Written by Tony Timpone
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Last December, the producers of RESIDENT EVIL: AFTERLIFE granted FANGORIA exclusive access to the Toronto set of the fourth chapter in their action/horror franchise, derived from the best-selling Capcom video games. For 10 weeks, right up to AFTERLIFE’s September 10 release by Screen Gems, Fangoria.com will be presenting a series of one-on-one interviews with the movie’s cast and crew.

Written and directed by film series originator Paul W.S. Anderson, AFTERLIFE once again stars Milla Jovovich as mysterious heroine Alice, who teams with a small group of postapocalyptic survivors in a world overrun with zombies, monsters and agents of the nefarious Umbrella Corporation. For more on the movie, start tracking back through our previous articles here .

Today we talk with Canadian visual FX supervisor Dennis Berardi, whose Mr. X company has supplied magic both violent and futuristic to such films as REPO MEN, MAX PAYNE, Fango FrightFest’s PIG HUNT, DEAD SILENCE, WRONG TURN and SCOTT PILGRIM VS. THE WORLD, as well as previous RESIDENT EVILs APOCALYPSE and EXTINCTION. Berardi’s previous stint with FX outfit Toybox landed FIGHT CLUB, THE CELL and JASON X on his résumé.

FANGORIA: How does this fourth in the series compare to the other RESIDENT EVIL films you worked on?

DENNIS BERARDI: Well, it’s stereoscopic [3-D], which has added a level of complexity that we all underestimated. We’re also trying to elevate the franchise in terms of the action, look and visuals. It’s arguably the most challenging one. It’s also the most fun out of the three I’ve worked on. I like the script. Every film has a new set of challenges, and we’re trying to not get too comfortable with the franchise but expand and push it even more, which the fans can expect. By definition, stereoscopic will do that for us, but we’re also trying to do that in shot composition as well.

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