

# LEGION

## Production Notes

A dusty diner in the Mojave Desert becomes ground zero for earth's final showdown in ***Legion***, a startlingly original and terrifying vision of the Apocalypse from director and writer Scott Stewart (*Priest*). As mankind destroys itself in a savage fury, a small group of people trapped on the edge of nowhere prepare to make a last stand—with the help of a mysterious and powerful stranger.

Unaware of the chaos unfolding around the globe, Bob Hanson (Dennis Quaid), the owner of a remote roadside café, and his partner Percy (Charles S. Dutton) go about business as usual. The restaurant's beautiful and very pregnant waitress, Charlie (Adrienne Palicki), serves breakfast to Sandra and Howard, a well-heeled suburban couple (Kate Walsh and Jon Tenney) and their teenage daughter Audrey (Willa Holland), as they wait for their car to be repaired by Bob's son, Jeep (Lucas Black).

When the television goes on the fritz and the phones go out, the group realizes they have lost all communication with the outside world. As they attempt to make sense of what's happening—An earthquake? A terrorist attack?—an elderly woman (Jeannette Miller) arrives and sweetly orders a steak from Charlie. When her meal arrives, she begins spewing shocking obscenities. In a heartbeat, the fragile old lady develops superhuman strength, launching a grisly attack that leaves Howard critically injured.

A desperate attempt to get medical help ends when an impenetrable cloud of flying insects turns the diner into the only safe haven for miles. As the horrifying truth of their situation sinks in, a stranger (Paul Bettany) joins them with an arsenal of stolen weapons. He informs Charlie that her unborn baby is now humanity's only hope, and he's willing to do whatever it takes to save it.

The world is about to become a waking nightmare for the last remnants of mankind as rolling caravans of crazed killers arrive in search of fresh victims and an army of warrior angels bent on total destruction follows close behind them in a unique and terrifying glimpse of the End of Days.

***Legion*** stars Paul Bettany (*The Da Vinci Code*), Lucas Black (*Slingblade*), Tyrese Gibson (*Transformers: Revenge of the Fallen*), Adrienne Palicki ("Friday

Night Lights”), Charles S. Dutton (*Fame*), Jon Tenney (“The Closer”), Kevin Durand (*Wolverine*), Willa Holland (“The O.C.”), Kate Walsh (“Grey’s Anatomy”) and Dennis Quaid (*G.I. Joe: Rise of the Cobra*). The film is directed by Scott Stewart from a screenplay by Peter Schink (*Gotham Café*) and Stewart. Producers are David Lancaster (*Bobby*) and Michel Litvak (*Middle of Nowhere*). Executive producers are Gary Michael Walters (*The Hole*), Jonathan Rothbart and Scott Stewart. Co-producers are Steve Beswick (*Starship Troopers 3: Marauder*) and Marc Sadeghi (*Ironman*). Original music is by John Frizzell (*White Out*). Director of photography is John Lindley, ASC (*Imagine That*). Editor is Steven Kemper, A.C.E. (*Mission Impossible 2*). Jeff Higinbotham (*Friendly Fire*) is production designer. Wendy Partridge (*Underworld*) is costume designer.

Legion is rated R for “strong bloody violence and language.” The running time is 104 minutes.

## ABOUT THE PRODUCTION

Veteran producer David Lancaster first read the script of *Legion*, a horror movie with an apocalyptic scenario, six years ago. Lancaster, co-president of Bold Films, recalls, “I knew it had strong genre appeal, but I also knew that with the right combination of script, director and cast, it had the potential to appeal to a much larger audience.”

Convinced the film could be far more than a conventional fright-fest, Lancaster enlisted the help of screenwriter and visual effects wizard Scott Stewart to rewrite the script. Intrigued by the idea, Stewart re-conceived the story as a more richly-realized, character-focused piece.

Stewart’s script also took a “less is more” approach to the horror elements. “The original was a more explicit, ‘we’re going to show you everything,’ way of telling the story, as opposed to, ‘we’re going to keep you in the dark for a while,’” he says. “Darkness is the scariest thing. The anticipation of the scare is better than the scare itself. You want to tighten the screws all the time as a filmmaker and ratchet up the tension.

“My favorite scary movies are the ones that take their time to let things evolve, so you get invested in the characters and what they’re going through,” he continues. “Then you can really deliver the goods.”

While working on the story, Stewart kept what he calls “the concept of the uncanny” in mind at all times. “It comes from Freud originally,” he says. “He was defining the difference between the fantastic and the scary. A dragon is fantastic. Dad standing in the middle of the kitchen with an axe is scary. Something familiar put in a context that makes no sense to us emotionally or logically is deeply unsettling. That’s the core conceit of *Legion*.”

Lancaster was so impressed by Stewart’s ambitious concept for the movie, he asked him to direct it. “Scott grasped the mythology of the story extremely well,” says the producer, whose resume includes *A Love Song for Bobbie Long* and a co-producer credit on *Bobby*. “And he executed the rewrite in an extraordinary way. I could see that he and I shared the same vision for the piece. I didn’t care that he was a first-time feature director. I believed in every aspect of what he brought to the script as a writer,

and the fact that he had accomplished so much in his visual effects work made it a really exciting gamble to take.”

After studying screenwriting at N.Y.U. Film School, Stewart joined Industrial Light and Magic, the legendary visual effects company established by George Lucas. “It was an incredible education, almost a film school in itself,” he says. “But as a filmmaker, there were things I wanted to be able to do on my own.”

Stewart and two friends then went on to found The Orphanage, which has become one of Hollywood’s pre-eminent visual effects houses, contributing to dozens of blockbusters including *Ironman*, *Pirates of the Caribbean: At World's End*, *Night at the Museum* and *Harry Potter and the Goblet of Fire*. Their concept was to be able to make original films in addition to providing special effects for other movies. **Legion** is, in many respects, the achievement of that dream.

“Having that background helped me pre-visualize **Legion**,” says Stewart. “I storyboarded virtually every shot of the movie. Having done visual effects for big movies, I was not intimidated by the technical challenges. At the same time, coming from that world, I’m deeply suspicious of the overuse of digital effects, so I wanted to do as much practically as possible.”

The completed script attracted the attention of Clint Culpepper, president of Sony Pictures Entertainment’s Screen Gems label. “Clint is a real showman,” says Stewart. “He knows what he’s on the hunt for, and he zeroed right in on this.”

According to Lancaster, Culpepper was an early believer in the idea that **Legion** was far more than a genre film. “Clint responded very strongly to this script. He was a singular contributor to this process and I’m eternally grateful to him. With his support, we were able to reach some really fine actors who might not have been interested otherwise.”

The filmmakers saw the apocalyptic setting of **Legion** as an opportunity to explore larger themes within a highly entertaining action-horror film. While the film is not religious in nature, it does use elements of familiar narratives to tell its tale. “Whether you grew up in a religious home or not, we live in a society that has religion at its core,” Stewart points out. “The movie isn’t attempting to say anything about particular beliefs. It is about the idea of faith, using things that are familiar to us from Judeo-Christian ideology as a way to tell the story. No matter what your bent is philosophically, you can bring that to this movie.”

If it seems provocative, that's what Stewart intends. "The film pushes buttons and it's meant to push buttons," he says. "I hope it's somewhat controversial. In the end, it's meant to be entertaining, but I hope it's thought provoking as well. That's what takes it out of the realm of the standard thriller."

The film's characters represent a cross-section of America: A man on his way to a custody hearing for his child, a married couple struggling with their teenage daughter, a young woman about to have a baby she never wanted. "The characters are surrounded by a comforting normalcy," says Stewart. "Then, layer by layer, those comforts are stripped away. The sense that everything is okay starts to dissipate. The TV goes out, then the radio. Something is happening, slowly but surely. A little old lady, a minivan family, the ice cream man—all these very familiar things take on new significance. The world's gotten a little sideways."

With his long-planned film ready to go into theaters, Lancaster wants to assure audiences that **Legion** delivers thrills up there with the best of its genre. "I love to make movies," says the producer. "This one brings together more of the elements of drama and spectacle and production value than I've ever experienced. We've got great actors, plus visual effects and fight sequences and big action sequences with lots of moving parts and hundreds of extras. With all of the different elements that had to be combined, it was a particularly wonderful project for me."

## A LEGION OF A-LISTERS

Scott Stewart and David Lancaster agreed from the beginning that in order for *Legion* to fulfill its potential as a character-driven action-thriller with supernatural themes, it would require an outstanding, highly committed cast. “The most important decisions a director makes are in casting a film,” says Stewart. “If you cast it right, so much is going your way from the start. To that end, Rick Montgomery, our casting director, was absolutely fearless. He understood that we were trying to aim high and defy expectations with the casting of the movie.”

The filmmakers succeeded in bringing together a first-rate cast that includes award-winning actors from both sides of the Atlantic. “We have the dream-come-true cast,” says Stewart. “It was so important to get these actors. We spend the whole movie locked in a diner with them, so the audience has to care about them. There are no disposable stock characters; everybody is there for a specific reason.”

The catalyst for the action of the film is Michael, a larger-than-life figure who seems to appear out of nowhere. “Michael has such conviction that the other characters follow him without question,” says Stewart. “I didn’t want him to be an enigma. He is the Archangel Michael, but you can’t play that abstraction.”

Paul Bettany, perhaps best known for his powerful performance as Silas in *The Da Vinci Code*, is a highly respected British actor who has worked with the Royal Shakespeare Company. Convincing him to play Michael seemed an audacious goal for the filmmakers. “Paul has the authority we needed, but given his pedigree, we weren’t sure he would be interested,” says Stewart.

Stewart had planned his presentation meticulously in an all-out effort to capture Bettany’s imagination. The actor was as intrigued by Stewart’s vision as he was by the film’s premise. “Scott pitched his movie better than anybody has ever pitched a movie to me before,” the actor says. “He had all kinds of visual aids. He’s a very impressive human being. There were rumors going around the set he went through Harvard and M.I.T. and Cambridge and Oxford by the time he was nineteen.”

The unusual thematic elements were icing on the cake for the actor. “It’s a really slick, fast-paced movie that is in no way stupid,” he says. “Traditionally Michael is the defender of mankind. He is known as the first in all heaven to bow down before mankind

and he still has faith in humanity despite all the war and horror he sees. So he's having a massive crisis of allegiance."

Bettany's unique qualities as an actor made him an ideal choice to play the conflicted archangel, says the director. "Paul has an incredible stillness that only the greatest actors possess. His work is almost surgical in its exactness and specificity. That helped make Michael a commanding, mysterious figure you immediately trust, even if you don't fully understand why. He turned out to be the most tremendous partner a filmmaker could have, because he cared a lot about the film and about his character—but he also wanted to shoot a machine gun and have a good time."

Having Bettany on board sent a message to the film community about the project. "It said that we were up to something very different," says Stewart. "His presence made it easy to attract other high-caliber actors."

Dennis Quaid, who plays Bob Hansen, the diner's owner was one of the first to join Bettany. Quaid has been a popular leading man for more than 30 years, winning praise for performances in projects ranging from the 1979 classic *Breaking Away* to the recent summer blockbuster *G.I. Joe: Rise of the Cobra*. But Stewart believes Quaid's reputation as a movie star sometimes obscures his acting ability. "Because he's been such a big star for so long, I think some people take his talent for granted," says the director. "That's a mistake. He's incredibly entertaining to watch. And in **Legion**, he is able to play totally against type. Audiences are so used to him playing heroic characters that it will be a surprise to see him as Bob, a man who has taken several wrong turns in his life and lived to regret it. And he brought his crackerjack comic timing as well. There are some humorous moments in the script and Dennis made them all work."

The opportunity to work with this cast was a major selling point for Quaid. "Working with really good actors makes you better," he says. "With the emphasis that Scott put on creating realistic, three-dimensional people, we could really kick ass as far as where we went with our characters."

Quaid was also drawn to the script's deft mixture of high-octane thrills and serious undertones. "The story really has resonance," he adds. "And at the same time, it's very entertaining and a great action movie. Scott Stewart came up an original twist on the Biblical apocalypse."

Quaid's presence raised the film's profile yet another notch, says Lancaster. "He immediately understood what we were trying to do. He would never just do a generic

action-horror movie. What he and Paul both recognized was the opportunity to appeal to a wider audience. These are really fine actors who engaged in this because they see it as something special.”

Michael has come to the diner to find Charlie, a young, pregnant waitress he believes will figure prominently in the future of humankind. “We searched long and hard for an actress to play that key character before we found Adrienne Palicki,” says Lancaster. “Charlie is a girl from the wrong side of the tracks; she’s is pregnant, but doesn’t know who the father is, and has struggled with whether to keep her baby or give it up for adoption. Adrienne captured all of that in her performance.”

Stewart was initially unfamiliar with the actress’ work, but was immediately impressed by her authenticity. “She is not a Hollywood type,” he says. “She’s from Ohio and she brings a grounded realism to her work. And she’s also gorgeous in a very approachable way.”

For Palicki, one of the stars of the critically acclaimed television drama “Friday Night Lights,” the character of Charlie sealed the deal. “First and foremost, she was fantastic to play,” says the actress. “It’s one of the best female roles in my age group that I’ve seen and to be able embody such a strong, intricate character was very satisfying.

“In fact, every character in this movie has a strong arc,” she adds. “Every single person is trying to find their path. Scott was really great about letting me find my own voice. He was adamant about what he wanted, but he also did such a great job of letting us discover our characters for ourselves.”

Palicki was apprehensive about one scene in particular. “The childbirth scene was maybe the scariest thing I’ve ever done as an actor,” she admits. “I had a panic attack the day before we shot it, but there were plenty of women who supported me through that.”

The filmmakers were looking for a young actor who would embody honesty and integrity for the role of Jeep Hansen, Bob’s son and Charlie’s protector, when they met with Lucas Black. “With Lucas, what you see is what you get,” says Stewart. “He grew up in Alabama and now lives in Missouri. So he’s not a Hollywood-type guy and it shows in how real he is as Jeep.”

Black, who was barely a teenager when he starred opposite Billy Bob Thornton in *Slingblade*, was drawn to the script by Jeep’s journey over the course of the film. “He

starts out as someone who pretty much keeps to himself, until Michael comes along and becomes a kind of mentor,” observes Black.

Black was also thrilled by the opportunity to work with an actor whose work he has admired for years. “Dennis Quaid is awesome,” he says. “Our father and son moments really fell into place. The real relationships between the characters bring a sense of realism to all the action—and there’s tons of it.”

The Biblical themes were very familiar to Black, who was raised a Southern Baptist in Alabama. “There’s some deep stuff in this movie,” he says. “Scott has put a really interesting twist on it that I think is going to interest a lot of people and create a lot of buzz.”

Bob’s partner in the diner, Percy, is played by Charles S. Dutton, a three-time Emmy® winner who has moved effortlessly between film, stage and television during a career that includes a recent appearance in *Fame*, as well as leading roles for acclaimed directors Robert Altman (*Cookie’s Fortune*) and John Sayles (*Honeydripper*). Stewart calls the actor “a force of nature.” “Charles has a great deal of integrity and maturity,” he says. “It’s awesome to have him in a genre film, because he really makes you believe the reality of any situation. When his character believes something in a film, no matter how fantastic, the audience believes it too.”

Dutton also brings a gravitas to his scenes, adds Lancaster. “He grasped the concept immediately,” says the producer. “Charles was able to speak very fluently about the fact that his character reads and studies the Bible. He responded strongly to the fact that a person of faith could identify with this movie.”

In fact, Percy’s uncomplicated faith was central to Dutton’s understanding of the character. “He says he knew this day was coming, he just didn’t think it would be in his lifetime,” points out Dutton. “He’s the only one willing to say a prayer, the only one willing to believe what’s occurring.”

Stewart’s script provided Dutton with a clear road map throughout the production, says the actor. “The characters are so well written that you immediately knew where you were. You didn’t have to ask a thousand questions. You just had to try to make each scene as emotionally believable as you could. And when you add it all up, you discover it’s the Apocalypse. The beauty of the script to me is that this bunch of misfits has to save the world. It’s audacious.”

But audiences needn't take all of that too seriously, he adds. The film has a great deal of fun to offer as well. "It's also a good old-fashioned horror film," he says. "We're trying to scare the hell out of audiences. I call it a three-pronged joy ride. It's scary, it's funny and it gives you something to think about."

The director was also unaware of "Grey's Anatomy's" Kate Walsh before she auditioned for the role of Sandra. "I'm not a big TV watcher," he confesses. "But the moment she came in, I knew I would never find a better actor to play Sandra. She was unafraid to go to a very dark place with the character."

Lancaster says he was extremely excited Kate Walsh agreed to play Sandra, an upscale suburbanite trying to keep her daughter out of harm's way, without much success. "I can't think of a more interesting actress working in television right now than Kate," says Lancaster. "She's sexy and fun. She brought so much to that role and worked so well with Jon Tenney, who plays her husband, Howard."

Walsh was won over by the script's combination of well-defined characters and action. "There's so much action in this movie and the circumstances are so extreme," she says. "But it's not only a great action story, it's also a supernatural thriller and a love story. It has everything: birth, life, death. It's very dense and very exciting."

"When I read the script, I was terrified," she admits. "I think the audience will be too. But there's also great humor in it. That's one of the best qualities of Scott's writing. Everybody has some great kind of zingers."

Willa Holland, who plays Howard and Sandra's daughter Audrey, is familiar to television audiences as Kaitlin Cooper of "The O.C." She says her character is different from most of the roles written for teens. "You get typecast as a teenager," she says. "You can only get to a few different places. Audrey goes from the rebellious teenager to being her mother's mother, and then being the savior of mankind."

Holland confesses she has never seen a horror movie. "I'm deathly afraid of seeing scary movies," she admits. "I get too freaked out. But I'm going to go to the theater for this one just to watch people's reactions."

The contingent trapped in the diner is completed by Kyle Williams, a divorced father trying to get to Los Angeles for a custody hearing. The filmmakers were happy to find Tyrese Gibson, one of the stars of the *Transformer* franchise and a Grammy winning recording artist, for the role. "Tyrese brings a clearly defined, through-line to his work,"

says Lancaster. “He’s such a wonderful actor with so much presence that you just can’t take your eyes off of him. When he’s on screen, he fills it up.”

Michael’s nemesis in the film is also his brother, Gabriel, an archangel traditionally portrayed as God’s messenger and as the most faithful of His creations. A one-time ballet dancer who stands six feet, six inches tall, actor Kevin Durand brings both brawn and grace to the character. “Kevin is so compelling,” says Lancaster. “He moves beautifully but also has this incredibly menacing feeling about him.”

The filmmakers were impressed by Durand’s recent performances in *X-Men Origins: Wolverine* and as the cold-blooded mercenary Martin Keamy on the hit television series “Lost.” “We wanted somebody who could hold his own with Paul Bettany, who’s an imposing actor,” says Stewart. “Kevin has this awesome physical presence, and he backs it up with serious acting chops. He’s really a character actor inside the body of a major action star. What could be better than that?”

**Legion** appealed to Durand on a primal level, he says. “Gabriel is being sent to do God’s work, but in a way I don’t think we’ve ever seen before—by any means necessary.”

The through-line for the climactic confrontation between the two archangels could be called sibling rivalry taken to a cosmic extreme. “Paul and I played it like we were brothers who were always vying for the attention and love of their father,” says Durand. “Michael was the one who got most of the love, without having to abide by the rules. Gabriel always went by the book and never got the attention he thought he deserved. This battle comes down to eons of competition.”

The filmmakers secured the legendary character actor Doug Jones for an astonishing cameo. Jones, who played Abe Sapien in the *Hellboy* movies, as well as the Faun in *Pan’s Labyrinth*, embodies all that is terrifying in this film as an ice cream man in the throes of a dreadful transformation. And he may just be the most flexible man on the planet. “He’s incredible,” says Stewart. “I understand why Guillermo del Toro likes him so much. He’s a great actor, but he’s also the Cirque de Soleil of actors. He’s so elastic and expressive in his face and he can do things that you would normally think you’d need prosthetics for.”

Glenn Hetrick, who was in charge of special makeup effects, bolstered Jones’ natural talent with some innovative prosthetics to complete the transformation from man to supernatural phenomenon. “We didn’t try to make him Mr. Fantastic,” says Hetrick.

“We wanted to convey that he was supernatural in a way that will hopefully be very disturbing for audiences when they see it. It should be an iconic piece of film villainy for everyone to enjoy.”

As menacing as the character is, Jones says he developed a good deal of affection for him. “When you meet the ice cream man, you think, well, there’s an unassuming looking fellow,” says the actor. “And then you tilt your head and realize something’s not quite right about him. And that’s kind of how people react to me in real life. I walk into the room and there’s a nice tall, skinny fellow, but something’s not right about him.”

## IMAGINING THE APOCALYPSE

The big skies and endless desert panoramas of the American West provide the vistas against which *Legion's* epic story plays out. "I'd been reading a lot of Sam Shepard plays and short stories," Stewart says. "I had an image of a mythic West that may exist only in our minds. This is an homage to that Western landscape."

Stewart assembled a book of photographs that represented his visual plan for the film. "I went out to the desert and photographed abandoned gas stations and road signs with bullet holes in them, things that symbolized lost Americana and the decaying West to me."

When he began to meet with actors, their agents and managers, he took the book along to showcase his vision for the film. "It was important to me to convey the overall look of the movie," says the director. "I wanted to show people what I saw in my head.

"It looked like a graphic novel," he says. "It combined elements of a supernatural action thriller with classic big-sky Westerns. I was just doing what made sense to me. It was a campaign to convince the world that I was going to treat the genre with a lot of respect."

The film's production designer, Jeff Higinbotham, took on the task of realizing those photographs as the backdrop for the movie. "We tried to create a gritty desert vernacular that mixes mid-century painter Edward Hopper with the contemporary photographs of Gregory Crewdson," says Higinbotham. "Scott knew what he wanted, which was a pleasure. Sometimes a director doesn't know what he wants until you show him something and he's pretty sure he doesn't want that thing."

"Our goal was to make it visually seamless," he continues. "We wanted to find a desolate, isolated area for the diner, a place that time had forgotten. When people watch this picture, I want them to say, where is that diner?"

Stewart decided early on to shoot *Legion* in a setting that would emphasize the film's sense of isolation and dread. "Just on a story level, an 'off the grid' location made it logical that they would survive the initial onslaught," he explains. "As the film progresses they are so cut off from the world they have no idea what, if anything, is left of it."

The filmmakers searched far and wide for a location that looked like an iconic truck stop in the Mojave Desert. "Everybody knows what that's like, right?" says Stewart.

“Try to find one. We had to build it in New Mexico. It looked like it had been there for 50 years. People would actually stop and try to buy gas.”

Higinbotham built the set on a windswept swath of land outside Galisteo, with interiors on a small soundstage flexible enough to accommodate the various special effects and stunts that were required.

The construction crew completed work in less than one month despite snow, 50-mile-an-hour winds and rain. “This was one of the first locations I saw,” he says. “And I knew that this was the spot. It had great vistas in all directions and a physical concavity that suited the situation. If you filled this area with water, it would pool at the diner and that’s kind of what happened to our characters.”

Stewart was fortunate to find a director of photography, John Lindley, who shared many of the same visual references and inspirations. “He helped craft a very elevated look for the film,” says the director. “Early on we decided our motto would be ‘No boring shots.’ That meant we were always pushing ourselves to create images that were as graphic as possible to tell our story. In many ways, the film looks like a comic book come to life.”

They also agreed that the look of “Legion” would evolve as the story progresses, says the director. “At first it has a very lost-American feel, like a Hopper painting. But as things progress, the color begins to drain and the look becomes more apocalyptic.”

To amp up the tension in the film, Stewart and Lindley developed visual strategies that keep the audience slight off kilter. “John is skilled at so many things, but in particular, he’s really great at getting in and focusing on the detail,” says Stewart. “He gets right in the middle of the action. I chose to focus on details first and then widen out. It’s the opposite of the classic approach in the American filmmaking industry, where you start with an establishing shot and then you go in.

“We always had the camera either really low or really high, almost never at eye-level,” says the director. “It shifts the perspective and becomes a much more dynamic image. We also used overhead shots to create a sense of scale and give us what we called God’s point of view on the events.”

“It’s the best looking film I’ve ever made,” says Lancaster. “I give a lot of the credit to John Lindley. He recognized a chance to do something that a little bit different with this film. It had lots of challenges to it that he embraced. And he’s done a brilliant job.”

Even the costumes were conceived to reinforce the film's visual scheme. "I am a big believer in using color to help the story," says Stewart. "We came up with the idea that all of the 'normal' people in the story would be wearing muted 'non-colors'—gray, olive-drab, beige—while the possessed would be clad in bright colors that pop off the screen."

Wendy Partridge, *Legion's* costume designer, created an array of subtle gradations on neutral colors for the main characters. "It was a very intricate and delicate process that turned out to be very fulfilling," she says. "The hardest thing to do in costuming is to create a single outfit each character has to wear throughout the entire movie. You have only one chance to create that image and, once you've created it, you have to live with it for the whole film."

In addition, as the story progresses, each actor's outfit had to begin to show the wear and tear of the extreme situation. "The physical deterioration had to mirror the mental and physical stress of the characters," she notes.

Music was also crucial in establishing the mood of the film and underscoring the dramatic action. "I'm not a fan of movies that look like music videos," **he** says. "I prefer music to either run as counterpoint to the visuals or to help tell the underlying emotional story. The jukebox in the diner is almost another character in the film. It plays older music that adds to the feeling that this place is lost in time."

He was aided in his effort to create a strong musical identity for the story by music supervisor Chris Douridas, who also worked on *American Beauty* and the *Austin Powers* movies. "Early on I decided we would only hear songs from practical sources, such as the jukebox or from car stereos," Stewart says. "The jukebox is almost a Greek chorus for the film. The songs Chris came up with serve as a very compelling counterpoint to what's happening on screen."

## A SWARM OF VISUAL EFFECTS

Creating the chaos of the end of the world required an army of specialists. The budget constraints reinforced Stewart's original intentions to seamlessly mix practical solutions with high-tech visual effects to create the army of angels, hordes of the damned and other plagues visited upon the earth. "It's not like some bigger-budgeted films, where they basically do everything in CG," he says. "We would often shoot a practical effect and then enhance it later."

For example, one of the film's most chilling sequences involves an elderly café patron who presages the appearance of the possessed masses. "In that scene a little old lady races across the diner like a bull and climbs up the wall onto the ceiling. We used a combination of the real actress in close-up on an upside-down version of the set, a stuntwoman strapped into a harness on the actual ceiling for the wide-shots, and finally a CG version of the actress as she quickly climbs up the wall."

**Legion's** army of angels are fierce, heavily armed warriors, a far cry from the conventional image of harp-strumming, cloud-riding cherubs. A proposed plan to equip the actors with practical wings was scrapped when it became apparent that a CG approach would be both more convincing and more convenient. Creating wings digitally also allowed the filmmaker to redefine the concept. "These wings look feather-like, but they are also hard enough to repel bullets," says Stewart. "The tips are so sharp they can be used as weapons. It's very different iconography than we've seen before in other depictions of angels."

For the final showdown between Michael and Gabriel, second-unit director and stunt coordinator John Medlen used an elaborate rigging system, as well as specially designed weapons, including an impressive sword and a vicious looking mace. The fights were carefully choreographed using a style of fighting that became known on set as "Angel Fu."

"Angel Fu is highly acrobatic," says Stewart. "But it also involves ferocious hand-to-hand grappling and straight-out brawling. The ultimate confrontation between Michael and Gabriel is really violent and physical, but at the same time it's like an intricate dance. And physics doesn't necessarily apply for angels."

Every move was planned out with stunt doubles and presented to Stewart for tweaking before the actors came in to rehearse. "And boy were they excited," says

Medlen. “They are both naturally athletic and they gave 100 percent. To watch Paul up there on wires flipping over and kicking Kevin in the chest was pretty incredible. Kevin and Paul trained very hard for the scene. They were able to do everything in the fight. That is really them on the wires.”

Durand and Bettany eagerly took to their training. “Paul and I both danced and studied martial arts when we were younger,” says Durand. “This movie goes one step further by adding a pair of 15-foot wings. I was constantly imagining having them on my back and the damage they could be creating. It was like having a completely new weapon.”

Bettany calls the stunts “an embarrassing amount of fun.” “The first time on the wire was a rush unlike anything legal that I know of,” he says. “The fights were like being 10 years old with friends who don’t mind you hit them. If you’re making an action movie and you’re not doing the action, then you’re not making an action movie.”

That attitude earned him a reputation as an amazingly good sport with the stunt crew, says Medlen. “I knew he hadn’t done a big action thing like this before. But he was absolutely committed to it. He turned out to be a natural.”

Among the film’s more unusual visuals are the elaborate, arcane tattoos that cover Michael’s body. It took several hours to apply the custom designed patterns to Bettany each day. “The exact length of time depended on what he was wearing in the day’s scenes,” says Glenn Hetrick, supervisor of the film’s special effects makeup. “If he was in a T-shirt, we used about fifteen separate pieces. Full body was between forty pieces and fifty pieces, each individually laid on.”

Designed by tattoo artist Rick Stratton, the tattoos were first applied to a paper model of Bettany’s body and then digitized so that multiple identical versions could be made. But the intricate patterns and symbols represent more than simple body art.

“We created pictographs that are highly geometric and look like a circuit board or crop circles,” says Stewart. “Everything written on Michael’s body has a real meaning. We also use it on the weapons and on the armor, and if you look very closely, you can see it in the texture of the angels’ wings.”

The markings are based on Enochian text, the writings of 16<sup>th</sup>-century astrologer John Dean Edward Kelly, an advisor to Queen Elizabeth I. Kelly claimed to be in contact with negative and positive forces he identified as angels. “We called them ‘The Instructions,’” says Stewart. “What they are instructions for we don’t find out just yet.”

But Stewart and Lancaster already have the next chapter of ***Legion*** in mind. “I hope audiences will come to see ***Legion*** with a certain expectation that this is going to be a different kind of experience,” says Lancaster. “It’s a unique story with great actors and some really wild special effects. When they see all those elements together, I’m hoping they’ll say, ‘wow, I can’t wait to see the next one.’”

## ABOUT THE CAST

**PAUL BETTANY (Michael)** While the British-born Bettany is a recognized star overseas with well-received performances in film, on the London stage and on British television, American audiences first discovered him in *A Knight's Tale*, in which he played the comical role of Chaucer opposite Heath Ledger. For this performance he won the London Film Critics' Award for Best Supporting Actor, and he was named one of *Daily Variety's* "Ten to Watch" for 2001.

Classically trained at the Drama Centre in London, Bettany made his stage debut in a West End production of *An Inspector Calls* under the direction of Stephen Daldry (*The Hours, Billy Elliot*). He then spent a season with the Royal Shakespeare Company, performing in productions of *Richard III, Romeo and Juliet* and *Julius Caesar* before landing his first feature film role in *Bent*.

Bettany returned to the stage to appear in *Love and Understanding* at London's Bush Theatre. He later reprised that role at the Longwharf Theatre in Connecticut. The play led to more British television work, including Lynda La Plante's *Killer Net* and *Coming Home*, in which he starred with Peter O'Toole.

Bettany's appearance in the Royal Court Theatre productions of *One More Wasted Year* and *Stranger's House* preceded his second feature film role in David Leland's *Land Girls* with Catherine McCormack and Rachel Weisz. He next appeared in the film *After the Rain*.

He then portrayed "Steerforth" in the TNT production of *David Copperfield*, directed by Peter Medak, opposite Sally Field and Michael Richards. More feature film roles followed, including *Suicide Club* with Jonathan Pryce and David Morrissey.

Bettany was nominated for a British Independent Film award and a London Film Critics' Award for Best Newcomer in IFC's *Gangster No. 1*, directed by Paul McGuigan, and starring Malcolm McDowell, David Thewlis, and Saffron Burrows. He then re-teamed with Paul McGuigan for the Paramount Classics' mystery-thriller, *The Reckoning*, opposite Willem Dafoe.

Bettany next starred as the imaginary roommate opposite Russell Crowe, Ed Harris and Jennifer Connelly in the Academy Award®-winning *A Beautiful Mind* for director Ron Howard. His performance in the film won him the London Film Critic's Award for Best British Actor.

Bettany then starred in Thadeus O'Sullivan's intense, independent feature, *The Heart of Me*, opposite Olivia Williams and Helena Bonham-Carter. Keen to test himself further he went on to star in *Dogville*, director Lars Von Trier's dramatic thriller opposite Nicole Kidman and Stellan Skaarsgard. Followed by the Working Title / Universal feature *Wimbledon*, in which he starred opposite Kirsten Dunst for director Richard Loncraine (*The Gathering Storm, Richard III*).

He then starred opposite Crowe again in *Master & Commander: The Far Side of the World* for director Peter Weir. In this adaptation of Patrick O'Brien's novel, Bettany plays the ship's surgeon, Stephen Maturin, the first naturalist and best friend of Captain Jack Aubrey (Crowe). His performance won him the Evening Standard Award for Best British Actor, the London Film Critic's Award for Best Supporting Actor for both *M&C*, as well as, *The Heart of Me* and the Elle Style Award for Best Actor in *M&C* and *Dogville*. His nominations include a BAFTA for Best Supporting Actor and a Broadcast Film Critics Association nomination for Best Supporting Actor in *M&C*.

He went on to star as "Silas" in the most highly anticipated film of 2006, *The Da Vinci Code* based on Dan Brown's novel and directed by Ron Howard, earlier helmsman of *A Beautiful Mind*. The film went on to huge box office success driven by its star powered cast, which included Tom Hanks, Audrey Tautou, Ian McKellen and Alfred Molina.

Bettany then starred in the Fox Searchlight feature *The Secret Life of Bees*, opposite Queen Latifah, Alicia Keys, Jennifer Hudson and Dakota Fanning, based on the best selling book.

In January 2009 Paul was seen in the film *Inkheart*, a fantasy adventure for New Line Cinema/Warner Brothers, based on the best-selling children's books. He starred opposite Brendan Fraser and Helen Mirren, as Dustfinger, a fire-eating performer, for director Iain Softley.

Bettany then starred in Graham King, Tim Headington, Sarah Ferguson and Martin Scorsese's *The Young Victoria* opposite Emily Blunt, Rupert Friend and Jim Broadbent. In this adaptation, Paul plays Lord Melbourne the charming prime minister who becomes Queen Victoria's inseparable sole advisor.

Bettany's film *Creation*, in which he stars with wife Jennifer Connelly, opened the Toronto Film Festival on September 10, 2009. In the film, which tells the life story of Charles Darwin, Bettany stars as the theory-of-evolution pioneer and Connelly plays his

wife. *Creation* is directed by Jon Amiel and will be released in the U.S. in December 2009.

He recently finished shooting *Priest*, a horror western directed by Scott Stewart for Screen Gems.

**LUCAS BLACK (Jeep Hansen)** received favorable notices for his recent performances in *The Fast and the Furious: Tokyo Drift*, in which he played the lead role, and his co-starring turn in Sam Mendes' wartime drama, *Jarhead*. He also gained wide attention for his role in Peter Berg's 2004 football drama *Friday Night Lights*, opposite Billy Bob Thornton. In fact, Black has a longstanding relationship with Thornton that began with his unforgettable performance as Frank Wheatley, the boy who befriends a mentally handicapped murderer in Thornton's Oscar<sup>®</sup>-winning drama *Sling Blade*. For this role, Black shared a Screen Actors Guild nomination with the film's ensemble cast and won the Young Artists Award, the first of four nominations for this honor. He reunited once again with Thornton in the role of boyish misfit Jimmy Blevins for *All the Pretty Horses*, Thornton's adaptation of the Cormac McCarthy novel.

Despite no formal acting training, the Alabama native made an auspicious debut at age 11 opposite star Kevin Costner in John Avnet's 1994 feature *The War*. The performance helped him land the role of Caleb Temple on the CBS supernatural drama "American Gothic." Black continued an active acting career in such projects as Rob Reiner's *Ghosts of Mississippi*, Antonio Banderas' directorial debut *Crazy in Alabama* and *The X Files* movie.

Black, who graduated from Speake High School in 2001 (where he played football, baseball, basketball and golf), also appeared in Anthony Minghella's Academy Award<sup>®</sup>-nominated Civil War epic *Cold Mountain* and the independent features *Killer Diller* and *Deepwater*. On television, he has appeared in guest-starring roles on "Chicago Hope" and Disney's movie-of-the-week "Flash."

**TYRESE GIBSON (Kyle)** is a force of nature; successfully conquering the music, film and fashion industry.

This past summer Tyrese reprised his role as USAF Tech Sergeant Epps in the highly anticipated Paramount Film's *Transformers: Revenge of the Fallen*.

He could also recently be seen in Universal Pictures' *Death Race*, a live action film opposite Jason Stratham, John Allan. The film was produced by Paula Wagner and written & directed by Paul Anderson.

In 2009 Tyrese created the comic book MAYHEM with Image Comics. The comic debuted at Comic Con 2009 and became the first ever comic book available (and readable) via Apple's iTunes.

It all began in 1998 when Tyrese signed a record deal with RCA Records and completed his first self-titled debut album, which was nominated for a Grammy and featured the smash hit, "Sweet Lady." As a young guy from Watts, California, Tyrese gained the attention of the music industry and fans alike and was rewarded with an American Music Award for "New Artist."

The attention caught the eye of the fashion industry and Tyrese found unheralded success as a model and was soon made the face of Tommy Hilfiger's clothing line. His modeling career helped him to launch into television and his star began to rise when he landed as the host of "MTV Jams," and helped the show to become the music channel's highest rated program at the time.

He never stopped working on his music and shortly after, his sophomore album, "2000 Watts" was released. The hit record, "Just a Baby Boy" with Snoop Dogg was featured on the soundtrack of Tyrese's debut film, *Baby Boy*, written and directed by John Singleton.

Tyrese received his second Grammy nomination with his completed third album "I Wanna Go There" in which he introduced the hit "How U Gonna Act Like That," the first release on his second label with Clive Davis and J-Records. He then became the first and only African American male model to land a multi-million dollar contract when he signed with GUESS to represent their brand. In 2006, Tyrese released his double album "Alter Ego" and in turn, released his alter ego Black-Ty. The second side of the album is entirely hip-hop where Tyrese performs as Black-Ty with tracks featuring Snoop Dogg and The Game among others. In June 2007, Tyrese formed "TGT" an R & B super group with recording artists Ginuwine and Tank. Their first single "Please Don't Go" instantly soared to the top of the Billboard charts.

Throughout all of his endeavors, Tyrese kept his focus on acting and starred in the box office hit *2 Fast 2 Furious* directed by John Singleton and co-starring Paul Walker and Eva Mendez. Of course, he added his musical presence to that soundtrack with a song titled “Pick up the Phone” featuring Ludacris and R. Kelly. In 2004, he could be seen in *Flight of the Phoenix* opposite Dennis Quaid and Giovanni Ribissi. He teamed up with director John Singleton once again in 2005, starring opposite Mark Wahlberg in Paramount’s gritty revenge flick *Four Brothers*. That same year, Tyrese was seen in Touchstone Pictures’ highly anticipated film *Annapolis* alongside James Franco and Donnie Wahlberg. In 2006, he was featured in the Universal Focus Feature film *Waist Deep*, opposite Megan Goode.

Tyrese launched his company HeadQuarter Entertainment—*Home of the Frontline Boyz* in 2006 which is a multi-media empire featuring a film & TV production company, a music studio, recording label and talent management firm. “A one stop shop” as Tyrese likes to proudly describe his company. Leading the way for HeadQuarter’s musical vision are the much buzzed about The Frontline BoyZ, a team of music producers hand picked by Tyrese. Recently, Tyrese sold his script TO EACH HIS OWN to Sony Pictures where he is attached to star and produce. Currently, HeadQuarter Entertainment is producing the BET series “First In” which chronicles the lives of firefighters in Compton, California.

**ADRIANNE PALICKI (Charlie)** may be best known for her critically acclaimed role on NBC’s “Friday Night Lights,” Adrienne Palicki has several films upcoming and continues working in television. She is currently in production on MGM’s *Red Dawn*. Palicki stars in an ensemble including Chris Hemsworth, Josh Peck and Connor Cruise.

Additionally Palicki can be seen in the independent comedy *Women In Trouble* opposite Carla Guigino, Josh Brolin, Emmanelle Chriqui, Connie Britton and Marley Shelton.

Palicki continues to have a presence on the NBC drama series “Friday Night Lights” opposite Kyle Chandler and Connie Britton. “Friday Night Lights” is based on the book and film by the same name which follows a small-town, top-ranked high school football team and the lives surrounding it. Adrienne portrays “Tyra Collette” and has received critical acclaim for the role.

Palicki was born and raised in Ohio. She made the decision to move to Los Angeles when she decided to pursue an acting career. Her first project was director John Woo's television remake of the classic program "Lost in Space," where she played Judy Robinson. Among her television credits are "North Shore," "South Beach" and "CSI." She had a recurring role as "Super Girl" on "Smallville," and continues to appear in a recurring role on "Supernatural."

Palicki loves to paint and collects and reads comic books. She resides in Los Angeles.

**CHARLES S. DUTTON (Percy Walker)** A graduate of The Yale School of Drama, Charles S. Dutton has a career spanning theater, television and film, and is one of the few actors to earn Tony, Emmy® and Golden Globe nominations for the same role. He created the lead roles in three of August Wilson's early plays: "Ma Rainey's Black Bottom", "Jo Turners' Come and Gone", and "The Piano Lesson". He received multiple award nominations, including the Tony for Best Actor for "Ma Rainey's Black Bottom" and "The Piano Lesson". He was also nominated for an Emmy® Award and a Golden Globe for The Hallmark Hall of Fame presentation of "The Piano Lesson".

Charles starred in and executive produced the Fox comedy/drama "Roc", produced by HBO, for which he received several NAACP Image Award nominations. He has numerous television credits, including the miniseries "[The Murder of Mary Phagan](#)", "The 60's", "Deadlock", and "Aftershock". His episodic appearances include "House", "The Sopranos" and the HBO series "Oz", among others. He won Emmys® for his guest starring roles in "Without a Trace" and "The Practice".

He is a veteran of numerous feature films such as *Aliens 3*, *Menace II Society*, *Rudy*, *A Low Down Dirty Shame*, *Cry*, *Beloved Country*, *Nick of Time*, *A Time to Kill*, *Get on the Bus*, *Cookie's Fortune* (for which he received an Independent Spirit Award nomination), *Gothika*, *Secret Window* and the 2008 John Sayles feature *Honeydripper*. In just the past year Roc starred in two features, Universal's *The Express* and Lakeshore's *Fame*.

He made his directorial debut in 1997 with the HBO movie "First Time Felon". He also directed the award winning HBO miniseries "The Corner", for which he received a

2001 Best Director Emmy®. His feature film directorial debut was the 2004 Paramount film "Against the Ropes". In 2006 he directed multiple episodes of the Showtime series "Sleeper Cell", for which he received a DGA Award nomination. Most recently he directed the Lifetime movie "Racing For Time", and the pilot "Under" for A&E.

**JON TENNEY (Jay)** most recently completed filming the fifth season of TNT's critically acclaimed drama *The Closer*, opposite Kyra Sedgwick. The series was nominated for a SAG Award for best ensemble cast its past few seasons. Tenney recently completed filming the feature film *Rabbit Hole* with Nicole Kidman and Aaron Eckhart.

After graduating from Vassar College, Tenney trained at the prestigious Juilliard School in New York City. Appearing in his first school play in the third grade, Tenney has an extensive theatrical background, which includes four seasons with the famed Williamstown Theatre Festival.

On the big screen, Tenney appeared opposite Albert Brooks in the Brooks directed *Looking for Comedy in the Muslim World*, and starred in the critically acclaimed Showtime movie *Homecoming*, directed by Joe Dante. He has demonstrated his acting ability in many other critically-acclaimed films, such as the Sundance Film Festival Grand Prize winner and Oscar®-nominated *You Can Count On Me*, with Laura Linney, Matthew Broderick and Mark Ruffalo; *Tombstone* opposite Kurt Russell and Val Kilmer; and the cult favorite *Watch It*. Other film credits include *Fools Rush In*, *Beverly Hills Cop III*, *The Phantom*, *Lassie*, *Music from Another Room*, *With Friends Like These*, *Entropy*, *Loveline*, Oliver Stone's *Nixon* and Showtime's *Twilight of the Gods*.

In 1989, he co-starred alongside Candice Bergen in the hit TV series *Murphy Brown*. Tenney's varied television credits include starring roles in Dick Wolf's *Crime & Punishment*, Thomas Carter's *Equal Justice*, Steven Bochco's *Brooklyn South*, *Dirty Dozen: The Series*, *Get Real*, *Good Company*, and *Kristin*. Additionally, he has made guest appearances on such hit shows as *CSI*, *Will & Grace*, and *Without a Trace*.

On stage, Tenney starred in the Tony Award-winning revival of "The Heiress" on Broadway as well as the national touring company of Tom Stoppard's Tony Award-winning "The Real Thing" directed by Mike Nichols. In 2006 at the Geffen Playhouse in

Los Angeles, Tenney starred in the award-winning David Mamet play "Speed-the-Plow," opposite Alicia Silverstone and Greg Germann. Off-Broadway he originated the role of Mitch Albom in the critically-acclaimed stage version of "Tuesday's With Morrie." At The Old Globe, he played Romeo in "Romeo & Juliet" as well as starring in Terrence McNally's "Up In Saratoga" opposite Mary Louise Parker. At New York's Roundabout Theatre he starred opposite Holly Hunter in Beth Henley's "Impossible Marriage."

**KEVIN DURAND (Gabriel)** recently completed work on *X-Men Origins: Wolverine* in the role of Frederick J. Dukes (The Blob). He recently appeared in *3:10 to Yuma*, opposite Russell Crowe and Christian Bale, and *Wild Hogs*.

Previously, Durand was seen in the hit comedy *Big Momma's House 2* alongside Martin Lawrence and Nia Long. He made his motion picture debut in 1999 playing an assassin in Jay Roach's blockbuster *Austin Powers: The Spy Who Shagged Me*. He went on to work with Roach once again in the comedy *Mystery, Alaska* as hockey player "Tree" Lane, co-starring with Russell Crowe, Hank Azaria, Ron Eldard and Lolita Davidovich.

Among Durand's other recent feature film credits are *Walking Tall*, *The Butterfly Effect* and *Scooby Doo 2: Monsters Unleashed*.

Durand also enjoys a thriving television career. He joined the cast of Fox's acclaimed "Dark Angel" in its second season in the role of Joshua. He appeared in the role of Special Agent Jay Swopes as a regular cast member on the USA Network series "Touching Evil" and also had a recurring role on the futuristic series "Stargate SG-1." In addition, Durand has been seen in guest-starring roles on such popular series as "The Dead Zone," "Dead Like Me," "ER," "Andromeda" and "The Outer Limits."

Born and raised in Ontario, Canada's Thunder Bay, Durand is a multilingual, multi-talented singer, dancer and actor. He began his professional career at the age of 17 touring with a stage show of "Spirit of a Nation." His stage career has included productions of "Godspell (Unplugged)," "Robin Hood," "Forever Plaid," "Guys and Dolls" and in 2001, he played the role of Injun Joe in the Broadway musical "The Adventures of Tom Sawyer" at the Minskoff Theater in NYC.

**WILLA HOLLAND (Audrey Anderson)** Audiences first fell in love with Willa

Holland when she took on the role of Kaitlin Cooper in Fox's hit series, "The O.C.," in 2005. Since then, Willa has appeared in projects with some of the most established actors, including Susan Sarandon, Colin Firth, Catherine Keener, and Paul Bettany. In 2008, Willa appeared as Susan Sarandon's daughter, in BOLD films' and director John Stockwell's *Middle of Nowhere*. The movie also starred Anton Yelchin, and premiered at the 2008 Toronto Film Festival. Also in 2008, Willa starred alongside Colin Firth in *Genova*, for director Michael Winterbottom. The film tells the story of a father who, after the tragic death of his wife, takes his two daughters to Genova in search of new beginnings. Having never played the piano, Willa learned to play a Chopin piece for this film.

Additionally, Willa has recently wrapped production on *Straw Dogs*, also for Screen Gems, the reimagining of the 1971 film, which starred Dustin Hoffman. Rod Lurie wrote and directed the film, and Willa appears alongside Alexander Skarsgard and James Marsden. Her other projects include an arc on CW's "Gossip Girl."

Willa began modeling with Ford models at the age of 7, and has appeared in campaigns for numerous brands including Burberry of London, Guess, Gap, Nivea, Ralph Lauren, and Abercrombie & Fitch, among others.

**KATE WALSH (Sandra Anderson)** Born in San Jose, California and raised both there and in Tucson, Arizona, Kate Walsh began her career in Chicago, studying at the renowned Piven Theatre Workshop. She then starred in theatrical productions of the critically acclaimed "Born Guilty," "Moon Under Miami" and "Troilus and Cressida" at the Shakespeare Repertory.

In Chicago, Walsh was cast in her first two independent films, *Normal Life*, directed by John McNaughton, and *Henry, Portrait of a Serial Killer II*.

Walsh' career quickly took off with a move to New York for comedy and improvisation training. She landed series regular roles on "The Mike O'Malley Show"(ABC) "Mind of a Married Man" (HBO) and "The Drew Carey Show" (ABC). In 2005, Walsh landed the role of Dr. Addison Montgomery-Shepard in ABC's critically acclaimed drama, "Grey's Anatomy." During Walsh's two seasons on the show, the cast received the 2007 Screen Actors Guild Award for Outstanding Performance by an

Ensemble in a Drama Series. Due to the overwhelming positive response of Walsh' tough yet sympathetic character, in 2007 ABC spun off Addison to star in "Private Practice." Now in its third season, the show is reaching it's highest ratings.

Walsh is currently filming *WASKA* an independent thriller alongside Thomas Dekker, Mira Sorvino & Jeremy Piven. Other feature credits include *Kicking and Screaming*, *Under the Tuscan Sun*, *After the Sunset*, *Inside Out* and *The Family Man*.

Walsh resides in Los Angeles.

**DENNIS QUAID (Bob Hansen)** With every role he plays, Dennis Quaid upholds his place as one of the most charismatic actors of our time. Quaid received honors from the New York Film Critics Circle and The Independent Spirit Awards as "Best Supporting Actor of the Year" and also garnered nominations for a Golden Globe Award and Screen Actor's Guild Award for his emotional turn as a closet homosexual in 1950's New York in the critically acclaimed 2002 film, *Far From Heaven*. Quaid was honored at the 2009 ShoWest Convention as "Male Star of the Year."

Quaid portrays President Bill Clinton in the HBO television movie, "The Special Relationship," directed by Richard Loncraine. The film sets out to explore the relationship between Tony Blair and Bill Clinton. Production was recently completed in London.

This Summer, Quaid was one of the stars of the ensemble cast in the Paramount Pictures action adventure, *G.I. Joe: Rise of Cobra* by director Stephen Sommers. Quaid was 'General Hawk,' the head of an elite military unit comprised of special operatives known as G.I. Joe.

Quaid recently starred in the horror film *Pandorum*, about a pair of crew members aboard a spaceship who wake up after an extended sleep with no knowledge of their mission or their identities. Ben Foster co-stars. Overture Films released *Pandorum* in the US on September 25, 2009.

In October 2008, Quaid starred in the Universal Pictures feature film *The Express*, the true life story of Ernie Davis, the first African-American college football player to win the Heisman Trophy. *The Express* was directed by Gary Fleder. Also in 2008, Quaid starred in the Miramax film *Smart People*, for director Noam Murro, which premiered at the 2008 Sundance Film Festival and just prior, as well as Sony's action

thriller *Vantage Point*, directed by Pete Travis.

In 2007, Quaid appeared in the satirical comedy *American Dreamz*, in which he played the President of the United States, along with an ensemble that included Willem Dafoe, Hugh Grant, Marcia Gay Harden and Mandy Moore. The film was written and directed by Paul Weitz for Universal Pictures.

In 2005 Quaid received a Star on the Hollywood Walk of Fame. He also starred in the family comedy, *Yours, Mine and Ours* Quaid with Rene Russo, the remake of the 1968 film, which originally starred Henry Fonda and Lucille Ball, was directed by Raja Gosnell for MGM and Paramount. *Yours, Mine and Ours* is the tale of a widower (Quaid) with 10 children who marries a widow (Russo) with 8 children. Quaid also received rave reviews for his role in the Universal Studio's film, *In Good Company*, a coming of age drama with Scarlett Johansson and Topher Grace. The film was written and directed by Paul Weitz.

In 2004, Quaid starred in the Twentieth Century Fox action blockbuster film, *The Day After Tomorrow*, directed by Roland Emmerich, and just prior as 'General Sam Houston' in Disney's *The Alamo*, which re-teamed him with director John Lee Hancock. Quaid also starred in another film that year: Twentieth Century Fox's remake of *The Flight of the Phoenix* directed by John Moore and produced by John Davis and Bill Aldrich.

In 2002, Quaid starred in the title role of a high school baseball coach in Disney's box-office hit *The Rookie*, based on the true story of pitcher Jim Morris who makes the major leagues at the age of 35. *The Rookie* was directed by John Lee Hancock, produced by Mark Johnson, Gordon Gray and Mark Ciardi and was released on March 29<sup>th</sup>. The film was awarded an ESPY by ESPN for "Best Sports Film of the Year."

In 2001, Quaid starred in HBO's "Dinner with Friends" for director Norman Jewison. Based on Donald Margulies' Pulitzer-Prize winning play, the story explores the strains of modern-day marriages. "Dinner with Friends" received a 2002 Emmy® nomination for "Best TV Movie."

Quaid also starred in New Line Cinema's 2000 hit, *Frequency* where he played a heroic firefighter who died at a young age, but was able to communicate with the son he left behind due to a time warp. The film was written by Toby Emmerich, directed by Greg Hoblit and also starred Jim Caviezel and Andre Braugher. The year 2000 also marked Quaid's appearance in the critically acclaimed Steven Soderbergh suspense

drama *Traffic* for USA Films opposite Michael Douglas and Catherine Zeta Jones. Quaid portrayed a high-powered attorney who became involved in a web of deceit and scandal that resulted in deadly consequences.

Quaid made his directorial debut for TNT with the television film, "Everything that Rises," the story of a Wyoming man's struggle to hold on to the land passed down through generations which takes on a new poignancy when his son is critically injured in an auto accident. TNT premiered the film on July 12, 1998. Quaid also starred in Nancy Meyer's box-office hit *The Parent Trap*, for Walt Disney, a remake of the 1961 classic, which was a summer 1998 release.

In the fall of 1998, Quaid was seen in the critically acclaimed film *Savior*, directed by Peter Antonijevic. Quaid starred in this realistic and heart-wrenching portrayal of a French-American mercenary who reclaims his humanity by rescuing a girl orphaned by the Bosnian War. Critics hailed his performance as the best of his career. Quaid also received considerable critical praise for his role as Doc Holliday in the Western *Wyatt Earp* in 1994, and for the Oscar®-nominated space epic, *The Right Stuff* in 1983.

Quaid's impressive body of work includes the Warner Bros. film *Any Given Sunday*, directed by Oliver Stone; Jeb Stuart's *Switchback*; *Gang Related*, opposite James Belushi; Lasse Hallstrom's *Something to Talk About*, opposite Julia Roberts and Robert Duvall; the fantasy action-adventure film *Dragonheart*; Steve Kloves' critically acclaimed *Flesh and Bone*; Alan Parker's World War II saga *Come See the Paradise*; Taylor Hackford's *Everybody's All-American*, opposite Jessica Lange; Peter Yates' *Suspect*, with Cher; Annabel Jankel's remake of the 1949 film noir *D.O.A.*; Jim Bridges' *The Big Easy* with Ellen Barkin; and Joe Dante's *Innerspace*. He showcased his musical talents in the films *The Night the Lights Went Out in Georgia*, *Tough Enough* and *Great Balls of Fire*.

Quaid began acting in high school and studied theater at the University of Houston. Soon after his arrival in Hollywood he landed the plum role of a working-class tough in *Breaking Away*. Other early film credits include *The Long Riders* with his brother Randy, *9/30/55*, *Crazy Mama*, *Dreamscape*, *All Night Long*, *Our Winning Season*, *Cavemen*, *I Never Promised You a Rose Garden* and *Enemy Mine*.

In 1983 Quaid starred with Mickey Rooney in the Emmy® Award-winning television movie "Bill" and its sequel, "Bill: On His Own." A year later he co-starred with Randy Quaid in the off-Broadway production of Sam Shepard's "True West," which he

later reprised in Los Angeles. Quaid splits his time between homes in Los Angeles, Montana and Texas.

## ABOUT THE FILMMAKERS

**SCOTT STEWART (Director, Writer and Executive Producer)** is a writer, director, producer and technologist. He is currently directing the film adaptation of the Tokyopop comic book “Priest” for Sony/Screen Gems, starring Paul Bettany, Cam Gigandet, Karl Urban and Christopher Plummer. Mike DeLuca, Josh Donen, Mitchell Peck and Sam Raimi are producing the film. “Priest” is scheduled for release in Summer 2010.

He also cowrote the recently released four-issue comic book prequel “Legion: Prophets” for IDW Publishing (“30 Days of Night”).

An active producer, Stewart is currently producing the supernatural-action thriller *Psyops* for Bold Films based on his original story and is in development on several other motion picture and comic book properties.

An accomplished visual effects artist and technologist, Stewart co-founded the well regarded visual effects company, The Orphanage, which created visual effects for more than two dozen major films including such blockbusters as *Iron Man*, *Pirates of the Caribbean: Dead’s Man’s Chest*, *Pirates of the Caribbean: At World’s End*, *Sinc City*, *The Day After Tomorrow*, and *Hellboy*.

In 2005, Stewart formed Orphanage Animation Studios with multi-Emmy award® winning animator Genndy Tartakovsky, creator of such hit animated shows as “Star Wars: Clone Wars”, “Samurai Jack” and “Dexter’s Laboratory”. The studio is currently in production on the original animated series called “Sym-Bionic Titan” at Cartoon Network, which is set to debut in the Spring/Summer of 2010.

Before co-founding The Orphanage, Stewart was a visual effects artist at George Lucas’ Industrial Light + Magic where he created visual effects for numerous blockbuster films, including *Star Wars – Episode One: The Phantom Menace* and *Lost World: Jurassic Park*. He graduated from New York University’s Tisch School of the Arts in 1991 with a degree in Motion Picture Production.

**PETER SCHINK (Writer)** makes his feature film debut as a writer with Screen Gem's *Legion*, a story based on his original idea. Prior to that Schink wrote the award winning short, *Gotham*, based on a popular story by Stephen King. Schink's long career in the industry started as a feature film editor, often working with writer/director Adam Rifkin on films such as *The Chase* and *Detroit Rock City*. Schink has also worked as a second unit director on several features and co-produced the movie *Night at the Golden Eagle*. He also teaches film courses at Emerson College.

**DAVID LANCASTER (Producer)** has been involved in the development, financing, production and distribution of more than 26 motion pictures and the production of several major stage plays since the early 1980s. He began his career on Broadway as co-producer of Marsha Norman's "'night, Mother," starring Kathy Bates. He then served as associate producer of David Mamet's "American Buffalo," starring Al Pacino, and Beth Henley's "The Wake of Jamie Foster," the follow-up to her Pulitzer Prize-winning "Crimes of the Heart."

These Broadway experiences led Lancaster to his feature film debut, *'night, Mother* (1986), a Golden Globe-winning feature film adaptation of Norman's play which starred Anne Bancroft and Sissy Spacek. He subsequently produced the award-winning Robert Altman drama "The Laundromat" for HBO, starring Carol Burnett and Amy Madigan.

In 1990, he founded David Lancaster Productions with the mission of producing unique, compelling, high-quality motion picture and television projects. Among them were Wes Craven's *The Breed*, an action/adventure/horror film starring Michelle Rodriguez, Oliver Hudson and Taryn Manning, and *Hollow Man 2*, a sci-fi thriller with Christian Slater. Others include the New Orleans character drama *A Love Song for Bobby Long*, starring John Travolta and Scarlett Johansson, and the Stephen King thriller *Riding the Bullet*, starring David Arquette, Jonathan Jackson, Erika Christensen, Cliff Robertson and Barbara Hershey.

In 1999, Lancaster produced the hip urban romantic comedy *Loving Jezebel*, written and directed by Kwyn Bader and starring Nicole Ari Parker and Hill Harper. After winning the Audience Award at SXSW in 2000, the film was then distributed by Universal Focus and the Shooting Gallery.

Currently, Lancaster is the Co-President of Bold Films. There, he helped to guide Emilio Estevez's JFK drama *Bobby* through post-production and produced *Starship Troopers 3: Marauder*, written and directed by Ed Neumeier.

A native Texan, Lancaster lives in Los Angeles with his wife, Karen, and his son, Jack.

**GARY MICHAEL WALTERS (Executive Producer)** is Co-President of Bold Films. Walters was born in New York, the son of legendary music agent Norby Walters. He was educated at both Princeton University, where he majored in statistics, and Fordham Law School, where he graduated *cum laude*. After working on Wall Street as a financial consultant for Johnson & Higgins and serving as a corporate lawyer at Cravath, Swaine & Moore, Walters moved to Los Angeles and entered show business via the entertainment law division of Loeb & Loeb. He also has the distinction of having been a winner on "Jeopardy."

Following several years of solo law practice, Walters commenced his film-producing career in 2003, specializing in the financing of independent features. During this period, Walters produced *Pit Fighter*, *Unbeatable Harold*, *Standing Still* and *I Love Your Work*, the latter film starring Vince Vaughn, Christina Ricci, Giovanni Ribisi, Jason Lee and Franke Potente.

In early 2004, European industrial mogul Michel Litvak founded Bold Films and hired Walters as the company's President. He has executive produced all of Bold Films' releases, including *Slingshot*, starring David Arquette, Thora Birch and Julianna Margulies (which premiered at the 2004 Tribeca Film Festival); *Mini's First Time*, starring Nikki Reed, Alec Baldwin, Luke Wilson, Carrie-Anne Moss and Jeff Goldblum (which premiered at the 2005 Tribeca Film Festival); and *Come Early Morning*, starring Ashley Judd (which was in competition at the 2006 Sundance Film Festival).

He executive produced the Golden Globe-nominated drama *Bobby*, starring Laurence Fishburne, Heather Graham, Anthony Hopkins, Helen Hunt, Ashton Kutcher, Lindsay Lohan, William H. Macy, Demi Moore, Martin Sheen, Christian Slater, Sharon Stone and Elijah Wood.

Walters is committed to producing meaningful films and empowering filmmakers to bring their singular visions to the screen.

**JONATHAN ROTHBART (Executive Producer)** co-founded the San Francisco and Los Angeles based company, The Orphanage. As the leader of The Orphanage VFX team, Rothbart supervised the creation of hundreds of visual effects for features such as *Hellboy*, *The Day After Tomorrow*, *Harry Potter and the Goblet of Fire*, *Superman Returns*, *Live Free Die Hard* and most recently *Iron Man*. In *Iron Man* he lead a team of artist to create the look for the HUD environment in Toney Stark helmet. Additionally, he designed and supervised the iconic tank explosion sequence in the film. Rothbart has been nominated and won numerous awards for his work on both feature film and television VFX.

Before co-founding The Orphanage, Rothbart was a visual effects artist at George Lucas's Industrial Light + Magic where he created extensive visual effects for numerous blockbuster films, including *Star Wars, Episode One: The Phantom Menace*, *Sleepy Hollow*, *Men In Black*, and *Star Trek: First Contact*. He has been a technical advisor and developer of several visual-effects and digital filmmaking software packages, including Final Cut Pro (Apple), Commotion (Pinnacle Systems), and After Effects (Adobe).

He is a contributor to several industry magazines. Rothbart graduated from University of Arizona in 1993 with a degree in English and Media.

**JOHN LINDLEY, ASC (Cinematographer)** has a film career that spans more than two decades and includes more than 30 feature films. His work with noted directors includes multiple films with Nora Ephron (*Michael*, *You've Got Mail*, *Lucky Numbers* and *Bewitched*), Phil Alden Robinson (the Academy Award®-nominated *Field of Dreams*, *Sneakers*, *The Sum of All Fears* and *In the Mood*), Jonathan Kaplan (*Immediate Family* and the telefilms "The Gentleman Bandit" and "Girls of the White Orchid"), Joseph Ruben (*The Stepfather*, *Sleeping with the Enemy*, *The Good Son*, *Money Train* and *True Believer*) and Charles Shyer (*Father of the Bride* and *I Love Trouble*).

Lindley's work on Gary Ross' *Pleasantville*, in both black-and-white and color, brought him acclaim and nominations from the Online Film Critics Society and the Chlotrudis Society for Independent Film.

A native New Yorker, Lindley studied at New York University's Tisch School of the Arts before beginning his career in documentaries for the BBC and U.S. television. His early credits included the TV series "Nurse," starring Michael Learned, and Emile Ardolino's Academy Award®-winning documentary feature *He Makes Me Feel Like Dancin'*, about choreographer Jacques d'Amboise and the National Dance Institute.

Lindley's other feature credits as cinematographer include Laurie Anderson's *Home of the Brave*, Wes Craven's *The Serpent and the Rainbow*, Jon Amiel's *The Core*, Jeff Nathanson's *The Last Shot* and most recently, Bruce A. Evans' *Mr. Brooks*.

The D.P. has also shot music videos, most notably the Talking Heads' "Road to Nowhere," which is included in the Museum of Modern Art's permanent collection.

**JEFF HIGINBOTHAM (Production Designer)** began his career in commercials and as an art director for music videos, where he first teamed up with director Scott Stewart. Higinbotham's other production design work includes Michele Civetta's *Friendly Fire* with Sean Lennon.

In addition to motion pictures, he has designed for still photographer David LaChapelle and shows his paintings, photographs and installations throughout the U.S.

A native of Pittsburgh, Higinbotham received a fine arts degree in painting from the University of West Florida before making the transition to designing for the moving image.

**STEVEN KEMPER, ACE (Editor)** was born in Newark, New Jersey in 1955. The son of an ASC cinematographer, he has been exposed to the film business all his life. He attended the University of Southern California School of Cinema-Television in the mid-1970s and received a Bachelor of Arts degree. It is there that he developed his sensibilities as a film editor.

His first job in film was working as an apprentice editor for the late editor Frank Keller. He worked his way up through the ranks of post production and while working as an assistant editor for Michael Kahn on *Indiana Jones and the Temple of Doom*, got his first editing position on the “Amazing Stories” television series. Kemper was nominated for an Emmy® for his work on the episode entitled “The Mission,” which was directed by Steven Spielberg. He also edited episodes directed by Joe Dante, Danny DeVito, Peter Hyams, Timothy Hutton and Todd Holland, among many others.

Kemper’s first feature film credit came on the surprise hit *New Jack City*. His other editing credits include *Time Cop*, *Sudden Death*, *End of Days*, *The Relic* and *The Punisher*. He has worked with John Woo on the director’s biggest American hits, *Face/Off* and *Mission Impossible II*, as well as Woo’s World War II drama *Windtalkers*. Previously, he worked with Anne Coates as a contributing editor on Wolfgang Peterson’s *In the Line of Fire*. He also contributed to the editing of *Urban Legend*, *Kiss the Girls*, *The Gods Must Be Crazy II* and *Shade*, as a special editorial consultant.

Kemper has taught graduate-level film editing as an adjunct professor at USC and was a member of the faculty for the inaugural semester of The New Mexico Filmmakers’ Intensive Program at The College of Santa Fe.

In 2007, he was named to New Mexico Governor Bill Richardson’s Council on Film and Media Industries. Kemper resides in Santa Fe, New Mexico with his wife and Tilly, their Jack Russell Terrier.

**WENDY PARTRIDGE (Costume Designer)** has built a distinguished career designing costumes for both feature films and television. Among her numerous credits are *Hellboy*, for which she was nominated for a Saturn Award for Best Costumes, *Resurrecting the Champ*, *Silent Hill*, *Underworld*, *Underworld: Evolution*, *The Hitcher II: I’ve Been Waiting*, *Blade II*, *Texas Rangers* and *Highlander: Endgame*.

In 2007, she was nominated for an Emmy® for Outstanding Costumes for her work on the television movie “Broken Trail.” In 2001, her costume design on the telefilm “Come l’America” earned her a Genie Award nomination. Partridge’s other television credits include “The Secret of the Nutcracker,” “Ultra,” “Call Me: The Rise and Fall of Heidi Fleiss,” “High Noon,” “Heart Full of Rain,” “In Cold Blood” and the series “Lonesome Dove: The Outlaw Years.”

**STEVE BESWICK (Co-Producer)** attended film school in Michigan and, with two professional associates, started The Media Group, Ltd., where he produced more than 150 commercials and industrial films in a four-year period. Beswick then moved to Los Angeles and was hired as the unit production manager in charge of Pacific Video's television mobile units. Moving to Fusion Films as a music video producer, he produced more than 60 music videos for artists ranging from Linda Ronstadt to Jefferson Starship.

In 1987, Beswick produced Saban Entertainment's first two feature films and went on to independently produce or line produce another 10 films before becoming VP of Production for Promark Entertainment Group in 1990. He supervised more than 90 films, television series and TV specials both in the U.S. and internationally for Promark and was upped to Senior VP of Production in 1999.

In 2005, Beswick left Promark to pursue independent producing once again. He has produced a number of films since then. In late 2006, Beswick joined Bold Films as Senior VP of Production and has supervised a number of films over the last few years.

**MARC SADEGHI (Co-Producer)** joined The Orphanage almost six years ago and has been instrumental in transforming the once fledgling feature visual effects division into a strong front-runner in the industry. As a principal architect of the division and VP of Feature Post/VFX at The Orphanage, he has succeeded in forging relationships with all of the major studios including Paramount, Warner Bros., Universal, Miramax, Revolution, New Line and Sony.

As executive producer, Sadeghi has overseen the VFX production of films as varied as *Superman Returns*, *Aeon Flux*, *Harry Potter and the Goblet of Fire*, *Sin City*, *The Day After Tomorrow*, *Hellboy*, *Charlie's Angels: Full Throttle* and *Hero*, to name a few. Through Sadeghi's highly effective departmental management and ability to proactively plan for industry shifts, The Orphanage has successfully navigated the ever-changing economy and seen healthy, steady growth in this very dynamic, always challenging industry.

Prior to joining The Orphanage, Sadeghi served as Production Manager of the CG Animation Division at Wild Brain. While there, he was instrumental in the building and implementation of the technologically superior production pipeline now in use in their feature animation department.

Sadeghi's first foray into the VFX world was at ILM, where he production coordinated visual effects for features such as *The Perfect Storm*, *Pearl Harbor* and *Mission to Mars*. While working on *Star Wars: Episode One*, he met Stu Maschwitz, Jonathan Rothbart and Scott Stewart, the founders of The Orphanage.

Sadeghi's big break into traditional producing came in the post-production department at American Zoetrope, where he served as Managing Facility Coordinator. There, he oversaw all of Francis Ford Coppola's films in addition to those of many A-list feature filmmakers posting in San Francisco at that time, including Sean Penn, Tim Burton and Chris Columbus. He had extensive prior experience as a production manager and coordinator on various commercials, music videos and features.

A double major in philosophy and psychology, Sadeghi pursued post-graduate work and earned a master's degree in philosophy. An avid bike racer and sailor, he satisfies his love of learning by continuing historical research and taking extension classes when his schedule allows.

**CHRIS DOURIDAS (Music Supervisor)** Throughout most of the '90s, Chris held the music director position at KCRW-FM in Santa Monica, one of the most respected and progressive radio stations in the country. As host of KCRW's popular daily new music program *Morning Becomes Eclectic* (1990-1998), Douridas was the first to play demos from then-unsigned artists Beck, Gillian Welch, and eels among many others.

While Chris was still in his KCRW role, Geffen Records enlisted him to identify and recruit new artists as an A&R consultant, bringing to the label the bands Remy Zero and That Dog. Two years later, he became an A&R executive at DreamWorks Records where he brought in the eels and Propellerheads, among other acts. While at DreamWorks and KCRW, he hosted the debut season of *Sessions at West 54th*, a weekly PBS music performance and interview program, which bowed in the summer of 1997, and is still in syndication. The show featured 48 acts including Fiona Apple, Patti Smith, Sinead O'Connor, Beck, and the television debuts of Belle and Sebastian and Ani DiFranco, among others.

Chris is also a former VP at AOL Music where he oversaw Radio@AOL, and created, produced and hosted the popular *Sessions@AOL* interview and performance program (AOL Keyword: Sessions). For Sessions, Chris hosted and produced interviews with Paul McCartney, U2, Madonna, Moby, Radiohead, Peter Gabriel, John Mayer, Nelly and Avril Lavigne, among hundreds of others.

Recently, Chris served as creative programming consultant for Steve Jobs and Apple's iTunes Music Store, Douridas created the critically-acclaimed live performance and interview series, *iTunes Originals*, featuring Jack Johnson, Sting, Sarah McLachlan, Bjork, PJ Harvey, Paul Simon, Willie Nelson and others. Additionally, Douridas launched the iTunes Essentials, an ongoing series of downloadable music playlists for the iPod culture.

But Douridas is probably best known in film circles as a music supervisor and consultant for major motion pictures and television series, having put together music for *Northern Exposure*, the Austin Powers series, *187*, *As Good as It Gets*, *Heat*, *Grosse Pointe Blank*, *Grace of My Heart*, *American Beauty* (GRAMMY nominee for Best Soundtrack), *One Hour Photo*, *Down With Love*, *The Girl Next Door*, *Rumor Has It*, *Bobby*, the record-setting *Shrek 2* (GRAMMY nominee for Best Soundtrack), and most recently *The Chronicles of Narnia: Prince Caspian*.

In addition to *Legion*, other recent film music projects include the doc sensation *American Teen*, *The Women*, *The Education of Charlie Banks*, and the upcoming films *Morning*, *Shrek Forever After*, and *The Details*.

Douridas has begun writing and directing films as well, having completed two short films: *The Present*, and *The Wondering Kind*, the latter premiering at the 168 Film Festival.

He continues his dedication to presenting the best music on the planet and discovering and nurturing new artists through KCRW's all music channel *Eclectic24* ([www.kcrw.com/eclectic24](http://www.kcrw.com/eclectic24)), which he oversees, and his own global radio program heard on KCRW-FM, [kcrw.com](http://kcrw.com), and Radio@iTunes.

**JOHN FRIZZELL (Music By)** has recently scored the supernatural thriller *Shelter* (releasing 2010) and the drama *Henry Poole is Here*. Currently, he is composing the score for *The Roommate*, a thriller starring Leighton Meester also for Screen Gems.

Frizzell's work includes scores for films as varied as *Alien: Resurrection*, *Office Space*, *Gods and Generals* and *The Prize Winner of Defiance, Ohio*. He collaborated with rap star DMX's producing team on the score for the action film *Cradle 2 the Grave* and composed the score for the Looney Tunes characters in the short *The Wizard of Ow*. His other film credits include *I Still Know What You Did Last Summer*, *Beautiful* and *Thir13en Ghosts*. For television, he created the score for the award-winning biopic "James Dean" and the acclaimed telefilm "Crime of the Century", to name only a few.

Frizzell began his musical career singing in the chorus of the Paris Opera Company and the Metropolitan Opera Company as a child. He studied at the USC School of Music and the Manhattan School of Music, during which time he met one of his mentors, jazz-guitar legend Joe Pass. After college, he worked for acclaimed producer/vibraphonist Michael Mainieri, where Frizzell mastered the Synclavier, the first digital music workstation. Frizzell became a very proficient synthesist, which led to work with Oscar®-winning composer Ryuichi Sakamoto, for whom he provided orchestrations to Oliver Stone's landmark miniseries "Wild Palms". Upon relocating to Los Angeles, Frizzell met and subsequently collaborated with composer James Newton Howard on *The Rich Man's Wife* and *Dante's Peak* before scoring his first feature film on his own *Beavis and Butt-head do America*.

An advocate for film music issues, Frizzell has served on the Executive Board of the Academy of Motion Picture Arts and Sciences and has instructed graduate students at USC Thornton School of Music, and was the Honorary President of the 2007 International Film Music Conference in Ubeda, Spain.

**RICK MONTGOMERY (Casting By)** is an acclaimed casting director who has cast many films such as: *There's Something About Mary*, *Me Myself & Irene*, *Shallow Hal*, *The Rules of Attraction*, *Stuck on You*, *Just Friends*, *The Heartbreak Kid*, and *Black Dynamite*. He also cast Scott Stewart's next feature for Screen Gems, *Priest*, starring Paul Bettany, Cam Gigandet and Maggie Q.

"Academy Award®" and "Oscar®" are the registered trademarks and service marks of the Academy of Motion Picture Arts and Sciences.

"Emmy®" is the registered trademark of the Academy of Television Arts & Sciences and the National Academy of Television Arts & Sciences.

###