

Terminator Salvation (2009)

Production Notes

Genre: Action, Adventure, Sci-Fi, Thriller

Duration: 1 hr. 54 min.

Starring: Anton Yelchin, Bryce Dallas Howard, Christian Bale, Helena Bonham Carter, Sam Worthington,

Director: McG

Producer: Derek Anderson, Moritz Borman, Victor Kubicek

Distributor: Warner Bros. Pictures

Release Date: May 21, 2009

Writer: John Brancato, Michael Ferris, Paul Haggis, Jonathan Nolan

ABOUT THE FILM

The year is 2018.

Judgment Day has come and gone, leveling modern civilization. An army of Terminators roams the post-apocalyptic landscape, killing or collecting humans where they hide in the desolate cities and deserts. But small groups of survivors have organized into a Resistance, hiding in underground bunkers and striking when they can against an enemy force that vastly outnumbers them.

Controlling the Terminators is the artificial intelligence network Skynet, which became self-aware 14 years earlier and, in the blink of an eye, turned on its creators, unleashing nuclear annihilation on an unsuspecting world.

Only one man saw Judgment Day coming. One man, whose destiny has always been intertwined with the fate of human existence: John Connor (Christian Bale).

Now the world is on the brink of the future that Connor has been warned about all his life. But something totally new has shaken his belief that humanity stands a chance of winning this war: the appearance of Marcus Wright (Sam Worthington), a stranger from the past whose last memory is of being on death row before awakening in this strange, new world.

Connor must decide whether Marcus can be trusted. But as Skynet adapts new strategies to end the Resistance forever, Connor and Marcus must find common ground to take a stand against the onslaught-to infiltrate Skynet and meet the enemy head-on.

The Halcyon Company presents a Moritz Borman Production, in association with Wonderland Sound and Vision, a McG Film, "Terminator Salvation." McG ("Charlie's Angels," "We Are Marshall") directed the film from a screenplay by John Brancato & Michael Ferris ("Terminator 3: Rise of the Machines").

"Terminator Salvation" was produced by Moritz Borman, Jeffrey Silver, Victor Kubicek and Derek Anderson. Peter D. Graves, Dan Lin, Jeanne Allgood, Joel B. Michaels, Mario F. Kassar and Andrew G. Vajna served as executive producers. Chantal Feghali co-produced the film and James Middleton was associate producer.

The film stars Christian Bale ("The Dark Knight"), Sam Worthington ("Avatar"), Anton Yelchin ("Star Trek"), Moon Bloodgood ("What Just Happened"), Bryce Dallas Howard ("Spider-Man 3"), Common ("Wanted"), Jane Alexander ("The Unborn") and Helena Bonham Carter ("Harry Potter and the Half-Blood Prince").

The behind-the-scenes creative team includes cinematographer Shane Hurlbut ("We Are Marshall"), production designer Martin Laing ("Pearl Harbor"), Oscar(R)-winning editor Conrad Buff ("Titanic"), costume designer Michael Wilkinson ("Watchmen"), Oscar(R)-winning visual effects supervisor Charles Gibson ("Pirates of the Caribbean: Dead Man's Chest"), and animatronics supervisor John Rosengrant of Stan Winston Studio. The music is by four-time Oscar(R)-nominated composer Danny Elfman ("Milk," "Big Fish," "Good Will Hunting," "Men in Black").

Opening nationwide on May 21, 2009, "Terminator Salvation" is being distributed domestically by Warner Bros. Pictures. Columbia Pictures is distributing the film in most international territories (excluding South Korea and select Middle East territories).

The film has been rated PG-13 by the MPAA for intense sequences of sci-fi violence and action, and language.

ABOUT THE PRODUCTION

"NO FATE BUT WHAT WE MAKE": THE END BEGINS

The human drama at the heart of "Terminator Salvation" unfolds against a bomb-blasted post-apocalyptic America in the aftermath of Judgment Day.

"We're telling the story of the world after Judgment Day," says McG. "This is the story of the becoming of John Connor, the becoming of Kyle Reese, the strengthening of Skynet, and where our humanity ultimately lies. This is the moment when mankind takes a stand against the machines."

In bringing the long-promised "Terminator" future to life, McG wanted to create a vision that was no less real. "I didn't want to shoot actors against green screens; I wanted them reacting to physical Terminators," the director says. "I wanted the desolate American West--an expanse that suggests a world of hardship, so you could taste it and feel it. Because the bombs have gone off and damaged the ozone, the sky's a bit of a different color. Earth has a different quality, and you immediately realize something is wrong."

Producer Derek Anderson, who along with his partner at Halcyon Company, Victor Kubicek, owns the "Terminator" rights, recalls "When we met with McG, his vision was so close to what we'd seen in our minds' eyes."

"It was undeniable that he was the right director for this picture, with so much ability, and enthusiasm and passion for the story," echoes Kubicek. "We really knew that he would bring it home."

McG directed "Terminator Salvation" after having been a fan of the film series for most of his life. "The Terminator," written and directed by James Cameron, was released in 1984 and introduced the world to the Cyberdyne Systems Model 101 T-800, played by Arnold Schwarzenegger. The T-800 is sent back in time by its artificial intelligence creator, Skynet, to stop the future leader of the Resistance from ever being born. But this leader also sends back a human soldier, Kyle Reese (Michael Biehn), to protect Sarah Connor (Linda Hamilton) and, ultimately, father a child with her--a child who will grow up to become Skynet's greatest foe.

"One thing you learn about the Terminator in the first film is that it's this unstoppable beast that just keeps coming," says McG, "a machine that will just pursue its prey to the end; even when it's been blown apart, it will not stop until you are dead."

Cameron's follow-up, "Terminator 2: Judgment Day," released in 1991, became a global box office phenomenon. The story picks up after Sarah Connor has been institutionalized and Sarah's now-teenaged son, John Connor (Edward Furlong), must defend himself against a sophisticated T-1000 Terminator (Robert Patrick), which Skynet has sent back in time to assassinate him. But the future-Connor sends back a reprogrammed T-800 (Schwarzenegger) to protect his younger self. Together, Sarah, John and their new ally attempt to outrun the T-1000 and stop Judgment Day from happening.

"I was 17, just arriving in the States, when 'T2' came out," says Christian Bale, who takes on the role of John Connor in "Terminator Salvation." "Just the excitement in the theater--I've never known anything like that. You couldn't hear a thing throughout the movie because everyone was just screaming."

Director Jonathan Mostow closed the first trilogy in 2003 with "Terminator 3: Rise of the Machines," in which the terrible event Connor (Nick Stahl) and his mother spent their lives trying to prevent--Judgment Day--rains nuclear war across the world at Skynet's command.

"Terminator 3" was co-written by John Brancato & Michael Ferris, who returned to the franchise to write the screenplay for "Terminator Salvation." Brancato offers, "Since we ended the original 'Terminator' trilogy by destroying the world, we knew we couldn't go back to the well of time-traveling Terminators. The new film had to be about what happens after the bombs fell."

Ferris adds, "We wanted to write about the long-predicted battle between men and machines, which also gave us an opportunity to change the overall tone of the franchise. The earlier movies unfolded in a familiar, contemporary world; this film is a war movie, set in a darker, post-apocalyptic future."

"Terminator Salvation" takes place in 2018, 14 years after the nuclear attack that ended the previous "Terminator" trilogy. Producer Moritz Borman, who also served as an executive producer on "Terminator 3," remarks, "From the start, we made a conscious decision that just as the previous films had been set in the timeframe we know today, 'Terminator Salvation' would begin to reveal the future that had only been glimpsed in the earlier movies. So we're jumping to the time when Kyle Reese is still a teenager and they have not yet discovered what we know comes next, mainly the time travel that set the story in motion. In this film, we are finally in the midst of the war that was forewarned, and we can watch Connor's rise to become the head of the resistance."

In "Terminator Salvation," Bale says, "Skynet is dominant but still in a state of evolution. Humans are definitely on the out. Their backs are against the wall and their circumstances are desperate. This is the last, final effort for the survival of mankind."

"Everything is difficult for humans now," McG attests. "It's difficult to get food, difficult to get energy. Everything is depleted. And you're always being hunted."

Nevertheless, Borman states, "There has to be hope for humanity. There has to be something in the way that they live that shows they believe there will be a future after the machines, that the world might rise again out of the ashes. And their hope is, of course, pinned to John Connor."

"IF YOU'RE LISTENING TO THIS, YOU ARE THE RESISTANCE": AN OLD ENEMY IN A NEW FUTURE

To embody the character who is the fulcrum of the vast "Terminator" saga, McG cast Christian Bale, who became a critical component of his vision for the film. "Christian is a wonderfully talented actor and a true collaborator," the director says. "Few actors bring the kind of weight and gravitas to the screen that Christian does."

The filmmakers sought Bale out while the actor was in London filming "The Dark Knight." "We were able to arrange some time for McG to meet with Christian," recounts executive producer Jeanne Allgood. "Christian was hesitant at first because he needed to know that it would be more than just an action picture."

Early in their development process, a new vision for John Connor began to take shape. "He's so much older and he has gone through Judgment Day," Bale says. "Living through an event like that alters everybody, so in many ways he's a completely different person."

Connor fights on the front lines of the Resistance, but is not yet its leader. New developments by Skynet have rocked his vision of the future, as told to him throughout his life by his mother. She believed the future was not set, and his own doubts are growing that he may not live to initiate the events that will result in his own conception, namely, sending Kyle Reese back in time to protect his mother.

"John Connor doesn't know whether he can become the John Connor that his mother talked about," notes producer Jeffrey Silver, "because he knows there are many possible futures. This is a character with incredible complexity and courage, and Christian was able to deliver the kind of multi-layered portrayal that such an important role demanded."

The man John Connor has become is at once an extension of his younger persona and someone entirely new. Bale affirms, "He's definitely a guy with a lot of issues, somebody who has been told the future all his life and bears the burden of that knowledge. But his mother also told him there is no fate but what you make, so knowing that, he can't just go hide and think everything's going to be fine. He's got to be out there fighting. And he is a fighter. I saw him very much like an Achilles-type character. He's somebody who loves the fray. But he's battling with what soldiers deal with every day--the loss of very good friends--and his fears that he is not the leader that people are probably expecting at that point."

In addition to his clashes with the Resistance leaders and fears about Skynet's strength and innovation, a new element shatters the vision of the future Connor grew up believing in: the emergence of a man whose existence has never been mentioned--a human-machine hybrid named Marcus Wright. John Brancato asserts, "The key to the story was coming up with the character of Marcus Wright, whose internal battle reflects the larger conflict."

To create a strong anti-hero opposite Bale's John Connor, the filmmakers cast Sam Worthington, fresh off his experience working with "Terminator" creator James Cameron on his upcoming film "Avatar." "Sam is a fundamentally tough guy, but at the same time, he shows innate human sensitivity," says McG. "He holds his own with Christian, which is a tremendous feat considering how formidable an actor Christian is. It was very clear from the beginning that Sam was our guy."

Marcus Wright's last memory was of being put to death for committing a crime; he has no knowledge of how he came into this world or what his purpose is here. "Marcus had been on death row," says Sam Worthington. "He was put to death. But then he wakes up in this post-apocalyptic world and has to go on a surreal adventure to figure out why he isn't dead."

"Nobody really knows who Marcus is to start with," says Bale. "He's somebody with a past, with an awful lot of regrets. There's a theme throughout the film of desiring a second chance."

The notion of second chances is what had driven Dr. Serena Kogen to find Marcus on death row. A scientist with the genetics division of Cyberdyne Systems, Serena is played by Helena Bonham Carter. "Helena plays a very proficient scientist who is working on the cutting edge of technology," says McG. "She's further motivated by the fact that she has terminal cancer. She truly believes her research could give people like her a second chance, but her research falls into the hands of Skynet, and the consequences of that are quite revolutionary for the machines. But she is indeed the one who enlists

Marcus to donate his body for what she will only tell him is 'research,' and hers is the last human face he sees before dying."

Adrift in this strange, new world, wearing stolen clothes and struggling to come to grips with what happened to him after "death," Marcus is saved from a Terminator aggressor by a young man, played by Anton Yelchin, who identifies himself as Kyle Reese. "Marcus ends up in an abandoned building where this T-600 starts firing at him," Yelchin describes. "And out of nowhere, a kid runs in, grabs him and saves him. And that kid is Kyle Reese. We hear him say, as he did in the first film, 'Come with me if you want to live.'"

Kyle, who will eventually travel backwards through time to save Sarah Connor, is at this point still a teenager, struggling to survive himself. "He's scrappy; he's a gritty survivor," says McG. "I needed those qualities to be evident in a younger version of Michael Biehn, who played the adult Kyle in 'The Terminator,' because our story takes place some ten-odd years before he's sent back in time."

Yelchin, a "Terminator" fan for as long as he can remember, was thrilled with the prospect of portraying Kyle Reese in his teenage years. "McG and I talked about what he is going through as a kid to then become the intense guy in the first film," he muses. "Why is he so tough and strong when he's older? And you see that he already had elements of that as a kid. Kyle has survived from one day to the next, eating whatever he can find. He's out there surrounded by T-600s and other human scavengers who aren't all friendly."

While Kyle listens to the shortwave radio broadcasts delivered by John Connor, dreaming of joining him in the Resistance, Connor is himself searching for Kyle. "Connor is looking for Kyle Reese, who is his father, but is at this point still just a teenage boy," says Bale. "Kyle has no idea of the important role that he will play in the future, and Connor can't tell him. Time travel can really mess you up," he smiles.

But Kyle is not alone in his journey. He's accompanied by Star, a nine-year-old girl rendered mute by the trauma of war and displacement. Played by Jadagrace Berry, Star has the uncanny ability to sense the presence of a Terminator before it appears, but, more importantly, her presence gives Kyle a greater sense of purpose. "She's the biggest point of vulnerability for Kyle because he sees Star as his main responsibility," says Yelchin. "I think if she wasn't there, he wouldn't try as hard, regardless of the Resistance."

"Star sort of embodies innocence in the picture," says McG. "She embodies hope. You take one look at her face and you say, 'That's what we're fighting for. We want to keep people like this alive. This is the future.' Unlike those who remember the world before, she has grown up in a world that's ruled by the brutality of the machines. It's given her the ability to sense them coming, so she's able to offer a critical assist every now and again."

Surviving from day to day, Kyle, Star and now Marcus are alternately threatened and helped by other human refugees they meet along the way, including Virginia, played by Jane Alexander. When the rest of her group wants to turn the trio away, Virginia insists upon sharing what little resources they have. Worthington observes, "The irony, of course, is that it's only here, where living itself is a challenge, that Marcus experiences true human kindness and compassion."

Marcus, Kyle and Star are suddenly separated when they're ambushed by a Harvester--a giant insect-like machine with multiple arms and legs that seeks out its prey and loads them into a Transporter to take back to Skynet. Pursued by an army of Terminators--from the massive Hunter-Killers to the sleek, two-wheeled Moto-Terminators--across miles of open roads, bridges and rivers, Kyle and Star are ultimately captured by the Harvester and deposited in a Transporter, their fate unknown.

"That is part of the heartbreak of the machine world," comments McG. "You do the best you could ever do as a human being, and it's still not enough. You just can't knock these machines down. With everything that Kyle and Marcus throw at them, it's just not enough. They can't be stopped."

Having eluded capture himself, Marcus saves the life of a downed A-10 jet pilot who is forced to eject after failing to rescue the humans from the Harvester. The pilot turns out to be the stunning Blair Williams, who takes Marcus back with her to the Resistance base. "Blair is a wonderful fighter pilot and a survivalist," says McG. "She really knows how to maneuver, destroy machines and, most importantly, stay alive. She has her life saved by Marcus, so she feels indebted to him."

Blair Williams is played by Moon Bloodgood, who personified the qualities the filmmakers envisioned for this self-assured Resistance warrior, while also bringing the kind of feminine strength that has characterized the "Terminator" films. "I mean, if a nuclear bomb hit Los Angeles, I truly believe Moon would be the last woman standing," McG jokes. "So she got the job."

On their way to the Resistance base, Marcus is injured by a landmine. Rushed into the Rebellion's outpost, he is immediately treated by John's wife, Kate Connor, played by Bryce Dallas Howard. "In the intervening years since Judgment Day, Kate has become a physician, training the best she can in these circumstances," Howard relates. "She finds books and she's talked to as many survivors as possible, learning different techniques to enable her to save lives."

Kate is also Connor's partner in the ongoing fight. "John is a soldier and Kate is a doctor, and to that effect they're a very tightly bonded, formidable team," says McG. "They both have strong intelligence and the will to lead. It was critical to find a Kate Connor that would be worthy of leading the resistance, and I thought Bryce had the elegance and the intelligence to make people believe that she could indeed call the shots if anything ever happened to John Connor. Kate and Blair both are in keeping with the tradition of powerful female characters in the 'Terminator' films."

Kate is the first to see that Marcus's body has been modified into a new, previously unknown model of Terminator: a hybrid with a human heart, brain, and exterior, but the interior workings of a robot.

Completely unaware of his transformation, Marcus is overwhelmed by the realization that his state execution was only a prelude to a new state of being. "Marcus has metal arms and legs but he still has a human heart and brain, and therein lies the rub," says Worthington. "Is that enough to protect his humanity? He believes he's human, but everyone around him other than Blair thinks he's the enemy, including possibly Skynet. But I think this film explores the power of human choice and free will through this character. Even though he is augmented with machinery, his human heart is real."

"As soon as they discover he's a hybrid, there is no trust," says Moon Bloodgood. "But Blair sees Marcus's courage and his struggle. She saw a part of him that they never got a chance to see. He saved her life; he opened up to her. And Blair's not afraid to go up against John Connor because her values are more important to her than he is, or even beating Skynet."

Serving as Connor's eyes and ears, his second-in-command, Barnes, is assigned to watch over Marcus until he can be studied. Barnes is played by actor and musical artist Common, whom Bale describes as "fantastic. He's one of the coolest guys I've ever met. He's sort of easygoing and laid back and a good actor as well. His character is Connor's lieutenant and he does a great job."

"Barnes is this spiritual warrior in many ways, fighting to the end by Connor's side for the future of humanity, and he sees Marcus as a threat," says Common. "But, by the same token, he's been through a lot of things that force him to come to a spiritual understanding--about their struggle, about John Connor's destiny--and much of it is tied into Marcus."

As the situation on the ground changes, Connor believes his own strategies must also dramatically change, which sets him at odds with the recognized leader of the Resistance, General Ashdown, played by sci-fi veteran actor Michael Ironside. "Michael Ironside, who I worked with before on 'The Machinist,' plays the leader of the Resistance, and we come to be at loggerheads in this movie, but he's somebody you can definitely believe has become the leader of the new sort of scavenger military," Bale remarks.

John Connor realizes the only way to truly stand up to Skynet's ever-evolving combat strategies is to fight them where they live: in the heart of Skynet itself. And Marcus may be the key to infiltrating their network. "Connor has this incredibly hopeless task," says Bale. "Sure, he's got some weapons, but it's like just throwing a few sticks and stones at a fortress...except for this character of Marcus. So, Connor has to make this extraordinary leap of faith and break every rule that he has established for himself. He knows that the machines will use the best parts of humanity against us. So, how does he put trust into somebody whom he knows to be a machine?"

Their only hope may be to trust in each other, and that trust alone could be enough. "Where does humanity really lie?" asks the director. "Is it the strength of the human heart? What is it that makes us want to die for one another? That's what can't be measured by machines."

"THE DEVIL'S HANDS HAVE BEEN BUSY": BUILDING AN ARMY OF TERMINATORS

"One of the joys of this film is you get to see all the machines in the lexicon of Skynet," says McG. "It's just like a contemporary military: you've got machines in the water, in the ground, in the sky... It was an amazing adventure just looking at the different Terminators of this world because you want to see the success and failure of everything Skynet tried on their way to the T-800, their most proficient killing machine."

Created from drawings by production designer Martin Laing and his team of art directors, the army of machines that rampage through "Terminator Salvation" came to life under the direction of Stan Winston, the legendary creature creator who designed the original T-800. Sadly, Winston passed away during the making of this film. "Stan confided in me once that he created imaginary monsters as a child to keep him company," McG reflects. "He said he felt like the only kid in the world who did this. Little did he know his childhood friends would come to be the heroes of millions. But most of all, Stan was a good guy who loved what he did. It was a real honor to have had the opportunity to work with Stan Winston. I intend to dedicate this film to his memory."

John Rosengrant, an effects supervisor at Stan Winston Studio, led the 60-member team to create this generation of Terminators, and also oversaw all the special effects make-up. Winston originally hired Rosengrant to work on the first "Terminator" film and became the artist's mentor. It was the beginning of an incredible journey, one that has seen phenomenal advancements in animatronics and special effects over the intervening years.

For Rosengrant, the sheer volume of work demanded by this production required some innovations. "The challenge on 'Terminator Salvation' was to come up with lighter-weight materials that still replicated metal," says Rosengrant. "We used combinations of urethanes and plastics, which were painted using breakthroughs in paint technology to achieve a metal look."

On "Terminator Salvation," the challenge also became creating Terminators that would be logical extensions within the world of the "Terminator" universe. "Because we're in a period prior to the timeframe of the first three films, we had to, in a sense, reverse-engineer," explains Laing. "In the same way that your laptop from ten years ago was thick like a brick and then, over time, got thinner and thinner, the Terminators you already know are the thin laptops and our Terminators are the bricks. They're more primitive in their brutality and bigger in their design."

On top of that, McG had a specific aesthetic in mind that would color the entire film, but especially the machines. "I didn't want a shiny, robotic world," McG expresses. "I didn't want a clean future. I really wanted a distressed future. I wanted a dirty patina on the metal of the machines, like they're a bunch of Soviet era tanks that haven't been able to go in and get painted or tuned up in a long, long time."

Moreover, because the film takes place post-Judgment Day, a full complement of Terminators, many of which were only hinted at in the earlier films, is revealed. "We are in an interim period," says Christian Bale, "In the flash forwards to 2029 that we've seen in previous movies, Skynet has absolute dominance of all the armies of T-800s and Hunter-Killers. But what we're seeing here is the genesis of the T-800. In the present, we've got a lot of T-600s, which are more primitive versions of the T-800, and a phenomenal array of machines."

Skynet's preeminent foot soldier is the T-600, which McG describes as "bigger and nastier" than the T-800, "a '57 Buick compared to a 2009 Mercedes Benz."

A hulking seven-foot-three, rudimentary version of what would eventually become the T-800, with a simplistic rubber skin pulled over the face and rag-tag clothing to hide the endoskeleton, the T-600 "prowls the badlands looking for anything with a heartbeat, an unrelenting machine with a singular focus of killing," McG continues.

They carry a mini-gun, an M203 lower unit, capable of anywhere from 3,000 to 6,000 rounds per minute, and a backpack full of ammunition. The filmmakers wanted to design the T-600s as machines that are no longer manufactured but maintain their patrols in the field, battered and weathered, their camouflage mostly lost, damaged in battle, or eaten away by the elements. As Kyle Reese said in "The Terminator," "The first ones were easy to spot."

Created using both rigged and manned puppets in combination with CGI, the T-600s appear in the film in various states of disrepair. "It gives them a creepy, zombie-like quality when you see, for example, the whole lower jaw exposed or areas torn out of their faces," says Rosengrant.

Seen in "flash-forwards" in the earlier films was the Terminator aircraft called the Hunter-Killer. Hunter-Killers, or H-Ks, patrol the skies, scanning the ground below with massive floodlights. Like the T-600s, the "Terminator Salvation" version of the H-Ks represents a more rudimentary beast than what Skynet would eventually develop.

Patrolling like drones in search of human survivors are small devices called Aerostats. These four-foot-long aerial sentries buzz about the land, hunting for any sign of human life. Equipped with digital camera and laser-imaging technology, they send wireless reports back to Skynet, which then sends in the Harvester.

"One of my favorite Terminators is the Harvester, which are the machines that collect the people," says McG. Approximately 80 feet tall, the Harvester resembles a spider, with multiple steel arms and legs extending from a thorax-like body with jointed claw-like appendages for capturing its prey, and multiple camera eyes on long stalks for viewing the carnage. "Its job is to break into any structure where humans are hiding, grab its prey and put them in the Transporters to be taken to Skynet."

But failing that strategy, the Harvester unleashes Moto-Terminators. "Because the Harvester is such a big beast, as it's collecting humans there are always going to be the few that escape," Laing continues. "So, in the same way that a shepherd uses sheepdogs, the Harvester has Moto-Terminators, which are bike-like Terminators that race off after the humans and bring them back. They also have guns and the ability to kill, but the goal is to retrieve escapees and return them to the Harvester so it can put them in the Transporter."

These slick machines are based on the Ducati motorbike, a personal favorite of director McG. The Italian company was approached by the filmmakers and was thrilled to be involved. They supplied four identical hyper-motored bikes for use in filming.

"We had to have credible-looking Moto-Terminators in this picture, so we went to the designers and the whole team from Ducati," says McG. "Ducatis are sleek, powerful, agile machines, so that felt like a great place to start as we created the language of the Moto-Terminators."

The visual effects team was able to overlay the Moto-Terminator look over the practical Ducatis. The production also had a practical Moto-Terminator made in Los Angeles, which was used during filming.

Skynet covers the land with these machines, but for the seas, lakes and rivers, it has developed a unique underwater Terminator called the Hydrobot. Resembling four-foot-long segmented serpents, eyeless but with razor-sharp heads that drill into their victims, Hydrobots respond to sound and vibrations in the waters they prowl. "The Hydrobots turned out to be pretty fun, interesting characters," says Rosengrant, "sort of a cross between a psychotic crab and some sort of sea serpent. They're wicked, vicious things with these pincher-like claws on the front and an auger kind of drill bit. Once that gets a hold of you, you're definitely finished."

These machines were especially challenging for Rosengrant and his team, "not only because of how detailed they were but because they had to work in water, and were going to get punished pretty hard," he continues. "When working in water, most of the radio control devices that you would usually use are out the window; instead you're working with cable or pneumatics. And the Hydrobot needed to be durable enough to be wrestled and thrown around and chucked out of helicopters and punched through things, but at the same time not be so unwieldy that we couldn't puppet it."

They ended up using a combination of steel structures that were kept as lightweight as possible and lightweight urethane parts painted to look like metal. "We ended up getting a lot of extra shots that none of us thought we would get with the practical model," Rosengrant states. "We thought it would have to be augmented with CGI, but we were all amazed by how well it turned out."

Watching the Stan Winston puppeteers working the various rigs, Bale found their dedication inspiring. "They'd practiced for so long, and really got the movements down," says Bale. "With the Stan Winston team, it's incredible to see the painstaking detail they give all their work, their incredible patience, and their complete love for what they do. I love seeing people who are just obsessed with what they do, and these guys are obsessed with building models. They want to perfect what a T-600 really would look like turning its head and attacking somebody. They take it very, very seriously, and I think that's wonderful."

But by far the most innovative of Skynet's creations isn't entirely metal: Marcus, the human Terminator hybrid who learns of his cyborg adaptations over the course of the film.

Marcus's special effects make-up and prosthetics were created by Rosengrant, whose team developed several variations to accommodate the many different conditions Marcus finds himself in, including a full reveal of the interior endoskeleton after his capture by the Resistance.

A combination of large prosthetic pieces sculpted using the latest technology, make-up, and CGI, the creation of Marcus was a complex endeavor that demanded creativity and patience, especially on the part of Sam Worthington, who spent as many as six hours straight in the make-up chair being worked on by a team of three artists.

The total effect, which McG was able to accomplish with help from the creative team of artisans from every corner of the production, was an iconic vision that truly created a new chapter in the "Terminator" saga. "Every other picture in this series has been present day," the director says. "Our film is a totally new beginning. We show the genesis of these fearful machines; we go into Skynet. We see the CPU that will

represent the rise of the machines to a place of complete dominance. It was an incredible thrill for me to play a part in the continuation of this incredible story, which inspired me so much throughout my life, and remains prescient and relevant today."

For Bale, who was able to see footage during production of the Terminators in action, the thrill was equally intense. He notes with a wry smile, "We went through filming thinking we were the leads, but it ain't so in the slightest. People aren't coming to see us. We've got to provide some kind of a story to it, because no matter how great the Terminators and the explosions are, you've got to have a good story or otherwise what's the point? But let's face facts: the Terminators are the rightful stars of the movie. And they're going to blow everyone away."

"JUDGMENT DAY HAPPENED": BUILDING THE WORLD OF "TERMINATOR SALVATION"

The practical challenge for the filmmakers of "Terminator Salvation" was to bring to life an America circa 2018 with its sun-blasted expanses, skeletal cities and both human and Terminator occupants. From finding the ideal locations and shooting facilities, to the fabrication of every physical element, to the type of film stock used to capture the otherworldly vistas he sought, McG worked in close collaboration with his team to create a unified and totally new vision for the post-apocalyptic reality of the story.

To pervade the imagery with a post-war tone, McG and his director of photography Shane Hurlbut shot the film using an experimental version of the "Oz process" in film processing. "We took an old film stock from Kodak and we let it sit in the sun too long to degrade some of its qualities," explains McG. "Then we processed it in a way where we added more silver than you would traditionally add to a color film stock. And we went even further to manipulate that in the digital intermediate to give the film an otherworldly quality that gives you the impression that something's just off with the way this world looks, which is in keeping with the mood of the entire picture."

The locations would also play a major role in grounding the film in tactile reality. "We wanted a big, vast world," McG affirms. "To do that, we needed this incredible diversity in our locations. In this film, we go to the sea, we go to the mountaintop, we go to the desert, we go to the jungle. Added to that, we wanted to capture a world at war; the entire world is involved in this conflict, and we wanted to open the film up and make it feel like a huge cinematic experience in that respect."

The filmmaking team was able to accomplish all of that in one place when they chose Albuquerque, New Mexico, with its combination of sweeping deserts, mountain landscapes and the modern stages at Albuquerque Studios.

"When you're making a movie about an American icon, following the journey of John Connor as he chases Terminators, you want to have that American backdrop behind you," says production designer Laing. "Judgment Day has taken place, so we have a devastated landscape and out here, you literally open the door of the stage and you see these amazing deserts. And Albuquerque Studios, in addition to being a multi-purpose studio, also has a huge amount of land around it where we could build sets."

With the echo of a once-powerful military force living on in the Resistance, the filmmakers turned for guidance and support--not to mention hardware--to the Defense Department at nearby Kirtland Air Force Base. "'Terminator Salvation' is set in a world that is post-Air Force, post-Army; it's just the Resistance," offers producer Jeffrey Silver. "But we figured the Resistance would model itself after the discipline of the armed forces today, so we went to Chuck Davis, who is the coordinator of the Department of Defense in Los Angeles and its motion picture liaison. He introduced us to the Air Force and they just opened the doors to us. We got all the hardware we needed; we were able to shoot on Air Force property. We had just fantastic cooperation because they recognized that in the future portrayed in this film, the military will still be the men and women who protect us, no matter what may come."

The production utilized aircraft and weaponry to reflect the kinds of supplies to which humans could conceivably gain access within the context of the story. "The resistance does have some hardware, so it's not just sticks and stones against the machines," says McG. "They've got A-10 planes, and some older mechanized machines that they use to fight back."

A key military jet that figures into the story is the A-10 Thunderbolt Two (also known as the Mighty Warthog, the Flying Gun, and the Tankbuster). Flown by Blair Williams, the A-10s are one of the best forms of air support the Resistance possesses for taking on Skynet's massive machines. Air Force Captain Jennifer Shoeck, herself an A-10 pilot and the woman who provided guidance to Bloodgood in her role, remarks, "The A-10 gets down in the weeds, gets dirty--low and slow is its main mission. It's a close air support aircraft to aid the ground troops."

Other aircraft utilized by the production, with the assistance of the Air Force and its pilots, were: the CV-22 Osprey, which can fly at fixed-wing aircraft speeds but has tilt-rotor technology that allows it also to take off and land like a helicopter; a massive C-130 Hercules transport; and the HH-60 Pave Hawk helicopter, a modified Blackhawk aircraft with external gun mounts.

Since not all sequences required actual hardware, the production also created mock-ups and reclaimed junked aircraft, which was put on motion simulators to recreate the flight dynamics of the respective aircraft. The special effects crew, led by special effects supervisor Mike Meinardus, rigged up a gimbal and hung a helicopter from a crane, so the prop aircraft could be moved in a believable fashion from above, and McG could shoot the bottom as it pulled away from the set without any whirling blades.

Because Kirtland Air Force Base shares a runway with a commercial airport, Albuquerque's Sunport, the Air Force offered the production an unused hangar for staging, which ultimately was also modified to stand in as the Resistance stronghold.

In the film, this outpost is comprised of a series of '60s-era missile silos connected by a large underground network of tunnels. "Everything you see in the outpost are the layers the Resistance fighters have set up--to generate power, to grow their own food, to build a water filtration system, to equip an infirmary--stuff these guys would have dragged in from their reconnaissance expeditions and what, realistically, they could have jerry-rigged together to make this a functioning facility," Laing relates.

To research the Resistance base, Laing toured the nuclear fallout shelters beneath Budapest, Hungary, and looked at other post-disaster quarters. "I took a whole series of photographs and came back to create the environment in which the Resistance lives and plans," he says. "These men and women are not only fighting Skynet, but they're also fighting the environment they're in. Every resource is completely depleted; they're just living with the world that they have."

The film's creators spoke to futurists about what would happen with the flora and fauna, as well as manmade objects. "We wanted to get all of that detailing into our movie," says costume designer Michael Wilkinson. "We asked, 'If the bombs went off about 14 years ago and destroyed most of North America, what would be left? What would people scrounge and cobble together to survive, to fight?'"

Obsolete but functioning weapons, recycled clothing, electronics equipment culled from the rubble and reconfigured, ammunition found or stolen from the enemy--these are the limited resources of the Resistance. The design team set about scouring New Mexico, which has long had a strong military presence, for authentic pieces at military surplus yards and from local collectors.

Wilkinson recalls, "McG didn't want the film to look like some far-fetched, fantastical science fiction movie. It's set in 2018, not the distant future; it's just around the corner. So we did lots of research into moments in history that have had incredible meaning in the human psyche, stories of displaced people and apocalyptic tales."

In creating the wardrobe of the film's key characters, Wilkinson collaborated with McG, Laing, and the actors themselves to ensure that each set of clothes would reflect a number of key requirements, first and foremost of which was authenticity. "We created a whole stock of clothes that were from different sources--be it from different armies of North America, tactical and police gear, technical gear, and just regular street clothes--thinking about what clothes people would have after a nuclear war," he explains. "What has survived? What has the army culled together to make their uniform? We were always treading the knife-edge of realism and accuracy on one side, and at the same time, heightening things so we were creating appealing and innovative visuals."

Continuity with the earlier films was another factor Wilkinson considered in designing the costumes. For John Connor, Wilkinson worked in the tiger stripe army pants that reflect back to the clothes worn by the younger Connor in the second "Terminator" film. But beyond that, he kept Connor's silhouette stark. "Less is more with Christian," Wilkinson observes. "The intensity of his performance and his commanding presence tells you who John Connor is. There is a certain neutrality to his look that helps you get to know the real John Connor."

Another nod came in the form of the sneakers worn by Kyle Reese--an echo of the boots he will wear as an adult, as seen in "The Terminator"--which the wardrobe crew adapted with shearling inside and cord laces. "It was really fun, because you're starting with these fantastic, iconic characters and then tweaking them to fit with our vision for this movie," Wilkinson says.

The designer crafted the costume of Marcus, a 21st century Terminator hybrid, utilizing leathers that reflected back to the T-800's wardrobe of choice. "We got an old pair of leather biker pants and essentially destroyed them, just really aged them up, so they had this patina to them, and then we took two leather jackets and patched them together to become one jacket," he details.

Wilkinson also coordinated with the artists from Stan Winston Studio to ensure continuity as his costume and skin give way and reveal his mechanical endoskeleton over the course of his adventures. "We coordinated what would be revealed, and when and how," he recalls. "He has three main looks through the film and each look had to have 10 or 20 versions of the costume in various states of clean, distressed, shredded, matted, napalmed, shot-through, etc."

Wilkinson adds that he also created costumes with individualized detailing for the women in the film, including Blair's adapted, skintight flight suit, and Star's oversized outfit. "What McG and I really liked was the idea that, as opposed to the world of machines where all of them look the same, human beings are different because they express who they are through their clothes," he notes. "We looked to the Native American people of the region to see how they integrated ornamentation into the useful things they carried. So, on top of this military, tactical dress, you have a layer of organic, expressive, very human handcrafted elements. In that way, Star wears a policeman's star-shaped badge on her hat; and Blair wears a variety of chains, locket, feathers and other found objects as jewelry pieces."

Arming the characters also entailed combining creativity with practical realism. The design team outfitted John Connor with an HK 416D, the German version of a U.S. M4. Connor's right-hand man, Barnes, carries the mammoth Grizzly 50, while Blair is armed with the sizable Desert Eagle 50.

With the extensive gun battles, chase sequences and explosions, the filmmaking team had a tremendous amount of firepower to execute as practically and safely as humanly possible. "We wanted to do everything in-camera," says McG. "When it was necessary to extend with CG, we did that, but we wanted to build everything, blow things up, and really crash the car. It was extraordinary to have the concussion of the explosion to add to the realism of the sequence. You see exhilaration in everyone's eyes. You can feel their adrenaline rising. We aimed to keep it as safe as possible, but we definitely wanted to push things every step of the way, to create a movie that, at its core, is a war movie and captures the reality of that intense pressure."

Photorealism was the mandate for the practical effects and visual effects teams alike. Visual effects supervisor (and second unit director) Charles Gibson asserts, "McG wanted real pyro events, explosions and actions at a one-to-one scale, not as miniatures or computer-generated. This is actually more of an action movie in that sense. So, we chose to deploy the visual effects as intelligently as we could, to not overdo it, and always used a real-world proxy where we could." Gibson also worked in partnership with eight facilities, including Industrial Light & Magic, Asylum, Kerner Studios, Whiskey Tree and Rising Sun Studios.

One of the most potent special effects challenges was the destruction of the gas station during Marcus and Kyle's battle with the Harvester, in which Marcus spies a tanker truck and blows it up beneath the Harvester in an attempt to thwart further attacks. Shot using a tanker filled with roughly 250 gallons of gasoline, the ensuing fireball was about 160 feet in diameter and 200 feet high. That explosion enveloped the gas station itself, followed by another explosion at the gas pump island. The effect required 12 weeks of preparation and thorough safety measures on the day of the event.

It also meant the production had only one shot at getting it right and capturing it on film. McG took no chances, filming the scene from multiple angles using cameras on remote switches; cameras up close, protected in crash housings; cameras manned by operators behind bunkers; and even cameras on helicopters, using very long lenses.

Even more spectacular, perhaps, was the napalm drop and the crash of Connor's helicopter into the river. To accomplish this sequence, the crew constructed a 200-foot length of river in the middle of the desert, consisting of an 18-foot-deep tank that housed a scissor lift that moved the helicopter up and down and was rigged so the helicopter could crash in the water and ratchet over. Along the "riverbank" was a mix of real and concrete trees, the latter rigged with gas lines to generate a controlled burn, and beyond that a protective fire ring, with a cadre of local firefighters standing by.

The "napalm" was dropped in a series of explosions along a 300-foot length of river, each blast using 100 gallons of gasoline, with the flames climbing several hundred feet into the air. Lasting about seven seconds, the effect was like a machine gun strafe of fireballs, generating a big heat blast, "and luckily nothing more than that," recalls Gibson.

"It just got your adrenaline going," Moon Bloodgood attests. "There were some crazy stunts--we'd start running and then it would be dust and things exploding and I had no idea what was going to hit me. And we would be laughing because we were so scared. But I loved it."

"My character goes through the wringer," says Worthington. "He gets strung up, cut up, and blown up, which meant I also spent many a day getting strung up, cut up, and blown up," he laughs. "So, yeah, we got our bumps and bruises, but it's 'Terminator,' it's not 'Pride and Prejudice.'"

With hundreds of people on set on any given day, all working in 80,000 square feet of stage space, as well as a good portion of the desert surrounding Albuquerque Film Studios, "Terminator Salvation" was, Jeffrey Silver states, "an incredibly huge operation. It involved every different trick in the book--animatronics, special effects, visual effects, stunts... You name it, this film had it."

McG sums up simply, "It was intense...but an incredible amount of fun."

ABOUT THE CAST

CHRISTIAN BALE (John Connor) was born in Wales and grew up in England and the USA. He made his film debut in Steven Spielberg's World War II epic "Empire of the Sun."

Bale most recently starred in the blockbuster "The Dark Knight," reprising his role from "Batman Begins." His film work to date also includes "Henry V," "The Portrait of a Lady," "The Secret Agent," "Metroland," "Velvet Goldmine," "All the Little Animals," "American Psycho," "Shaft," "Captain Corelli's Mandolin," "Reign of Fire," "Laurel Canyon," "The Machinist," "The New World," "The Prestige," "Harsh Times," "Rescue Dawn," "3:10 to Yuma" and "I'm Not There."

Bale next stars in Michael Mann's "Public Enemies," set for release in July 2009.

SAM WORTHINGTON (Marcus Wright) follows "Terminator Salvation" with a starring role in James Cameron's 3D science fiction actioner "Avatar," slated for release on December 18, 2009. Worthington was handpicked for the film by Cameron, who, coincidentally, also directed the first two "Terminator" films. In addition, Worthington stars in two very different upcoming independent features: the romantic drama "Last Night," opposite Keira Knightley and Eva Mendes; and the post-World War II dramatic thriller "The Debt," directed by John Madden and also starring Helen Mirren. He is currently filming the action-adventure fantasy epic "Clash of the Titans," playing the lead role of Perseus under the direction of Louis Leterrier.

A native of Australia, Worthington graduated from Sydney's prestigious National Institute of Dramatic Art (NIDA) in 1998. Upon graduation, he continued to act on the stage, appearing in a production of "Judas Kiss," directed by Neil Armfield for Company B at the Belvoir Street Theatre.

In 2000, Worthington made his feature film debut with a starring role in the Australian film "Bootmen," in the role of Adam Garcia's brooding older brother. His performance garnered him an Australian Film Institute (AFI) Award nomination for Best Performance by an Actor in a Leading Role. His subsequent Australian film credits include "Dirty Deeds," with John Goodman, Toni Collette and Sam Neill, for which he earned a Film Critics Circle of Australia (FCCA) Award nomination for Best Supporting Actor; and "Gettin' Square," with David Wenham. He also had a small role in the World War II drama "Hart's War," starring Bruce Willis.

However, it was his layered performance in Cate Shortland's critically acclaimed and commercially successful 2004 film "Somersault" that brought Worthington international attention. He won an AFI Award for Best Actor in a Leading Role and earned his second FCCA Award nomination. In addition, the film made a clean sweep of the year's AFI Awards, winning in all 13 film categories--a first in the awards' history.

Worthington went on to star in the title role of Geoffrey Wright's 2006 contemporary adaptation of Shakespeare's "Macbeth." He has also been seen in John Dahl's "The Great Raid" and the horror thriller "Rogue."

Worthington's Australian television credits include starring roles in two award-winning projects: "Love My Way," which has won three AFI Awards for Best Television Drama Series; and "The Surgeon," which was nominated for an AFI Award for Best Telefeature or Miniseries. He also starred in the "Delivery Man" episode of "Two Twisted," a "Twilight Zone"-like anthology series produced by Bryan Brown.

ANTON YELCHIN (Kyle Reese) is one of Hollywood's hottest rising young stars. Yelchin will next be seen as Pavel Chekov in the much-anticipated feature "Star Trek," with Chris Pine and Zachary Quinto. Directed by J.J. Abrams, the film chronicles the early days of the crew of the USS Enterprise. He recently completed filming the independent feature "Memoirs of a Teenage Amnesiac."

Yelchin also appears in two films that premiered at the 2008 Toronto Film Festival: the independent release "New York, I Love You," a collection of short films from 12 different filmmakers, which is set for a limited release in Spring 2009; and the indie film "Middle of Nowhere," in which he co-stars with Susan Sarandon. He also recently starred as the title character in the critically acclaimed dark comedy "Charlie Bartlett," opposite Robert Downey Jr. and Kat Dennings.

Earlier in his career, Yelchin won a Young Artist Award for Best Performance by a Leading Young Actor in a Feature Film for his performance in "Hearts in Atlantis," opposite Anthony Hopkins. He also received the Explosive Talent Award at the 2002 Giffoni Film Festival in Italy. Yelchin's other film credits include "House of D," with Robin Williams; "Fierce People," opposite Diane Lane and Donald Sutherland; Nick Cassavetes' "Alpha Dog," with Emile Hirsch and Bruce Willis; and Roland Joffe's "You and I," with Mischa Barton.

On television, Yelchin starred for two seasons on the critically acclaimed Showtime series "Huff," with Hank Azaria. He has also had guest-starring roles on a number of hit drama series, most recently including "Criminal Minds" and "Law & Order: Criminal Intent."

MOON BLOODGOOD (Blair Williams) was seen last year as an ambitious development executive in Barry Levinson's comedy "What Just Happened," starring Robert De Niro. In 2007, she starred as a Native American warrior princess in the action-adventure fantasy "Pathfinder," directed by Marcus Nispel. She previously starred in Frank Marshall's hit adventure film "Eight Below," opposite Paul Walker and Jason Biggs. Her additional credits include the independent feature "Moonlight Serenade," with Amy Adams; "A Lot Like Love," opposite Ashton Kutcher; and "Win a Date with Tad Hamilton!," in which she made her feature film debut.

On television, she has had starring roles on two series: NBC's "Journeyman," opposite Kevin McKidd; and "Day Break," with Taye Diggs. In April 2009, Bloodgood was offered a three-episode arc on Fox TV's "Burn Notice," which stars Jeffrey Donovan.

Bloodgood started her career as a professional dancer, eventually earning a coveted spot on The Los Angeles Laker Girls. She later toured with such noted artists as Prince, Brandy and the rock band Offspring. Her striking beauty, a blend of Korean, Dutch and Irish roots, caught the eye of photographers, who encouraged her to pursue modeling. Bloodgood went to New York, where she was soon modeling for cosmetic giants Revlon, L'Oreal and Avon. David LaChapelle photographed her for a Diesel campaign, as well as a fashion spread in Face magazine. She also graced the cover of Town and Country, and appeared in campaigns for Adidas and Nike Woman.

Upon her return to Los Angeles, Bloodgood made her acting debut on an episode of NBC's "Just Shoot Me." Her subsequent television credits include guest roles on "CSI" and "Monk," as well as pilots directed by James Foley and John Stockwell.

In 2006, Bloodgood was named one of People magazine's "Most Beautiful People."

BRYCE DALLAS HOWARD (Kate Connor) earned a Golden Globe Award nomination in 2008 for her performance as Rosalind in Kenneth Branagh's adaptation of Shakespeare's classic "As You Like It," opposite Kevin Kline and Alfred Molina. She more recently starred in the film adaptation of the Tennessee Williams play "The Loss of a Teardrop Diamond," with Chris Evans, Will Patton and Mamie Gummer.

Howard's additional film credits include Sam Raimi's "Spider-Man 3," in the role of Gwen Stacy; the M. Night Shyamalan film "Lady in the Water," opposite Paul Giamatti; and "Manderlay," under the direction of Lars von Trier. Howard had made her major feature film debut starring in Shyamalan's "The Village," with Adrien Brody, Joaquin Phoenix and Sigourney Weaver.

Behind the camera, Howard made her directorial debut in 2006 with the short film "Orchids," a project she took on as part of Glamour magazine's "Reel Moments" program.

Howard studied at New York University's Tisch School of the Arts before beginning her career on the New York stage. Her theatre credits include the role of Marianne in the Roundabout Theatre Company's Broadway production of "Tartuffe"; the Public Theatre's production of "As You Like It," as Rosalind; the

Manhattan Theatre Club's presentation of Alan Ayckbourn's "House/Garden," playing Sally Platt; and the part of Emily in the Bay Street Theatre Festival production of "Our Town."

HELENA BONHAM CARTER (Dr. Serena Kogan) has starred in a wide range of film, television and stage projects both in the United States and in her native England. In July, she will be seen in "Harry Potter and the Half-Blood Prince," reprising the role of the evil Bellatrix Lestrange, which she first played in 2007's "Harry Potter and the Order of the Phoenix." Bonham Carter is also set to return as Bellatrix Lestrange in the two-part film that completes the blockbuster hit franchise, "Harry Potter and the Deathly Hallows." Her upcoming films also include "Alice in Wonderland," in which she stars as the Red Queen under the direction of Tim Burton.

Last year, Bonham Carter earned a Golden Globe nomination and won an Evening Standard British Film Award for Best Actress for her performance as Mrs. Lovett in Tim Burton's screen adaptation of the Stephen Sondheim musical "Sweeney Todd: The Demon Barber of Fleet Street," starring Johnny Depp in the title role.

Bonham Carter was previously honored with Oscar®, Golden Globe, BAFTA and Screen Actors Guild Award® nominations for her work in the 1997 romantic period drama "The Wings of the Dove," based on the novel by Henry James. Her performance in that film also brought her Best Actress Awards from a number of critics organizations, including the Los Angeles Film Critics, Broadcast Film Critics, National Board of Review and London Film Critics Circle.

She had made her feature film debut in 1986 in the title role of Trevor Nunn's historical biopic "Lady Jane." She had barely wrapped production on that film when director James Ivory offered her the lead in "A Room with a View," based on the book by E.M. Forster. She went on to receive acclaim in two more screen adaptations of Forster novels: Charles Sturridge's "Where Angels Fear to Tread" and James Ivory's "Howard's End," for which she earned her first BAFTA Award nomination.

Bonham Carter's early film work also includes Franco Zeffirelli's "Hamlet," opposite Mel Gibson; "Mary Shelley's Frankenstein," directed by and starring Kenneth Branagh; Woody Allen's "Mighty Aphrodite"; and "Twelfth Night," which reunited her with Trevor Nunn. She went on to star in David Fincher's "Fight Club," with Brad Pitt and Edward Norton, as well as the Tim Burton-directed films "Big Fish," "Planet of the Apes" and "Charlie and the Chocolate Factory." In addition, she has starred in such independent features as "Carnivale," "Novocaine," "The Heart of Me," "Till Human Voices Wake Us" and "Conversations with Other Women."

In 2005, Bonham Carter lent her voice to two animated features: Tim Burton's "Corpse Bride," in which she played the title role; and the Oscar®-winning "Wallace & Gromit in The Curse of the Were-Rabbit."

On the small screen, Bonham Carter earned Emmy and Golden Globe Award nominations for her performances in the telefilm "Live From Baghdad" and the miniseries "Merlin," and a Golden Globe nomination for her portrayal of Marina Oswald in the miniseries "Fatal Deception: Mrs. Lee Harvey Oswald." She also starred as Anne Boleyn in the British miniseries "Henry VIII," and as the mother of seven children, including four autistic sons, in the BBC telefilm "Magnificent 7."

Bonham Carter's stage credits include productions of "The Woman in White," "The Chalk Garden," "The House of Bernarda Alba" and "Trelawny of the Wells," to name a few.

COMMON (Barnes) is a Grammy-winning music artist who is now becoming well-known as a film actor. He most recently co-starred in last summer's actioner "Wanted," with Angelina Jolie, James McAvoy and Morgan Freeman. He was previously seen in David Ayer's "Street Kings," starring Keanu Reeves and Forest Whitaker; Ridley Scott's acclaimed true-life drama "American Gangster," with Denzel Washington and Russell Crowe. He had made his acting debut as part of the ensemble cast of "Smokin' Aces," under the director of Joe Carnahan. He first appeared on the big screen as a musical performer in the 2006

release "Dave Chappelle's Block Party." Currently, Common is filming the comedy "Date Night," with Steve Carell, Tina Fey, Mark Wahlberg and James Franco, under the direction of Shawn Levy.

Prior to starting his acting career, Common rose to prominence as one of hip hop's most poetic and respected lyricists. He released his first album, *Can I Borrow a Dollar?*, in 1992, followed by *Resurrection*, *One Day It'll All Make Sense*, *Like Water For Chocolate*, and *Electric Circus*. In 2004, he partnered with rap music mega-star Kanye West to produce *BE*, which went on to garner four Grammy Award nominations. In 2006, his video for the single "Testify" was nominated for two MTV Video Music Awards, including Best Hip Hop Video.

In 2007, Common released his critically acclaimed seventh album, *Finding Forever*, which debuted at #1 on the Billboard 200 Album Chart and went on to win a Grammy Award. His eighth album, *Universal Mind Control*, was released in 2008.

Utilizing the cultural relevance of hip hop, Common has also written children's books that offer the younger generation an understanding of self-respect and love. The first one, entitled *The Mirror and Me*, teaches lessons of life, the human spirit, and human nature. Common's next book, *I Like You But I Love Me*, was nominated for an NAACP Image Award. His third book is entitled *M.E. (Mixed Emotions)*.

In addition to his music, film, and literary pursuits, Common was announced as the face of the new Diesel men's fragrance, *Only the Brave*. In addition to starting his own hat line, called *Soji*, he is also partnered with Microsoft on their *Softwear* clothing line and *AMP Energy Drink*. In 2007, he launched the *Common Ground Foundation*, an organization dedicated to the empowerment and development of urban youth in the United States.

JANE ALEXANDER (Virginia) is an award-winning actress who has been honored for her work on the stage, screen and television. She is currently starring off-Broadway in Tina Howe's play "Chasing Manet," at Primary Stages.

A four-time Academy Award® nominee, she gained her first Oscar® nomination, for Best Actress, for her performance in 1970's "The Great White Hope." She received Best Supporting Actress Award nominations for her work in Alan J. Pakula's "All the President's Men" and Robert Benton's "Kramer vs. Kramer." Alexander garnered her fourth nomination, for Best Actress, for her role in "Testament." She has also earned acclaim for her work in such diverse films as "Brubaker," "Night Crossing," "City Heat" and "The Cider House Rules." Her more recent film credits include John Sayles' "Sunshine State"; Gore Verbinski's horror hit "The Ring"; "Fur," with Nicole Kidman; "Feast of Love," which reunited her with director Robert Benton; the indie film "Gigantic"; and David S. Goyer's horror film "The Unborn."

Her distinguished stage career includes her Tony Award-winning performance in "The Great White Hope," for which she also won Drama Desk and Theatre World Awards. The play was directed by Ed Sherin, who later became Alexander's husband. Her work on Broadway also includes Tony-nominated performances in "Honour"; "The Sisters Rosensweig," for which she also won an Obie Award; "The Visit"; "First Monday in October"; "Find Your Way Home"; and "6 Rms Riv Vu." Additionally, she starred in "Shadowlands," both on Broadway and in London's West End.

Alexander has also performed on the stages of many noted regional theatres, including the Arena Stage and the Kennedy Center in Washington D.C.; Los Angeles' Mark Taper Forum; the Alliance Theatre in Atlanta; Princeton's McCarter Theatre; and the American Shakespeare Theatre in Stratford, Connecticut. In all, she has appeared in more than 100 stage roles, including her portrayal of Djuna Barnes in her one-woman show, "What of the Night." In 2009, Alexander starred in the original theatrical production of Thom Thomas' "A Moon to Dance By," under the direction of Ed Sherin.

On television, Alexander recently won her second Emmy Award for the role of Sara Delano Roosevelt in the HBO movie "Warm Springs." She had won her first Emmy for her performance in the telefilm "Playing

for Time." Alexander has earned five more Emmy nominations, including two for her portrayal of Eleanor Roosevelt in the acclaimed miniseries "Eleanor and Franklin" and "Eleanor and Franklin: The White House Years." She was also Emmy-nominated for her starring roles in the television movies "Calamity Jane" and "Malice in Wonderland," and her guest role on "Law & Order." In addition, she received a Daytime Emmy nomination for her performance in the Showtime movie "Carry Me Home," directed by her son, Jace Alexander. She had previously worked with Jace when he directed her in the CBS telefilm "Jenifer." In 2007, Alexander starred in her first television series, HBO's "Tell Me You Love Me."

Alexander is the author of "Command Performance: An Actress in the Theater of Politics," documenting her tenure as chairman of the National Endowment for the Arts from 1993-1997. She continues her political career as a Commissioner of Parks, the Taconic Region, for New York State.

JADAGRACE BERRY (Star) makes her feature film debut in "Terminator Salvation."

The nine-year-old performer, who has been singing ever since she could talk, recently completed her first single, an uplifting song called "Express Yourself," for which she also co-wrote the lyrics with producer/writer Jehrone McGregor.

Jadagrace is a star student at Debbie Allen's Dance Academy and also attends the Gary Spatz Acting Conservatory.

The daughter of a Japanese American mother and African American father, Jadagrace loves art, piano and soccer. Her latest hobby is silk rope climbing, which combines her athletic skill with acrobatics. Nearest and dearest to her heart are the six dogs and six cats she rescued and takes care of daily.

ABOUT THE FILMMAKERS

Following his success at the box office, McG formed Wonderland Sound and Vision, a production company that has film and television deals with Warner Bros. Under McG's leadership, Wonderland Sound and Vision has grown from a production company into a multifaceted media entity that has set trends in the way in which content is produced and delivered.

In 2006, McG directed the true-life drama "We Are Marshall," starring Matthew McConaughey, Matthew Fox and David Strathairn. The film tells the tragic but inspiring story of the aftermath of a horrific plane crash that claimed the lives of the Marshall University football team and the coach who was able to motivate his new team not only to play but to win.

McG is next set to direct "20,000 Leagues Under the Sea: Captain Nemo," a remake of Jules Verne's classic science fiction adventure. He is also currently developing the film version of the Tony Award-winning musical "Spring Awakening." Under his Wonderland Sound and Vision banner, McG has several other projects in various stages of development, including "Fantasyland," about the obsession of fantasy sports players, to be directed by Stephen Palgon; "Dead Spy Running," a spy thriller based on the book by Jon Stock, adapted by Stephen Gaghan; "Maintenance," an action comedy based on the comic book about two janitors who must clean up the mess left by their megalomaniac bosses to save the world; and "I Am a Genius of Unspeakable Evil," a comedy about a 12-year-old boy genius who can control the world but has more trouble trying to win his class presidency.

McG has previously produced both films and television shows, including the hit series "The O.C.," for Fox; "Chuck," for NBC; and "Supernatural" and "Pussycat Dolls Present: The Search for the Next Doll" for the CW. Additionally, Wonderland released the soundtracks "Music from The O.C.," which have gone on to sell over one million copies.

Born in Kalamazoo, Michigan, McG grew up in Newport Beach, California. He began his career directing immensely popular campaigns for The Gap and Coca Cola. McG also directed more than 50 music videos for such diverse artists as Sublime and Wyclef Jean. These music videos have contributed to the sale of over 100 million albums worldwide.

JOHN BRANCATO & MICHAEL FERRIS (Screenplay and Story) have co-written more than a dozen feature films, including "Terminator 3: Rise of the Machines," starring Arnold Schwarzenegger.

Their other credits include the thriller "The Net," directed by Irwin Winkler and starring Sandra Bullock, and David Fincher's "The Game," starring Michael Douglas and Sean Penn, which Brancato and Ferris also co-produced. Brancato and Ferris also created and served as executive producers on the 2000 NBC sci-fi series "The Others."

Upcoming projects for Brancato and Ferris include the sci-fi thriller "Surrogates," starring Bruce Willis and directed by Jonathan Mostow, set for a September release, and "xXx: The Return of Xander Cage," starring Vin Diesel, to be directed by Rob Cohen.

Brancato and Ferris met while attending Harvard, where both were editors and vice presidents of the famed Harvard Lampoon. Brancato worked as an editor, writer and cartoonist for newspapers and magazines before segueing to screenwriting in 1985. Ferris started out as a magazine editor and was also a staff writer for the animated series "Rugrats" before beginning his full-time creative collaboration with Brancato.

MORITZ BORMAN (Producer) has produced or executive produced films ranging from major studio releases to smaller independent films. His recent credits include the Oliver Stone-directed features "Alexander," "World Trade Center" and "W." Borman's other producing credits include "Terminator 3: Rise of the Machines," "Basic," "Dark Blue," "The Quiet American," "K-19: The Widowmaker," "The Wedding Planner" and "Nurse Betty."

Previously, Borman was Chairman and CEO of Intermedia, one of the largest independent production and financing companies in the motion picture industry. Prior to joining Intermedia, he founded and ran Pacifica Film, an entertainment financing company backed by the German production fund IMF. In 2000, Borman merged Pacifica with Intermedia and took the combined entity public on the German stock exchange.

In the `80s and early `90s, Borman produced a number of features, including John Huston's "Under the Volcano," which received two Academy Award® nominations; "The Lightship," starring Robert Duvall and Klaus-Maria Brandauer; "Homer and Eddie," starring Whoopi Goldberg and Jim Belushi; and "Seven Minutes," starring Brian Dennehy and Klaus-Maria Brandauer, which was voted outstanding film of the year at the London Film Festival.

Borman began his career in the 1970s in German television production, working as a producer and director. In 1977, he moved to Los Angeles and became a Directing Fellow at the American Film Institute. He later produced and directed numerous programs for European television, as well as commercials for American and European ad agencies.

JEFFREY SILVER (Producer) has produced a wide range of feature films through his production company, Biscayne Pictures, and his partnership with Outlaw Productions.

Silver is currently producing the sequel to "Tron," directed by Joseph Kosinski and starring Jeff Bridges. Slated for 2010, the film will be shot and released in 3D. Silver recently produced Zack Snyder's epic war drama "300," based on the graphic novel by Frank Miller, which grossed more than \$450 million worldwide.

Outlaw Productions' recent releases include the sports comedy "Leatherheads," directed by and starring George Clooney, and the spy thriller "Breach," directed by Billy Ray and starring Chris Cooper, Ryan Phillippe and Laura Linney. Outlaw is presently in development on the refugee saga "The Lost Boys of the Sudan," based on the Dave Eggers novel What is the What.

Biscayne Pictures recently produced the remake of the John Carpenter film "Assault on Precinct 13," starring Ethan Hawke and Laurence Fishburne and directed by Jean-Francois Richet. Currently in development at Biscayne is the Cold War romance "Sadness at Leaving."

In the course of his career, Silver has produced both studio and independent pictures, including the cop drama "Training Day," starring Denzel Washington and Ethan Hawke; the Christmas classics "The Santa Clause" and its two sequels, all starring Tim Allen; and the twisted romantic comedy "Addicted to Love," with Meg Ryan and Matthew Broderick, among many others.

For television, Silver produced the pilot and first two seasons of the hit ABC series "The Wonder Years," for which he won an Emmy Award for Best Comedy Series.

Silver grew up in Miami and graduated with a degree in Theater from Brandeis University in Massachusetts. He began his career as an assistant to renowned producer-director Otto Preminger in New York City.

In 1999, Silver co-founded FilmAid (www.filmaid.org), a non-profit organization dedicated to bringing movies to refugee camps around the world and raising awareness of the global refugee crisis. Drawing nightly crowds in the thousands, FilmAid has shown hundreds of movies to more than a million refugees at outdoor mobile cinemas set up in Macedonia, Afghanistan, Tanzania, and Kenya.

VICTOR KUBICEK (Producer) is co-CEO and co-Chairman of The Halcyon Company and co-Chairman of Halcyon Games, alongside business partner Derek Anderson. Together with Anderson, Kubicek supervises all aspects of the company's development, production, acquisition, and management of culturally relevant intellectual property with the goal to leverage these properties across a wide array of media platforms.

At Halcyon, Kubicek has both executive produced and produced the company's highly acclaimed feature film "Cook Off," which won the coveted HBO Aspen Comedy Award in 2007 for Best Comedy Performance.

Prior to joining The Halcyon Company, Kubicek was an independent film and television writer. He created and wrote "Ivy," a scripted television drama, which is now in development.

A Columbia University graduate, Kubicek currently resides in Los Angeles and New York City. His philanthropic activities include supporting the Pen American Centre and New Yorkers for Children; co-founding the Halcyon Pen Scholarship, a program to support young writers in New York City; and co-founding The Edmont Society.

In 2004, Kubicek was one of the youngest members to hold a seat on the American Stock exchange.

DEREK ANDERSON (Producer) is co-CEO of The Halcyon Company and co-Chairman of Halcyon Games, partnered with Victor Kubicek. Anderson is known as a leading expert in marketing, trend analysis, consumer insight, and communications. Along with Kubicek, he supervises all aspects of the company's development, production, acquisition, and management of culturally relevant intellectual property with the goal to leverage these properties across a wide array of media platforms.

Anderson is the creator and/or marketer of some of the world's most successful brands. Prior to the formation of Halcyon, he served as the owner of In the Mix, a highly successful marketing and advertising firm. Anderson also owned Epiphany, a marketing and communications agency. At In the Mix and Epiphany, he spearheaded strategic campaigns for some of the world's leading luxury brands, including LVMH, Alexander McQueen, Guerlain, Conde Nast, Unilever, Playboy Enterprises, Diesel, MAC Cosmetics, Aveda, Dove, Michele Weston, and the successful launch of Mode magazine.

For the apparel market, Anderson was also instrumental in the repositioning of BCBG Max Azria, where he was responsible for growing the company as well as development and roll-out for both BCBG and Aveda. In addition, he is credited with developing innovative marketing and communications solutions for such distilled spirits companies as Absolut, Tanqueray, and Johnny Walker. Most recently, he conceived and executed Svedka Vodka's Adult Entertainment campaign, which grew the business by 65%, catapulting it to the fastest-growing vodka in America. Anderson also added publishing to his resume, having worked with Details and Buzz Magazines. He spearheaded the creative development of a new direct-to-consumer business concept for Unilever that culminated in the Unilever-iVillage joint venture.

His philanthropic activities include supporting the Pen American Centre as a founding member of The Edmont Society, Pen's organization to support young readers and writers. Additionally, he established The Halcyon/Pen Scholarship, a mentoring and sponsoring program that provides educational and financial support to underprivileged high school students in New York City. Anderson is also a longstanding supporter of amfAR and New Yorkers for Children.

MARIO F. KASSAR (Executive Producer) previously worked on two of the "Terminator" films: as a producer on "Terminator 2: Judgment Day" and as an executive producer on "Terminator 3: Rise of the Machines." Kassar is also an executive producer on the television series "Terminator: The Sarah Connor Chronicles."

In 1976, Kassar co-founded Carolco, which became a major force among independent production companies. One of the company's earliest production ventures introduced audiences to a new American hero, John Rambo, in the 1982 Sylvester Stallone action hit "First Blood." Three years later, the blockbuster sequel "Rambo: First Blood Part II" grossed more than \$300 million worldwide.

With Carolco partner Andrew Vajna, Kassar also executive produced such films as "Angel Heart," "Extreme Prejudice," "Rambo III," "Red Heat," "Johnny Handsome," "Mountains of the Moon," "Total Recall," "Air America," "Narrow Margin" and "Jacob's Ladder."

In late 1989, Kassar became the sole chairman of Carolco. Under the Carolco banner, he served as an executive producer on such films as "L.A. Story," starring Steve Martin; Oliver Stone's "The Doors"; "Terminator 2: Judgment Day," which grossed over \$500 million worldwide and won four Academy Awards®; the critically acclaimed "Rambling Rose"; Paul Verhoeven's hit thriller "Basic Instinct"; Roland Emmerich's "Universal Soldier"; and "Cliffhanger," starring Stallone.

In 1992, with Sir Richard Attenborough, Kassar produced "Chaplin," which garnered three Academy Award® nominations, including one for Robert Downey Jr. for Best Actor. Kassar went on to executive produce Oliver Stone's "Heaven & Earth"; the sci-fi action hit "StarGate," which won the Saturn Award for Best Science Fiction Movie; Paul Verhoeven's "Showgirls"; and Adrian Lyne's controversial remake of "Lolita," starring Jeremy Irons.

After completing a multi-year agreement to develop and produce films for Paramount Pictures, Kassar re-teamed in 1998 with former partner Andrew Vajna to form C2 Pictures. Their 2003 sci-fi thriller "Terminator 3: Rise of the Machines," directed by Jonathan Mostow and starring Arnold Schwarzenegger, earned more than \$418 million at the worldwide box office.

Kassar is currently producing the independent horror thriller "Negative Space," which is slated for release later this year. He also has a number of projects in various stages of development, including the historical epic "The Wall," about the discovery of the Great Wall of China by centurions of the Roman Empire; a remake of Takashi Miike's Japanese cult hit "Audition"; a remake of Fritz Lang's silent movie masterpiece "Metropolis," in collaboration with producer Thomas Schuehly; and an epic movie about the ancient ruler Saladin, which reunites him with Paul Verhoeven.

ANDREW G. VAJNA (Executive Producer) most recently produced the historical sports drama "Children of Glory." He is also an executive producer on the television series "Terminator: The Sarah Connor Chronicles."

Vajna launched his entertainment industry career with his purchase of motion picture theaters in the Far East and negotiated the sale of Panasia to Raymond Chow's Golden Harvest Company. In 1976, he and Mario Kassar formed Carolco, specializing in sales, financing and distribution of films worldwide. In less than four years, Carolco became one of the top three foreign sales organizations in motion pictures.

In 1982, Vajna was a founder and then president of the American Film Marketing Association. That same year, he and Kassar released the hit "First Blood," starring Sylvester Stallone as a new action hero, John Rambo. The 1985 sequel, "Rambo: First Blood Part II," generated more than \$300 million at the worldwide box office.

With Kassar, Vajna also executive produced such films as "Angel Heart," "Red Heat," "Rambo III," "Johnny Handsome," "Mountains of the Moon," "Air America," "Narrow Margin" and "Jacob's Ladder."

In December 1989, Vajna sold his interest in Carolco and founded Cinergi Productions, Inc. The 1992 release "Medicine Man," directed by John McTiernan and starring Sean Connery, was Cinergi's first production. The company followed with such diverse films as the Western "Tombstone," starring Kurt Russell and Val Kilmer; Penny Marshall's "Renaissance Man," starring Danny DeVito; and "Color of Night," directed by Richard Rush and starring Bruce Willis. Cinergi's 1995 release "Die Hard: With a Vengeance," which marked the third installment of the highly successful "Die Hard" franchise, grossed more than \$365 million worldwide.

Under the Cinergi banner, Vajna went on to produce such films as Roland Joffe's "The Scarlet Letter"; the Oscar®-nominated biopic "Nixon," directed by Oliver Stone and starring Anthony Hopkins as the disgraced president; and the big-screen adaptation of the musical "Evita," starring Madonna and Antonio Banderas. The film was nominated for five Oscars®, winning for Best Song, and won three Golden Globe Awards, including Best Picture - Musical or Comedy.

In 1998, Vajna re-teamed with his former partner, Mario Kassar, to form C2 Pictures. Their 2003 sci-fi thriller "Terminator 3: Rise of the Machines," directed by Jonathan Mostow and starring Arnold Schwarzenegger, earned more than \$418 million worldwide.

PETER D. GRAVES (Executive Producer) is currently serving as an executive producer on the upcoming animated adventure comedy "Planet 51" and the thriller "Dead of Night," starring Brandon Routh. He was executive producer on Oliver Stone's 2008 release "W.," and brings to his projects more than 20 years of diverse experience in the feature film business, including four years as President of Marketing at PolyGram Films from 1996 to 2000.

Graves has been involved in delivering feature film campaigns for over 250 films, both domestically and internationally, representing more than \$4 billion in worldwide box office gross. Over the past six years, he has served as executive marketing consultant on such diverse films as "The Bank Job," "Defiance," "The Producers," "Terminator 3: Rise of the Machines," "Resident Evil," "Love Actually," "The Perfect Storm," "I ? Huckabees," "K-19: The Widowmaker," "Kinsey," "Alexander," "The Score," "Enemy at the

Gates," "Crossroads," "National Lampoon's Van Wilder," "Nurse Betty" and "The Wedding Planner," as well as the upcoming 2009 release "The Messenger."

Prior to his PolyGram marketing post, Graves provided marketing consulting services for numerous clients on such films as "Braveheart," "Four Weddings and a Funeral," "Fargo," "French Kiss," "Maverick," "When We Were Kings," "Nell," "Star Trek VI: The Undiscovered Country," "The Man Without a Face," "The Usual Suspects," "Forever Young," "The Adventures of Priscilla, Queen of the Desert," "Sleepers," "Mr. Holland's Opus," "Dead Man Walking," "Candyman," "The Ghost and the Darkness," "G.I. Jane," "Wild at Heart" and Franco Zeffirelli's "Hamlet."

Graves also served as a corporate Vice President at MGM/UA and Executive Director at Warner Communications, where he managed corporate communications and investor relations. He was educated at Dartmouth College and is a member of the Academy of Motion Picture Arts and Sciences.

DAN LIN (Executive Producer) is the CEO of Lin Pictures, which is based at Warner Bros., where it has an exclusive deal with Warner Bros. Pictures and New Line Cinema. Lin is currently producing three films due out later this year: "Sherlock Holmes," directed by Guy Ritchie and starring Robert Downey Jr.; "The Invention of Lying," directed by Ricky Gervais and Matthew Robinson and starring Gervais and Jennifer Garner; and "The Box," directed by Richard Kelly and starring Cameron Diaz. He also serves as an executive producer on Robert Rodriguez's family comedy "Shorts," coming out this summer. In addition, Lin has a number of projects in development, including "Justice League," "Tomb Raider," "Jonny Quest" and "The Karma Coalition."

Prior to forming Lin Pictures in January 2008, Lin served as Senior Vice President of Production for Warner Bros. Pictures. During his eight-year tenure at the studio, from 1999 to 2007, he oversaw the development and production of such films as Martin Scorsese's Academy Award®-winning drama "The Departed"; "10,000 BC," directed by Roland Emmerich; "The Aviator," directed by Scorsese; "TMNT"; "Invasion"; "Unaccompanied Minors"; "Alexander"; "Scooby-Doo 2"; and "Torque."

In September 2008, Lin was named one of Variety's "10 Producers to Watch." He had been profiled on The Hollywood Reporter's "Next Generation List" in 2005.

Lin received his undergraduate degree from the Wharton School at the University of Pennsylvania before earning his MBA from Harvard Business School in 1999.

JEANNE ALLGOOD (Executive Producer) is currently producing the fantasy sports documentary "Fantasyland," directed by award-winning documentary filmmaker Stephen Palgon. In 2005, Allgood joined McG's production company Wonderland Sound and Vision as Executive VP of Production. She subsequently served as an executive producer on the director's dramatic feature "We Are Marshall," starring Matthew McConaughey, Matthew Fox, David Strathairn, Ian McShane and Anthony Mackie.

Prior to joining the Wonderland ranks, Allgood had a two-year stint as a production executive at DreamWorks. During her tenure, she oversaw such films as Wes Craven's "Red Eye," starring Rachel McAdams and Cillian Murphy; "She's the Man," starring Amanda Bynes and Channing Tatum; "Dreamer," starring Dakota Fanning and Kurt Russell; and Jane Anderson's "The Prize Winner of Defiance, Ohio," starring Julianne Moore.

Allgood also spent four years as an executive for Cathy Konrad and Jim Mangold's Sony-based company. She set up and oversaw Mangold's film "Identity," in addition to working on the Cameron Diaz starrer "The Sweetest Thing"; Mangold's "Kate & Leopold," starring Meg Ryan and Hugh Jackman; and "Lift," an independent film starring Kerry Washington.

JOEL B. MICHAELS (Executive Producer) has been producing films for more than 30 years. In the early 1980s, he produced such features as "The Silent Partner," starring Elliot Gould, Christopher Plummer and

Susannah York; "The Changeling," starring George C. Scott; "Tribute," for which Jack Lemmon was Oscar®-nominated; and "The Amateur," starring John Savage, Martha Keller, and Christopher Plummer.

Michaels went on to serve as President of Production and Distribution at Cineplex Odeon Films from 1986 through 1990. During this period, he initiated the production of such films as Oliver Stone's "Talk Radio"; John Schlesinger's "Madame Sousatzka," starring Shirley MacLaine; Stephen Frears' "The Grifters," starring Anjelica Huston, Annette Bening and John Cusack, which received four Academy Award® nominations; "The Glass Menagerie," directed by Paul Newman and starring Joanne Woodward and John Malkovich; the Merchant/Ivory film "Mr. and Mrs. Bridge," starring Newman and Woodward; and Martin Scorsese's controversial "The Last Temptation of Christ."

Following his tenure with Cineplex Odeon, Michaels joined Mario Kassar at Carolco Pictures, where he produced such films as Adrian Lyne's "Lolita"; Renny Harlin's "Cutthroat Island"; "Last of the Dogmen," starring Tom Berenger and Barbara Hershey; Roland Emmerich's "StarGate," starring Kurt Russell and James Spader; and Emmerich's "Universal Soldier," starring Jean-Claude Van Damme.

In 2003, Michaels teamed with Kassar and Andrew Vajna to produce "Terminator 3: Rise of the Machines," directed by Jonathan Mostow and starring Arnold Schwarzenegger. The film earned more than \$418 million at the worldwide box office.

Michaels' additional producing credits include "Half Light," starring Demi Moore; "Three of Hearts"; "Black Moon Rising," starring Tommy Lee Jones and Linda Hamilton; "The Philadelphia Experiment"; and "Losin' It," directed by Curtis Hanson and starring a young Tom Cruise.

Michaels began his entertainment career as an actor as a member of the Stratford Shakespeare Festival Theatre in Ontario, Canada, and performed on television with the CBC in Canada and on British television.

SHANE HURLBUT (Director of Photography) previously collaborated with director McG as the cinematographer on the 2006 true-life football drama "We Are Marshall." Hurlbut has also lensed a number of other sports-themed features, including Kent Alterman's basketball comedy "Semi-Pro," starring Will Ferrell; Bill Paxton's "The Greatest Game Ever Played," starring Shia LaBeouf as the caddie who qualified for and won the 1913 U.S. Open; and the baseball comedy "Mr. 3000," directed by Charles Stone III and starring Bernie Mac and Angela Bassett.

Hurlbut's additional feature credits also include the recent comedy "Swing Vote," starring Kevin Costner; the thriller "Waist Deep," directed by Vondie Curtis Hall; John Stockwell's action thriller "Into the Blue," which is set largely underwater; Greg Marcks' dramatic thriller "11:14"; "Drumline," which marked his first collaboration with Charles Stone III; Stockwell's critically acclaimed "Crazy/Beautiful"; and the 2000 thriller "The Skulls," for director Rob Cohen.

On the small screen, Hurlbut received an American Society of Cinematographers Award nomination for Outstanding Cinematography in Movies of the Week/Miniseries for his work on HBO's award-winning 1998 movie "The Rat Pack," directed by Rob Cohen and starring Ray Liotta, Joe Mantegna and Don Cheadle.

Hurlbut grew up on a 250-acre farm in Aurora, New York, and graduated from Emerson College in Boston. He began his film industry career as a gaffer on commercials and music videos, collaborating with cinematographers Daniel Pearl and Joseph Yacoe. In 1995, he shot music videos for the Rolling Stones, Nirvana, and Smashing Pumpkins. Commercials were the next step, after which he segued to feature films.

MARTIN LAING (Production Designer) is currently on location in England, serving as production designer for director Louis Leterrier's fantasy action film "Clash of the Titans," set for release in 2010.

As production designer, his previous credits include two projects with filmmaker James Cameron: the acclaimed documentary short "Ghosts of the Abyss" and the upcoming sci-fi thriller "Battle Angel." Laing was also the production designer on Gil Kenan's fantasy adventure film "City of Ember," for which he won the 2008 Hamilton Behind the Camera Award.

As an art director, Laing has worked with some of the film industry's top directors on such films as "Pearl Harbor," directed by Michael Bay; Jan de Bont's "The Haunting"; Neil Jordan's "In Dreams"; and Cameron's top-grossing blockbuster "Titanic," which won the Oscar® for Best Art Direction.

Laing's additional art department feature credits include Cameron's "True Lies," Tim Burton's "Batman" and George Miller's "The NeverEnding Story II: The Next Chapter."

MICHAEL WILKINSON (Costume Designer) most recently designed the costumes for Zack Snyder's widely praised sci-fi thriller "Watchmen." He was previously nominated for a Costume Designers Guild (CDG) Award and a Saturn Award for his work on Snyder's 2007 worldwide hit "300." He had received his first CDG Award nomination for his contemporary designs seen in the international ensemble drama "Babel."

Wilkinson's work will next be seen in two highly anticipated projects: the Civil War-era film "Jonah Hex," and the futuristic sci-fi thriller "Tron 2.0."

His additional film credits include "Rendition," "The Nanny Diaries," "Friends with Money," "Sky High," "Dark Water," "Imaginary Heroes," "Party Monster," "American Splendor," "Garden State" and "Milwaukee, Minnesota."

Earlier in his career, Wilkinson worked as a design assistant for such films as The Wachowski Brothers' "The Matrix," and the Baz Luhrmann-directed films "Moulin Rouge!" and "Romeo + Juliet."

Beyond film, Wilkinson's theater work includes award-winning costume designs for the Sydney Theater Company, Opera Australia, the Australian Dance Theater, Radio City Hall and the Ensemble Theater. He also works in special events, having created hundreds of designs for the Opening and Closing Ceremonies of the 2000 Olympic Games in Sydney.

Wilkinson has a degree in Dramatic Arts (Design) from the National Institute of the Dramatic Arts in his hometown of Sydney, Australia.

CONRAD BUFF (Editor) won an Academy Award® for his editing work on James Cameron's record-breaking blockbuster "Titanic," for which he also won an American Cinema Editors Eddie Award and earned a BAFTA Award nomination. Buff also received a Best Editing Oscar® nomination for his work on Cameron's "Terminator 2: Judgment Day." He has also teamed with Cameron on the hit action comedy "True Lies" and the groundbreaking sci-fi thriller "The Abyss."

Buff has also repeatedly collaborated with several other noted directors. He has collaborated with Antoine Fuqua on four features: the action thriller "Shooter"; the period epic "King Arthur"; the war drama "Tears of the Sun"; and the acclaimed crime drama "Training Day," starring Denzel Washington. For director Roger Donaldson, Buff edited the Cuban missile crisis drama "Thirteen Days," the disaster thriller "Dante's Peak," the sci-fi horror hit "Species," and the romantic thriller "The Getaway."

Buff's additional film credits include M. Night Shyamalan's "The Happening"; "Get Rich or Die Tryin'," directed by Jim Sheridan; "Antwone Fisher," which marked Denzel Washington's directorial debut; "Mystery Men"; "Arlington Road"; "Short Circuit 2"; Mel Brooks' "Spaceballs"; and Richard Marquand's hit thriller "Jagged Edge."

A Los Angeles native, Buff began his film career as visual effects editorial supervisor on such blockbusters as "The Empire Strikes Back," "Raiders of the Lost Ark," "E.T.: The Extra-Terrestrial" and "Poltergeist." He also served as assistant film editor on "Return of the Jedi" and as visual effects editor on "Ghostbusters."

DANNY ELFMAN (Composer), one of Hollywood's leading film composers, has earned numerous honors, including a Grammy Award, an Emmy Award and four Academy Award® nominations. In 1998, he was honored with dual Oscar® nominations for Best Original Score for his work on Barry Sonnenfeld's "Men in Black" and Gus Van Sant's "Good Will Hunting." He received his third Oscar® nomination for the score for Tim Burton's acclaimed fantasy "Big Fish." Elfman earned his most recent Oscar® nod earlier this year for his score for the acclaimed biopic "Milk," directed by Gus Van Sant.

Elfman has worked extensively with director Tim Burton, most recently on the live-action "Charlie and the Chocolate Factory" and the stop-motion animated film "Corpse Bride." Their previous collaborations include "Planet of the Apes," "Sleepy Hollow," "Mars Attacks!," "The Nightmare Before Christmas," "Edward Scissorhands," "Beetlejuice," "Pee Wee's Big Adventure," and both "Batman" and "Batman Returns."

In all, Elfman has composed more than 60 motion picture scores, working on films of every genre, as well as documentaries. His recent film credits include all three "Spider-Man" blockbusters, for director Sam Raimi, as well as "Hellboy II: The Golden Army," "Wanted," "The Kingdom," "Meet the Robinsons," "Charlotte's Web," "Hulk," and the Oscar®-winning Best Picture "Chicago."

Elfman's additional film work includes the music for "Spy Kids," "The Family Man," "Proof of Life," "Instinct," "A Civil Action," "A Simple Plan," "Mission: Impossible," "To Die For," "Dolores Claiborne" and "Sommersby."

For television, Elfman won an Emmy Award for his theme for the hit series "Desperate Housewives," and was also Emmy-nominated for his theme for "The Simpsons," which is the longest-running primetime comedy series ever.

A Los Angeles native, Elfman got his first experience in performing and composing at the age of 18 for the French theatrical troupe "Le Grand Magic Circus." The following year, he collaborated with his brother Richard performing musical theatre on the streets of California. Elfman then worked with a "surrealistic musical cabaret" for six years, using this outlet to explore multifarious musical genres. For 17 years he wrote and performed with rock band Oingo Boingo, producing such hits as "Weird Science" and "Dead Man's Party."

Elfman's first composition for ballet, entitled "Rabbit and Rogue," had its American Ballet Theatre (ABT) World Premiere at The Metropolitan Opera House at New York's Lincoln Center in June of 2008. The ballet was choreographed by Twyla Tharp and commissioned by ABT.

Following "Terminator Salvation," Elfman's music will be heard in several upcoming films, including the comedy "Taking Woodstock," directed by Ang Lee, and the horror thriller "The Wolfman," for director Joe Johnston.

CHARLES GIBSON (Visual Effects Supervisor / Second Unit Director) is a visual effects pioneer and the co-founder of Los Angeles' largest visual effects studio, Rhythm & Hues. A two-time Academy Award® winner in the category of Best Achievement in Visual Effects, he won his first Oscar® for the 1995 family adventure "Babe," which also brought him a BAFTA Award nomination. He won his second Oscar® for the 2006 action adventure hit "Pirates of the Caribbean: Dead Man's Chest," for which he also won a BAFTA Award, a Visual Effects Society Award, and a Saturn Award from the Academy of Science Fiction, Fantasy & Horror Films.

Gibson also earned an Academy Award® nomination for his work on the 2003 "Pirates of the Caribbean: The Curse of the Black Pearl," in addition to BAFTA Award and Saturn Award nominations. For the most recent film in the blockbuster franchise, 2007's "Pirates of the Caribbean: At World's End," Gibson again received Oscar®, BAFTA Award and Saturn Award nominations.

In addition to their collaboration on all three "Pirates of the Caribbean" films, Gibson has worked with director Gore Verbinski as the visual effects supervisor on "The Weather Man," "The Ring" and "Mouse Hunt." Gibson's additional film credits include Steven Spielberg's "The Terminal"; Barbet Schroeder's "Murder by Numbers"; "Dr. T and the Women," for director Robert Altman; the Frank Darabont films "The Majestic" and "The Green Mile"; and Rob Reiner's "The Story of Us."

JOHN ROSENGRANT (Animatronics Supervisor) brought experience as a sculptor, makeup artist, painter and mold-maker when he first took on his role as a key artistic supervisor at Stan Winston Studio. In his first 10 years there, Rosengrant contributed his talents to more than 15 major motion pictures, including special effects in "The Terminator"; groundbreaking effects in James Cameron's "Terminator 2: Judgment Day"; Academy Award®-nominated makeup for Tim Burton's "Batman Returns"; and prehistoric creature creation for Steven Spielberg's "Jurassic Park."

Years later, shortly after completing work on Michael Bay's World War II epic "Pearl Harbor," Rosengrant was given sole effects supervisory duties for "Jurassic Park III." He next served as makeup effects supervisor for 2003's "Terminator 3: Rise of the Machines," combining traditional makeup and practical effects with CGI.

Rosengrant most recently served as effects supervisor on "Indiana Jones and the Kingdom of the Crystal Skull." He is currently at work on the highly anticipated sci-fi thriller "Avatar," due December 2009.

Stan Winston's untimely death, in 2008, prompted Rosengrant and esteemed colleagues Alan Scott, Lindsay MacGowan and Shane Mahan to lead the studio into the next generation. Following the Best Visual Effects Academy Award® nomination the studio received for "Iron Man," the foursome honored the memory of Stan Winston by creating Legacy Effects, where his legendary work can live forever.

© 2009 Warner Bros. Pictures