frame of the film. And that's just the first six minutes of the movie.

But OUTLANDER is not just a story about Vikings, aliens, and vicious battles. It's also a wrenching tale of one man's personal journey to forgive his terrible past and fall in love again. It's this journey that allows me to explore deeper themes about personal responsibility and the cyclical nature of violence. It grows from what I consider to be the emotional core of OUTLANDER: the scene in which Kainan tells Freya, the woman with whom he's falling in love, the real reason he's fighting to save her people. But because Freya is a Viking, Kainan must



use images and words she can understand: a space ship becomes a Viking longship; a planet becomes an island. Yet we get to see the ugly truth of what really happened to our hero in a flashback.

The scene begins inside a Viking longhouse. It's night. A cooking fire glows warmly. Freya has come to Kainan and offered him her heart. But he feels himself unworthy – he has committed terrible crimes. As Kainan begins his tale we push in on the fire. An unearthly rumble fills the soundtrack and we dissolve from the cooking flames to the massive nuclear engines of a battle cruiser pulling away from camera. The ship, along with a dozen others, is taking up position around a green-tinged, alien planet. Suddenly, the ship seems to disintegrate, coming apart like the petals of a giant metal flower. Inside, thousands of seedlings disengage and fall en masse towards the planet below. As they shoot past, we see these seeds are in fact Drop Ships.

We go to the planet's surface now. It's moments before sunrise and the sky pulses with a purple-black haze. As we look out over a swampy savannah, we see thousands of creatures moving in silhouette. These are Moorwens – the creature Kainan has been fighting – only there are entire herds of them. As we go closer, one stops and, just like the deer from the first scene in the film, looks up into the sky. But this time – WHAM! – night turns to day as the Drop Ships unleash their nuclear fire. The creatures scream and stampede. Mothers try to protect their young, but the flames incinerate everything in their path. In the final shot of the sequence, a creature vainly reaches skyward, as it's consumed by the wave of flames.

Moments later, dozens of black-helmeted soldiers pour from the Drop Ships. They point huge flamethrowers into the open mouths of caves, burning out the survivors. We don't see these creatures' deaths, but we hear their screams and cries. Finally, one soldier comes to a stop amidst the destruction.

The sea of flames reflects on his faceplate like the fires of hell. Slowly he removes his helmet. As the camera begins to circle him, we notice the background change: the fires disappear and the sun moves across the sky. By the time the camera has returned to its starting point, six hours have passed. The helmet is off now, and we can see who the soldier is – our hero, Kainan. As he stares at the landscape, he can see that what was once a lush paradise has now been reduced to a vast killing field of gray ash. Then, as he whispers, *"What have we done?"* a small whirlwind of ash kicks into the air and blows

across his face, taking us back to the Viking longhouse and the woman to whom he has poured out his heart.

This flashback sequence is where I'm going to blast open the story visually. I'll use Kainan's vision of the past to paint in a more apocalyptic and operatic tone than in any other section of the film. It's also where I'll introduce the idea of our hero's original sin: how he is, in many ways, responsible for all that has befallen himself and the Vikings. Furthermore, and perhaps most importantly, this is where I will separate OUTLANDER from the monster movies of the last few decades, because it is here where the audience will feel an almost tragic sense of pathos for the creature.

The Moorwen is no mindless comic-book killing machine. It is a strong character in its own right. And I believe this intensely: the stronger the monster, the stronger is the hero who has to defeat it. But it's not just the Moorwen's back-story that is unique. It's also the way I'm going to film these scenes. They're going to leap from the screen like nothing ever seen before. Special Effects-driven films like Jurassic Park and The Lord of the Rings have something very simple in common. When they reveal their multi-million dollar CGI creations, they turn up the lights and show them off in these gorgeous wide-screen shots. The T-Rex and Mountain Trolls are extraordinary creations, but they're not frightening. What is frightening is the Omaha Beach sequence from Saving Private Ryan: the chaos and confusion of real battle. And that's how my monster scenes are going to make you feel.

An example comes in the climax of the second act. It occurs when Kainan and the Vikings have lured the creature into a burning pit of oil. The Vikings think they have killed it, when suddenly it explodes from the trap and lands right in their midst. The camera is completely handheld for all that follows. Our POV bumps and jolts. The aperture is varied. Dirt flies in the lens. Nothing feels scripted; the violence is not containable. Kainan takes a swing at the creature, but slips and falls in the mud. The camera goes down with him as he's nearly trampled by the Moorwen's jagged claws. Suddenly the camera whips over to catch a child screaming - then whips back as the Moorwen lifts a horse by the hind leg and tosses into a knot of men. Still burning, howling in pain, the creature flees the village. One Viking, Gunnar, gives chase. This final action is seen completely from his POV. The camera bounces so hard; the burning creature barely stays within frame. And during this – no music or other sound effects. Just the sounds of Gunnar's harsh breathing as he tries to catch the beast. Finally, he slams into its





"Outlander" art research: extreme Vikings



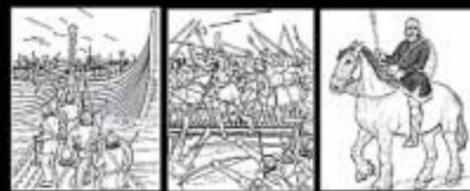
"Outlander" art research: Viking warriors



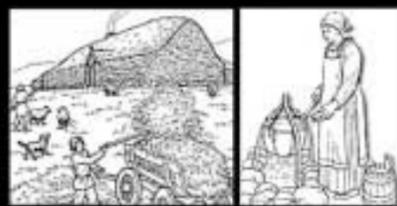
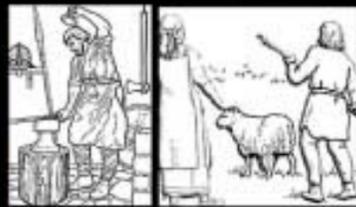
"Outlander" art research: Viking warriors



"Outlander" art research: Viking lifestyle



"Outlander" art research: Viking lifestyle



"Outlander" art research: Viking lifestyle

back. And, in a move so quick it's hard to register, the creature turns on him and rips off his head.

The artifice has been torn away. The audience is no longer outside looking in, but INSIDE where the action is. Not since James Cameron's *Aliens* has a monster movie done that: put us in a situation where who lives and who dies, including the hero, seems to be just a matter of luck.

THE CREATURE

Patrick Tatopoulos is known as the man who designed and created the creatures for *I, Robot*; *Pitch Black*; *Underworld*; *Godzilla*; *Independence Day*; *Stargate* and *Dark City*. Yet the Moorwen is like nothing he has ever created before. With hooves and the stance of a quadruped, but the retractable claws of biped, it is noble and intelligent, yet entirely deadly.

The bioluminescent sacks around its neck and at the tips of its tail create an eerily beautiful sight in the dark, which it uses to attract its prey. This signature feature allows us to show the creature's presence, while not actually revealing its features until almost 90 minutes into the film. As in *Jaws*, the less the audience sees, the stronger the creature's hold on its imagination.

However, when it is finally revealed, the creature must fit within this world. Although brilliant, H.R. Giger's alien would be inappropriate in *OUTLANDER*. Its biomechanical design fits in the world of the future, not the past. Patrick's design straddles the fence brilliantly: it is both utterly alien and yet looks like it could be a part of Viking mythology. One could easily imagine that the Moorwen would haunt the Vikings' dreams and that they would one day carve its face onto one of their ships.

THE VIKINGS

Don't be afraid of the Vikings.

There are no horns on their helmets. No fat ladies in braids. The real Vikings were fierce and great warriors, who covered their bodies in tattoos, put lye in their hair and ate mushrooms to achieve their berserker rage. They sacked Paris, overran England and discovered the New World centuries before Columbus scratched his chin and said "*Round?*" There was nothing laughable about them. It's easy to remember how people viewed gladiators

before *Gladiator*: extras in a cheesy Steve Reeves movie. Indians before *Dances With Wolves*: boring, overplayed. Dirt-poor Scottish Highlanders before *Braveheart*: skirted buffoons.

Not any more. What those movies did for those people, *OUTLANDER* will do for the Vikings: re-imagine them with a look, a character, and in a world no one has brought to the screen before.

THE CAST

OUTLANDER is concept-driven, not star-driven. Guys turned out for *Resident Evil* not because it was a Mila Jovovich film, but because they wanted to see a hot chick killing zombies. They didn't go to *Underworld* to see Kate Beckinsale or Scott Speedman. They went to see vampires killing werewolves. In *Pitch Black*, Vin Diesel was such an unknown that he didn't even make the poster.

The lesson here is to create an ensemble cast that works both for the picture and for the market place. *OUTLANDER* doesn't need pumped-up action wannabes. It needs actors - a cast that can make the audience believe in the world; a lead that will make them fear for his life while falling in love with him at the same time.

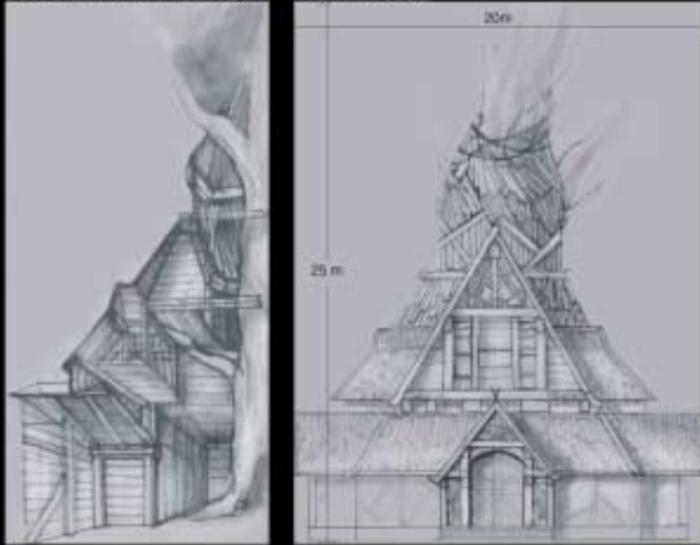
CONCLUSION

OUTLANDER is a genre-busting mix of science-fiction and the savage. It will deliver on all the promises of action, romance, and horror that young audiences demand today. But it will move beyond those borders, reaching out and touching us with the universality of its themes of loss and redemption, while also questioning the ultimate responsibility we all share for the often-violent world in which we live. It's a unique and fresh story whose appeal will cross over traditional audience boundaries, generating the kind of excitement that will plant the seeds for a long-lived franchise series.

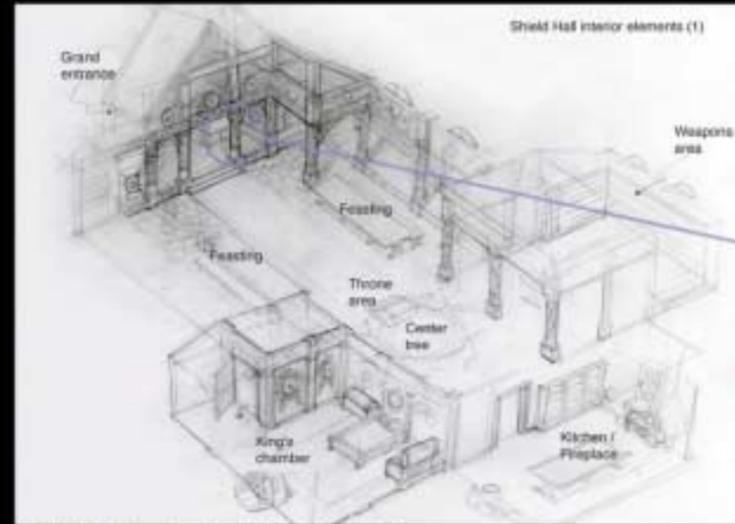
OUTLANDER is your *Braveheart*, your *Alien*, your *Predator*. That's what I'm going to give you. That, and more...

- HOWARD McCAIN, WRITER AND DIRECTOR
MARCH 9, 2004

Shield Hall v1: Front elevation / structure section



Concept for throne area in Shield Hall

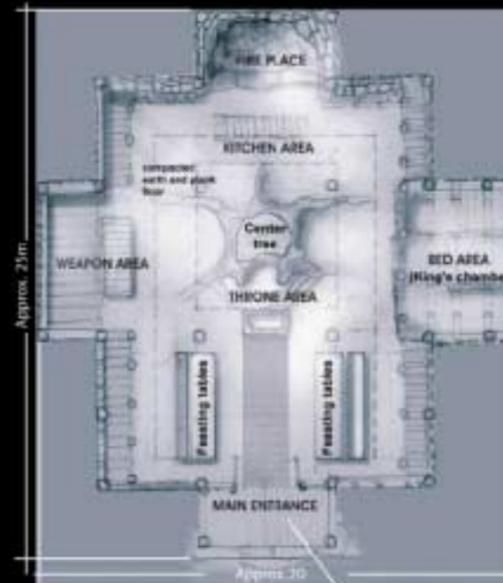


"Outlander" Concept art for Shield hall interior (1)

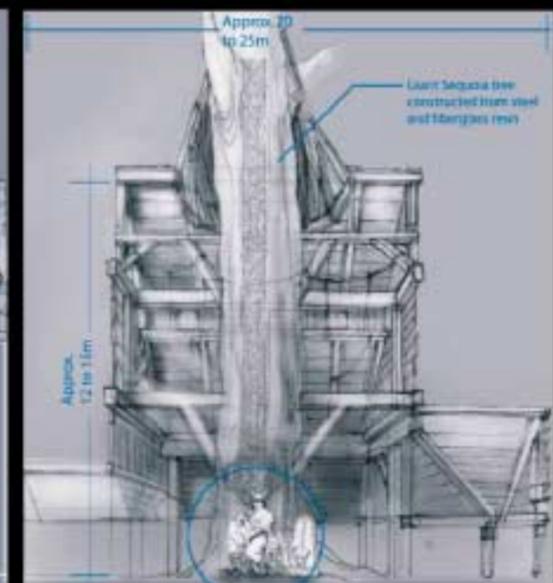


Interior finish example

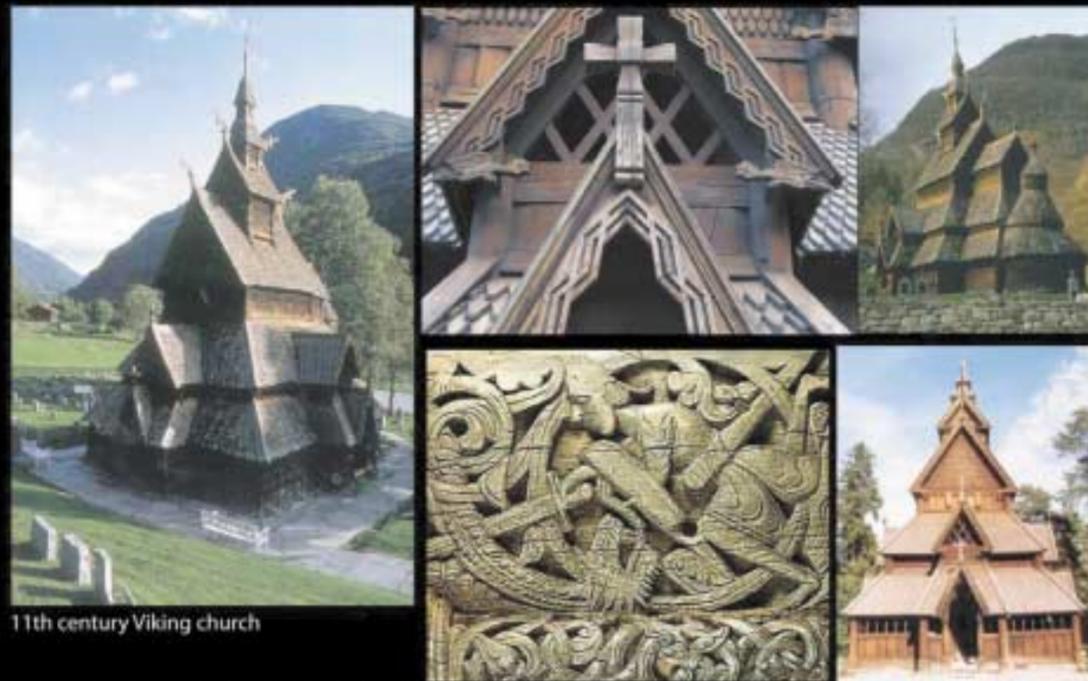
Concept for Shield Hall: night view in Herot town



Shield Hall: plan / section

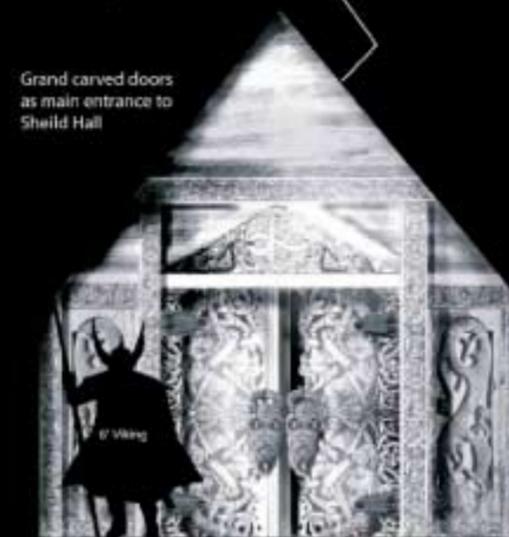


Shield Hall: front section



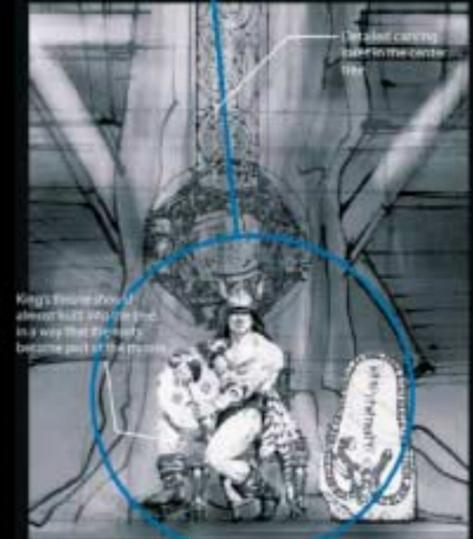
11th century Viking church

"Outlander" art research: Design ref. for Shield Hall



Grand carved doors as main entrance to Shield Hall

"Outlander" Shield Hall concept art



Shield Hall: Throne detail

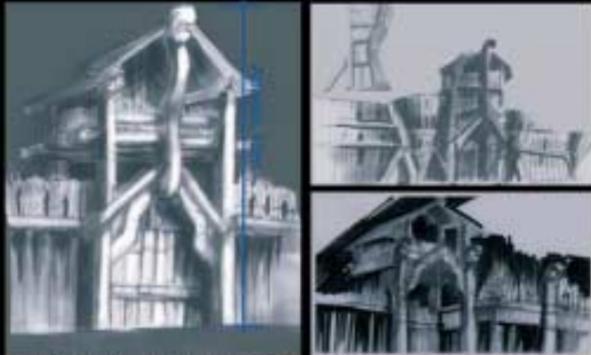
Scale: NT5



"Outlander" concept art: Giant tree arch at the forest crossroads.



David Rappaport-Hovav: "Outlander" art research - Forest



"Outlander" concept art: main gate



"Outlander" Art research - "LOK Two towers" re: Main gate, Feros, Sely Port



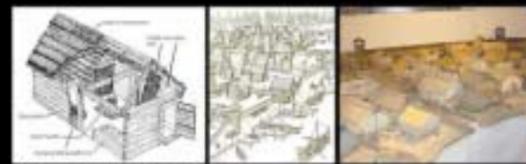
Shield Hall: Interior concept view



Shield Hall: Interior concept view



Interior finish reference



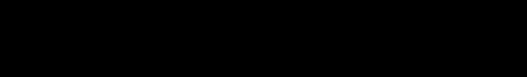
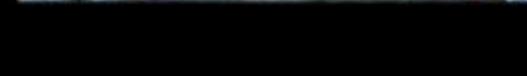
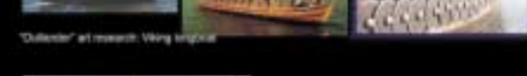
"Outlander" art research: Viking settlements

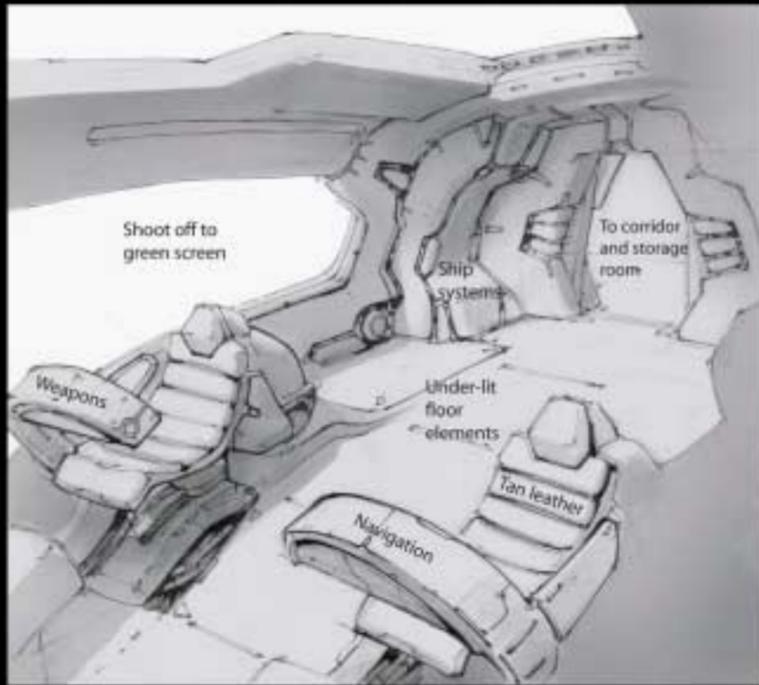


"Outlander" art research: Viking furniture

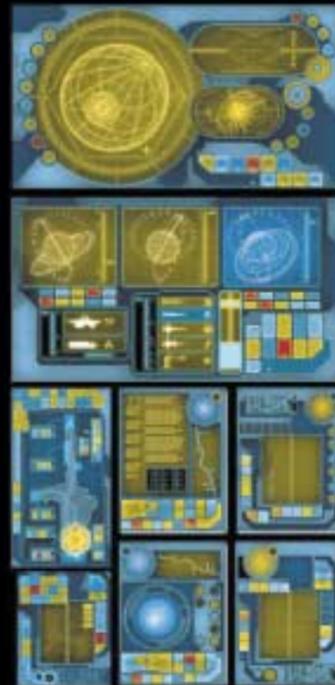


"Outlander" art research: Viking settlements

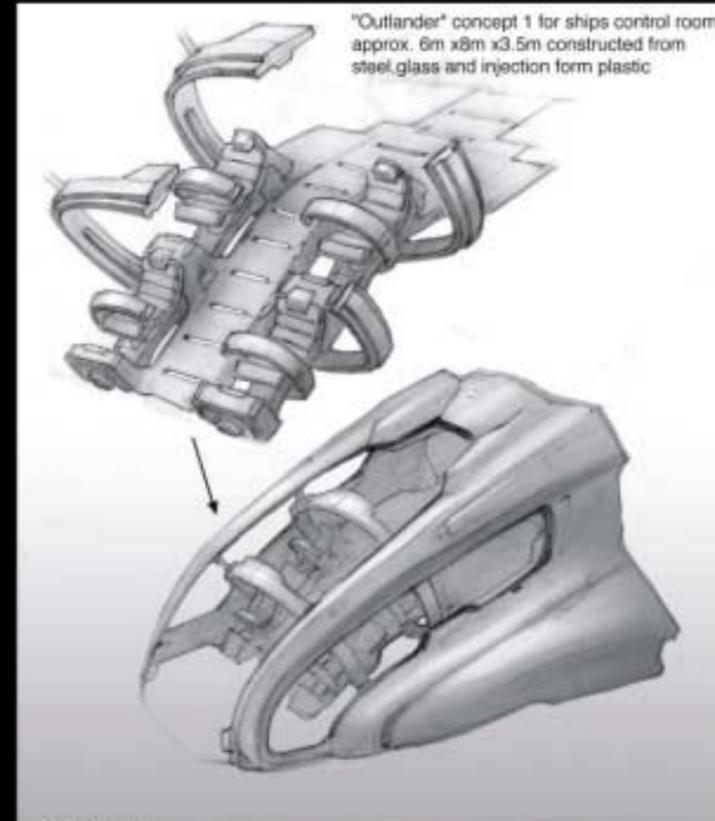




* "Outlander" Concept art - Ships controls



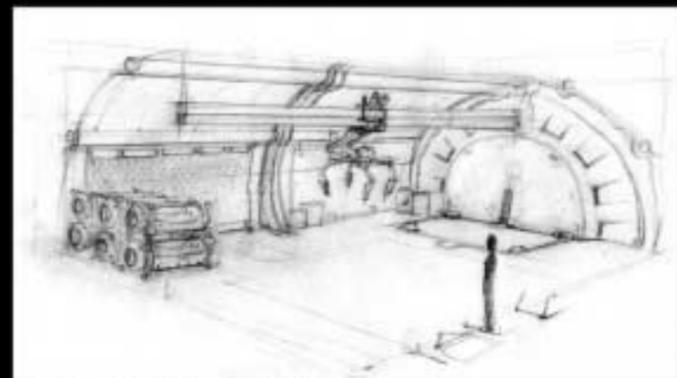
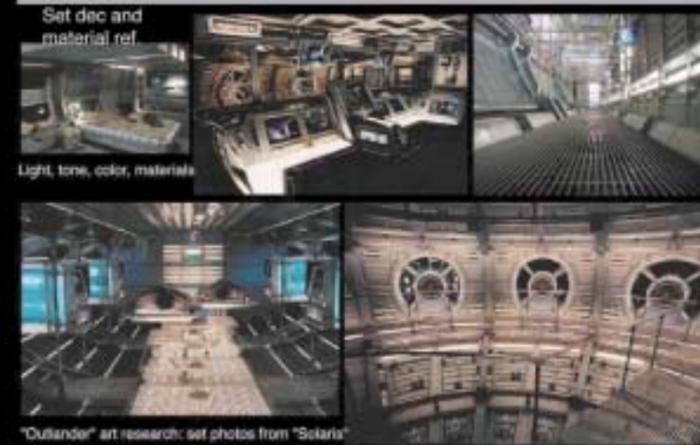
Concept art - Navigation & Weapons playback screens



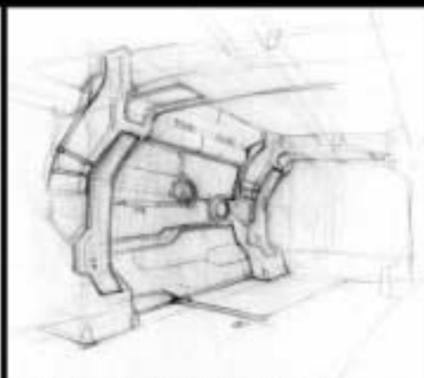
Modified aftermarket automotive seating



* "Outlander" Concept art - Alien ship forward looking view as it crashes through Earth's atmosphere



"Outlander" Concept art: alien ship storage room



"Outlander" Concept art: alien ship corridors



Concept 2: Reverse angle with center captains chair



"Outlander" Control room seating

HOWARD McCAIN
Director / Screenplay

SELECTED FILMOGRAPHY / DIRECTOR

PERFECT PREY (1999)

THE UNSPEAKABLE (1998)

**NO DESSERT DAD,
TIL YOU MOW THE LAWN** (1996)

LOS POLLOS (1995)
- SUNDANCE FILM FESTIVAL, BEST SHORT DRAMATIC FILM
- EMMY AWARD, BEST SHORT DRAMA

TRUMAN (1992)
- PREMIERED SUNDANCE FILM FESTIVAL
- SCREENED AT 22 FILM FESTIVALS WORLDWIDE
- WARNER BROTHERS FELLOWSHIP
- HIGHEST GROSSING CHILDREN'S SHORT FILM OF 1993

S

PATRICK TATOPOULOS
Production / Creature Designer

SELECTED FILMOGRAPHY / SPECIAL EFFECTS

- SILENT HILL** (CHRISTOPHE GANS, 2006)
- CREATURES DESIGNER AND SUPERVISOR
- BACKWATER** (JIM GILLESPIE, 2005)
- CREATURES DESIGNER AND SUPERVISOR
- UNDERWORLD: EVOLUTION** (LEN WISEMAN, 2005)
- CREATURES DESIGNER AND SUPERVISOR
- CURANDERO** (EDUARDO RODRIGUEZ, 2005)
- CREATURES DESIGNER AND SUPERVISOR
- THE CAVE** (BRUCE HUNT, 2005)
- CREATURES DESIGNER AND SUPERVISOR
- CURSED** (WES CRAVEN, 2004)
- CREATURE DESIGNER AND CREATOR
- FINAL FIGHT SEQUENCE, SPFX
- UNDERWORLD** (LEN WISEMAN, 2003)
- CREATURE DESIGNER AND FABRICATOR
- WES CRAVEN PRESENTS THEY**
(ROBERT HARMON & RICK BOTA, 2002)
- CREATURE DESIGNER
- BATTLEFIELD EARTH** (ROGER CHRISTIAN, 2000)
- CREATURE DESIGNER
- PITCH BLACK** (DAVID TWOHY, 2000)
- CREATURES DESIGNER AND SUPERVISOR
- SUPERNOVA** (WALTER HILL, 2000)
- CREATURE DESIGNER
- STUART LITTLE** (ROB MINKOFF, 1999)
- SPECIAL CREATURE EFFECTS
- GODZILLA** (ROLAND EMMERICH, 1998)
- GODZILLA DESIGNER AND SUPERVISOR
- INDEPENDENCE DAY** (ROLAND EMMERICH, 1996)
- ALIEN CREATURE EFFECTS SUPERVISOR
- STARGATE** (ROLAND EMMERICH, 1994)
- SPECIAL CREATURE EFFECTS

SELECTED FILMOGRAPHY / PRODUCTION DESIGNER

- UNDERWORLD: EVOLUTION** (LEN WISEMAN, 2005)
- I, ROBOT** (ALEX PROYAS, 2004)
- BATTLEFIELD EARTH** (ROGER CHRISTIAN, 2000)
- DARK CITY** (ALEX PROYAS, 1998)
- INDEPENDENCE DAY** (ROLAND EMMERICH, 1996)

SELECTED FILMOGRAPHY / ART DEPARTMENT

- ALIEN VS. PREDATOR** (PAUL W.S. ANDERSON, 2004)
- VISUAL CONSULTANT
- LAWNMOWER MAN 2** (FARHAD MANN, 1996)
- CONCEPTUAL ARTIST
- JADE** (WILLIAM FRIEDKIN, 1995)
- PRODUCTION ILLUSTRATOR
- SE7EN** (DAVID FINCHER, 1995)
- ILLUSTRATOR
- THE DOORS** (OLIVER STONE, 1991)
- (CONCEPTUAL DESIGNER/ILLUSTRATOR)

SELECTED FILMOGRAPHY / MAKE-UP DEPARTMENT

- BACKWATER** (JIM GILLESPIE, 2005)
- SPECIAL MAKE-UP EFFECTS DESIGNER
- SUPERNOVA** (WALTER HILL, 2000)
- SPECIAL MAKE-UP EFFECTS DESIGNER

SELECTED FILMOGRAPHY / VISUAL EFFECTS

- VAN HELSING** (STEPHEN SOMMERS, 2004)
- CREATURE CONCEPT DESIGNER

JOE BAUER
Visual Effects Supervisor

SELECTED FILMOGRAPHY

- ZATHURA** (JON FAVREAU, 2005)
- BLADE: TRINITY** (DAVID S. GOYER, 2004)
- ELF** (JON FAVREAU, 2003)
- FINAL DESTINATION 2** (DAVID R. ELLIS, 2003)
- FRAILTY** (BILL PAXTON, 2001)
- THE THIRTEENTH FLOOR** (JOSEF RUSNAK, 1999)
- KNOCK OFF** (TSUI HARK, 1998)
- DOUBLE TEAM** (TSUI HARK, 1997)



KAREN LOOP
Producer

Karen Loop's second feature film, "**SECONDHAND LIONS**", (starring Michael Caine, Haley Joel Osment and Robert Duvall) was released by New Line Cinema in September 2003. Her first feature film, "**FRAILTY**" (starring Bill Paxton and Matthew McConaughey) was released by Lions Gate in Spring 2002 and was hailed by Ebert & Ropert as "one of the year's best." It remains on the top fifty rentals of all time on Netflix.



After graduating from UCLA, Karen started her career working as an Associate Producer at a Boston television station, where she won a local Emmy for a documentary on "Star Wars" – the defence system, not the movie.



She obtained her MFA from NYU's Tisch School of the Arts and spent several years in physical production as a production coordinator. She switched to the development side of the film business when she moved to Los Angeles, landing her first job with legendary producers Freddie Fields and Jerry Hellman ("**MIDNIGHT COWBOY**," "**COMING HOME**," "**GLORY**").

Karen spent the next three years working at the Paramount-based Cort/Madden Company which was responsible for such films as "**ODD COUPLE II**," "**THE OUT OF TOWNERS**," and "**SAVE THE LAST DANCE**" during her tenure.



Presently, she has a five part mini-series shooting for the Sci Fi Channel which will air in June, 2004 and has several other feature projects in the work as in independent producer.

wild bunch

WORLD SALES

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