**WHITE HOUSE DOWN**

**Production Information**

In Columbia Pictures’ *White House Down*, Capitol Policeman John Cale (Channing Tatum) has just been denied his dream job with the Secret Service of protecting President James Sawyer (Jamie Foxx).  Not wanting to let down his little girl with the news, he takes her on a tour of the White House, when the complex is overtaken by a heavily armed paramilitary group.  Now, with the nation’s government falling into chaos and time running out, it’s up to Cale to save his daughter, the president, and the country.

Columbia Pictures presents a Mythology Entertainment / Centropolis Entertainment production, *White House Down*. The film stars Channing Tatum, Jamie Foxx, Maggie Gyllenhaal, Jason Clarke, Richard Jenkins, and James Woods. Directed by Roland Emmerich. Written by James Vanderbilt. Produced by Bradley J. Fischer, Harald Kloser, James Vanderbilt, Larry Franco, and Laeta Kalogridis. Executive Producers are Ute Emmerich, Channing Tatum and Reid Carolin. Director of Photography is Anna J. Foerster, ASC. Production Designer is Kirk M. Petruccelli. Editor is Adam Wolfe. Costume Designer is Lisy Christl. Visual Effects Supervisors and Co-Producers are Volker Engel and Marc Weigert. Music by Thomas Wander & Harald Kloser.

**ABOUT THE FILM**

Columbia Pictures’ *White House Down* is the new action film from director Roland Emmerich, whose films, including *Independence Day*, *The Day After Tomorrow*, *2012*, and *Anonymous*, have taken in more than $3 billion worldwide. His latest film is an action movie on an epic scale starring the most recognizable home on the planet, which is very familiar territory for Emmerich. “Actually, that was the one thing holding me off – I wondered, ‘Can I really do the White House again?’” laughs the man who had aliens blow up the building in *Independence Day* and sent the aircraft carrier *John F. Kennedy* through it in *2012*. “Ultimately, I wanted to tell this story because it features strong characters and a very different and unusual narrative, combining action elements with those of a political thriller of worldwide significance.”

“Obviously, Roland likes to play with symbols and icons,” says producer Bradley J. Fischer. “If you look at the content of the films and the storytelling, his films are big event movies that unfold over a worldwide scale, but they’re also about breaking down ivory towers of one form or another. So, sure, he’s destroyed the White House before, but it’s never been the centerpiece of the film – both in the plot and in the underlying storytelling – the way it is here.”

“This is really a global story,” says producer Harald Kloser, who previously worked with Emmerich as a writer and producer on *10,000 BC* and *2012*, and composed the music on those films as well as *Anonymous* and *The* *Day After Tomorrow*. “If anybody takes over the White House, they’ll have access to the world’s largest weapons arsenal. A takeover of the White House would for sure trigger a global crisis with unimaginable consequences.”

The character at the center of *White House Down* is John Cale, an ex-soldier and divorced father who’s trying to put his life back on solid footing – especially when it concerns his relationship with his daughter. The role is played by Channing Tatum. “Cale’s been trying to figure out his life for years, to get it together. He doesn’t really have the tools to put it all into place,” says Tatum. “But his heart is good – he’s always wanted to be his daughter’s hero. And now that he’s realizing that he can’t be that, due to mistakes he’s made, he thinks, ‘Well, she idolizes the president – if I can’t be her hero, maybe I can help protect the guy who is.’”

“At the start of the movie, he’s probably a better buddy than a father,” says Tatum. “He’s not a good role model or someone you want to go to for advice. But if the stuff hits the fan, he’s the guy you want – he’s been through a lot of it.”

“That’s part of the hero’s journey in this movie,” says Kloser. “He has to accomplish something on the outside – saving the world – and something on the inside. And the story on the inside is the emotional story with his daughter.”

Opposite Tatum, the filmmakers cast Jamie Foxx as President Sawyer. Fischer says that casting Jamie Foxx was part of the key to defining the tone of the film. “We were hoping to find the right actor to play the President – somebody who could play it in a way that was a little disarming,” says Fischer. “We were hoping to find an actor who could bring the gravitas of the presidency, but also a comedic element – not jokes, but funny, light moments that would cut the tension. In a way, Cale and Sawyer are a classic ‘buddy’ pairing. That’s why Jamie was perfect – he won an Oscar® for the way he can inhabit different characters. Not only that, but it turned out he has great chemistry with Channing – they played off of each other in a way that we all found incredibly satisfying to watch. With Channing and Jamie together, the movie is just so much fun.”

Foxx says that the 46th president of the United States is “a man who would do anything to protect America, but also a man who understands that in order to protect America in this day and age, you have to have an understanding of the enemies. If you don’t have that understanding, or a way to open a dialog, you’ll forever be at odds and something drastic will constantly keep happening.”

Emmerich says that Vanderbilt wrote the character of President Sawyer as an interesting counterpoint to Cale. “When President Sawyer gets elected, he wants to do so much – and then when he’s in the job, it’s not that easy. He has to spend an inordinate amount of time on the politics of the job,” says Emmerich. “Whereas Cale’s goal is to try to impress himself and his daughter, the president is holding himself up against greatness – he wants to do something truly presidential, something Lincolnesque. He wants to be remembered as a great president. So that is part of the fun of the movie: you have a former soldier battling it out intellectually with the commander in chief as they’re stuck together throughout the movie.”

Fischer came to the project along with his Mythology Entertainment partners, James Vanderbilt and Laeta Kalogridis, when Vanderbilt revealed to Fischer that he had written the project in secret. “James said, ‘I’ve been working on something. I don’t think it’s quite ready yet, but I want you to take a look at it.’ So I took a look at it and told him he was crazy, because it was fantastic. The script started making its way around town and before we knew it, we were getting unsolicited offers from studios. We decided to go with Sony, and within 48 hours, we were sitting with Roland Emmerich, the movie was greenlit, and we were off to the races.”

“When I started this project, I was excited to try to bring back the type of action movie that I grew up with: the ordinary man in extraordinary circumstances having to rise to the occasion,” says Vanderbilt. “Part of the excitement for me was the inherent mystery of the White House. It’s ironic – here’s the most famous, the most iconic building in the world, and yet it remains a place of great mystery for so many people. In that way, it was a perfect setting for an action thriller, because the building always brought that element of surprise.”

Vanderbilt says that Emmerich was a perfect choice for director. “The biggest thing we were able to do right off the bat was get Roland,” he says. “He understands innately how to make this film big, explosive, huge – but also tight and contained, in one location. He focuses first and foremost on story, on the emotional connections between the characters. I think that’s the secret to Roland that nobody realizes: he’s a very emotional director. His stories are all rooted in emotion. If you look at *Independence Day* and *The Day After Tomorrow*, both of those movies are about people trying to reconnect with each other in the face of tragedy. So what was so great about watching him attack the movie was he was always asking, ‘What does Cale want?’ And for Cale, everything is about getting back together with his daughter.”

“When you work on a film with Roland, 5% of the conversations are about the big images and 95% are about what drives the characters, who they are, details about where they come from, where they want to go, who they want to be,” says Kloser. He also notes that once filming begins, Emmerich’s filmmaking skills shine. “I’m always impressed by how he composes his images and how much detail he puts in. When you see it on screen, you see the layers and the depth of his images – which is also a testament to our fabulous director of photography, Anna Foerster. This movie became an action movie with a beauty that I can say hasn’t been done before.”

Part of that comes through in the depiction of the third key character in the film – the title role. To make *White* *House Down*, Emmerich and his team committed to making the setting as realistic as possible. “The White House is the star of the film,” says the director. “Working there, visiting there, is not like going to any other building in the world. A lot of countries have a presidential palace, but most of the time the president doesn’t live there anymore, it’s just a representative thing. America’s such a unique country in that way – the White House is our house, the people’s house, and the president lives in it.”

“With that in mind, we said, ‘Let’s make this as real as we can,’” Emmerich continues. “We thought that would be the most fun way to do it, and it was a lot of fun to research. Naturally, we had to make educated guesses about a couple of things – there are parts of the White House that have never been photographed, and other parts that are rumors or hearsay – but it’s pretty true to life.”

To lend the film that level of accuracy and honesty, the filmmakers turned to McLarty Associates, where Richard Klein oversaw efforts as one of the film’s White House Advisors.  Founded by Thomas F. “Mack” McLarty III, who served as President Clinton’s chief of staff, McLarty Associates has built a global team of seasoned international specialists with expertise in all the major markets of the world; McLarty Media, their film and entertainment practice, advises major film studios, directors, producers and screenwriters on issues of international concern, covering story development, authentic script content, unique location requirements, and complex production logistics.

“Our firm is made up of former White House staff, senior aides to the president, Congressional staff, national security officials, and military officers – we all have lived and breathed and worked in the places that *White House Down* takes you,” says Klein.  “While the story itself might be fanciful, the world it’s set in is very real and has a very real culture and very real set of rules.  The filmmakers wanted to ground it in reality, because that would then make the storytelling a little more credible.  Where they could base the movie in fact, they wanted to be factual.  The goal was that when the movie comes out, the people who know this world will say, ‘They really knew their stuff,’ and the people who don’t know this world will say, ‘That was so cool!’”

Klein says that on a project like *White House Down*, any number of questions might arise: What are the computer terminals like at the White House, and what do you see on the screen when you log in? What kind of buttons do members of Congress wear on their lapels so that security knows they’re members of Congress?  What does the military and the political dialogue sound like?  What would the police do when a huge crowd descends on the White House – who would be in charge and how would that play out and what uniforms and vehicles would you see?  What would the 24-hour watch at the Pentagon look like?  When Channing Tatum picks up the Speaker of the House at the beginning of the movie, what kind of placard would he have on his car? What is the relationship between the Secret Service and the Capitol Police?  All of these questions were answered by Klein and his team. “We spent weeks on the different identity badges that people in the White House wear and what that means in terms of access and movement and seniority, so we’re accurate but cautious enough not to compromise actual White House security,” Klein says.  “There was an incredible eye for even the finest detail.”

But the advisors also weighed in on a cultural reality as well as a physical one.  “We had input into the movie when it had to do with politics or tradition on Capitol Hill, or in the White House, or in the relationship between the Speaker of the House and the President,” says Klein.  “The realistic dialogue, the realistic social and professional interactions, the realistic sequencing of events – these are things that many of us worked with, and we had a receptive audience from the filmmakers.”

**ABOUT THE CHARACTERS**

At the center of *White House Down* is John Cale, played by Channing Tatum. Ex-military, now a Capitol policeman, Cale is a father struggling to bond with his estranged daughter. And as *White House Down* begins, it looks like Cale still hasn’t quite figured it out. He’s just been turned down by the Secret Service – despite his heroic career, he has been deemed unqualified to protect the president. But everything will change for him when that same day, on a chance visit to the White House, the unimaginable happens: a paramilitary group attacks the building, and only Cale is in a position to protect the president.

“It’s the perfect motivation for the character,” says producer Harald Kloser. “He wants nothing more than to protect the president. And that’s partly because his daughter wants that so badly, too – the president is her hero. But the person from the Secret Service who is doing the interview – the person who holds his future – doesn’t feel he’s up for the job. He doesn’t get it. And then all hell breaks loose – he has to save his daughter, the president, and the world. He has to earn the job about 20 times throughout the course of the movie.”

“The thing Cale really cares about is repairing his relationship with his daughter,” says Tatum. “He’s a guy who ran away from a lot of his problems, and even though he’s stopped running now, he’s wondering if it’s too late. If it takes saving the leader of the free world to get the love and respect of his daughter, then that’s just what he’s going to have to do.”

“Cale is a very ordinary guy,” says Emmerich. “He’s one of those characters who just wants to do the right thing, but whatever he does, it’s not quite working. And then, with the events that happen in this story, he gets his chance. He has a very strong motivation, but a lot to overcome.”

Part of the attraction to *White House Down* for Tatum was the chance to work with Emmerich. “I’ve had so much fun on this movie,” adds Tatum. “One morning we were shooting at five a.m. – it was a long day and he was the only one chipper as he could possibly be. He leads from the front, and I like that.”

For Emmerich, the feeling was mutual – the chance to work with Channing Tatum was the last piece of the puzzle that sealed the deal. “When I met him, I immediately realized that I would only make the movie with him – if he didn’t do it, I wouldn’t, either,” says the director. “I realized he was exactly that character – a very good-looking guy, but with a strong ‘everyman’ feeling about him. He’s funny and smart, he knows what he wants.”

“Channing has it all – he made perfect sense as John Cale,” says Fischer. “He’s proven he’s a movie star. When Roland and Channing first met, Roland said, ‘He’s the guy. Without question.’”

Of course, Tatum was perfect for the role not only for who he is – “a guy who has an ease to him, a humor, confidence, even a little cockiness and swagger,” as Vanderbilt says – but how he is, physically. John Cale is a demanding action role, and Tatum was up to the task, performing his own stunts when possible.

“Look, what would you rather see: an actor’s face going through a window, or stuntman who turns his head at the last moment?” Tatum says. Safety has to come first, of course, but Tatum wants to do what he can. “It doesn’t hurt to go through the fake glass, it’s one of those stunts that’s safe for me to do, and it’s fun to do it, so let’s do it.”

“On the set, there was a first time that we were going to do a stunt, when he said, ‘Well, I want to do this myself,’” Emmerich remembers. “I was surprised, but thinking about it, it makes sense. Look at his dance movies – *Step Up*, *Magic Mike*. Dancers are very good stunt people, because they have total control over their bodies.”

Jamie Foxx as President James Sawyer is the man at the center of the storm in the film. “It’s a complicated role,” says Vanderbilt. “You have to have a serious side as the President of the United States, but also, the president in our movie has got to be able to play the fun stuff as well. He’s got to be able to play the physical stuff, the light moments, the dark moments, all of it. And on top of it all, the actor had to be believable as an electable president and pair well with Channing. Jamie was a perfect choice.”

“In this situation, the President is faced with the beginning of a new world order,” explains Foxx. “He’s learning that the might of the sword is not always the best course of action. We bring up some of these political issues, but not too heavy on the political side. It’s a fresh look at what I would call a super action hero. Sit down, get ready for the ride, watch Channing go to work and do his thing as Officer John Cale.”

Working with Roland Emmerich was a revelation for Foxx. “As an actor who wants to be a director, I’d think about the movie and wonder, ‘Wow, the scope! How is he going to make this cinematic?’ I got to watch him – I got the chance to look over his shoulder and get a peek at his shot list. It was really a blast. But Roland was also a great collaborator – he allows you to bring in your own voice, your ideas, and then he shapes them in the way that he can execute the movie – and if you go too far off, he’s there to pull you back in.”

Helping John Cale and President Sawyer fend off the ruthless mercenaries and their quest to seize control of the White House is the exceptionally adroit, tough-as-nails Special Agent Carol Finnerty played by Maggie Gyllenhaal.

At the beginning of the film, Finnerty has just turned down Cale’s application to join the Secret Service – but even that is not so simple. “Years ago, they had a crazy love affair,” says Gyllenhaal. “It was a long, long time ago, but they were crazy about each other. And now he’s back, she’s interviewing him, and of course he’s super hot and amazing in a lot of ways. He still takes her breath away. But he’s just not qualified to be a Secret Service agent.”

Gyllenhaal says that her character’s strength is knowing when to go by the book and when to toss it out. “She’s really good at her job, and to be excellent at any job, you have to follow protocol – but not at the expense of what is right or reasonable,” she says. “She very much believes in the system – that’s why she turns down Cale. But when she sees people making decisions that are clearly wrong, she takes charge – and that means doing some unorthodox things. In that way, she’s the voice of reason.”

Jason Clarke joins the cast as the ex-soldier-turned-paramilitary-leader, the head of the invasion force, Emil Stenz. “He’s a former Special Forces guy – doing some nefarious things in strange places – and he became a gun for hire,” says Clarke. “And now, he’s been hired to try to take over the White House, to kidnap the president and try to make some money.”

“The most impressive thing about this film, I have to say, is Roland,” says Clarke. “He wants to make the movie interesting and fun, but he also brings out the drama and gives the audience something to connect to. He’s always got your back, he’s always going to tell the story, and he really knows how to shoot.”

Joey King joins the cast as Cale’s daughter, Emily. Their estranged relationship is put to the test when they are separated during the crisis at the White House. “At the beginning of the movie, her parents are divorced and she’s not too keen on her dad,” explains King. “That’s why he takes her to his job interview with the Secret Service and gets her tickets to the White House tour – he knows she’s obsessed with all things politics and he thinks that will impress her. And it does – she’s super-excited. But then, when they get separated and all this crazy stuff happens, the whole movie is about their relationship. He’s trying to get back to her, and she’s realizing how much he loves her and how much she loves him back.”

King relished the opportunity to work alongside Channing Tatum (and what girl wouldn’t?). Naturally, playing father and daughter, the two were tight on set. “We had this handshake, called the Chan shake. It’s the coolest thing ever – it’s the longest handshake in the world and we choreographed it ourselves,” she says. “He’s so awesome and so fun… he’s like my dad, brother, or best friend.”

Richard Jenkins joins the cast as the Speaker of the House Eli Raphelson, a career politician from the opposing party, and James Woods as Martin Walker, the outgoing head of the Secret Service.

**DESIGNING THE WHITE HOUSE**

The residence at 1600 Pennsylvania Avenue is not only the home and office of the President of the United States, but also an iconic symbol of democracy, leadership and freedom that draws 1.5 million visitors each year.

“When you’re at the White House, the thing that really strikes you is that it isn’t that big – it’s just a house, surrounded by higher buildings and a park,” says Emmerich. “On the other hand, they have every technology you can imagine and some you can’t imagine, and there are all sorts of rumors about missiles on the executive building and the surrounding buildings. When you think about it, it’s a huge security risk – and that’s what our movie is about.”

The task of designing and building the sets fell to production designer Kirk M. Petruccelli. “Kirk is one of the unsung heroes of this production,” says producer Bradley J. Fischer. “He had one of the biggest challenges on this movie, to build these sets. We’ve only had glimpses of rooms we know exist – the Presidential Emergency Operations Center, or the beehive where the Secret Service works, which is actually below the Oval Office – so Kirk’s job was to pull back the curtain a little bit and invite people behind the walls. He gave us a great playground to have as much fun as we could.”

“My perception of the White House has always been that it’s the center of our government, but what does that mean? What is this place?” asks Petruccelli. “Of course, it’s the iconic museum of our time, of American history, and through each administration.”

Producer and screenwriter James Vanderbilt says, “The great thing about the White House is the history behind it, and the rumors behind it, too. There’s the history of the green room, where the body of young Willie Lincoln, President Lincoln’s 11-year-old son, lay for the viewing, and his mother Mary Todd Lincoln would never go back into that room.”

“Many things have happened, many things that no one knows if they truly exist – tunnels under the White House, for instance,” says Petruccelli. “Marilyn Monroe might have been down there, and we believe that it’s possible. And I think between the history and secrecy, and all these other things lend to it being a great place to tell a story.”

Vanderbilt’s approach to the screenplay began with research, but there’s a point at which imagination has to take over. “There are different levels of information on the White House,” explains Vanderbilt. “There’s a lot of stuff that’s publicly available, and then, there’s the level of stuff that nobody knows about. We contacted the White House, and in a lot of cases, they said, ‘We can’t tell you that at all.’ They couldn’t confirm or deny the existence of the tunnels, the location of the Presidential Emergency Operations Center or any number of things.”

When Petruccelli met with Emmerich to discuss his objectives for the aesthetics of the film, they agreed that the set design for the film should be anchored in an attention to realism. “Roland’s primary goal was to make an entertaining action-based drama and make sure that we were as close to reality as we could be,” says Petruccelli. “This was incredibly important and challenging, in that the White House is so well known that we had to get it right. It’s one of the most photographed houses in the world and one of the most identifiable ones. It made my life easy in one way: we knew what it was. But it made it incredibly complicated in that it’s so detailed and there’s so much secrecy around it.”

The process began with tours of the White House. “It was really important for Roland and me to go,” recalls Petruccelli. “By going to the White House, you learn a lot and your assumptions are proven wrong. The thing that stuck in my mind most was that it has two faces – there’s a business face and a social face. The business face was going into the West Wing; you imagine a palatial place but, in essence, it’s a very small, very business-oriented complex, and it’s not over-designed. It’s actually very succinct, very concise, and rather bureaucratic.”

“And then there’s the other face,” continues Petruccelli. “It’s a glorious museum of history as you walk through the Great Hall right into the Green, Blue and Red Rooms, into the East Room, through the State Dining Room, and through the ground floor. There’s the Secret Service, the Capitol police, hundreds, if not thousands, of tourists going through there – and yet, it’s very peaceful, very respectful.”

When the research was complete, Petruccelli assembled an army of 300 carpenters, 45 plasterers, 32 set designers, and 16 art directors to build the intricate sets. Their home became Mel’s Cite du Cinema in Montreal, where the production took over all of the stages to re-create the White House. “We reproduced the spirit of the White House as closely and as precisely as we could,” explains Petruccelli. “Architecturally, it was somewhat easier than it was with the décor. The architecture is a very classic structure. It has its different time frames: the original structure in 1792, the Jefferson colonnades, the Taft Oval Office, and so on. In 1952, Truman did a complete remodel of it, but kept the exterior walls intact. We wanted to make sure that we always included the organics, the idiosyncratic parts of the building, because it’s a very old structure, and you see those things.”

“The décor was a whole different matter,” continues Petruccelli. “We had teams scouring the world. We were in the United States, Canada, and Europe. We had carpets made in India. We had to build all of our light fixtures because, frankly, none of the stuff exists. They’re so iconic that the only thing you can do is to do your best to reproduce them.”

Not only that, but the logistics of the physical production made the set design a complicated matter. “Because there are so many stunts, the Oval Office had to be created twice,” notes Petruccelli. “We had water, fire, and explosions happening in and around it. We worked closely with the practical effects team, so they knew where the bullets would hit, and we knew where to run cable inside the walls that were going to blow. The press corps offices, the Oval Office, the center hall, the Great Hall, the Great Staircase were all completely underwater. The Blue Room had a helicopter tail crash through it. The Green Room, the Lincoln Bedroom, the Master Bedroom were set on fire.”

But the interior of the White House was only part of the challenge. “We also needed a set that would give us the enormity of the South Lawn and South Portico of the White House,” says Petruccelli. “It would have to be big enough that we could bring a tank in there, as well as our Marine One. No stage is big enough for that, so we started to look around. We tried to find an airport hangar, but none were available. And that’s when we found ‘The Bubble’ – an interior golf driving range. It has an enormous interior footprint and a sixty-foot-tall bubble on top. It functioned very well. We were able to build a lot of the scenery within it. It’s one door in, one door out, a revolving door to keep the bubble up – and, when we were there, three-hundred-plus people inside, having a laugh.”

Once the sets were completed, even the veterans were amazed by what had been accomplished. “Throughout my work with Roland, I have seen quite a few sets – even very big sets – but this one was notable,” says producer Harald Kloser. “At one point, I was walking through the set and I asked one of the production assistants where the bathroom was. I was expecting to be pointed down the hall, so I was surprised when she reminded me that our bathrooms were outside – I forgot I was on a set!”

Petruccelli and his team also worked closely with the visual effects team. “The visual effects team and my team are connected at the hip from inception, and we depend on them and they depend on us to be collaborative and cooperative,” explains Petruccelli. “We are the first line up, but everything is built in the computer. So, what I have to do with my team is to make sure that it’s tailor-made to what happens in post, because the visual effects teams have to then be able to function with it, and then extend it or manipulate it or recreate it or augment it.”

“Every decision goes through a process, through Roland first, through me, then to visual effects guys, and then through the visual effects guys back to me, because there’s different things going on at different times,” continues Petruccelli. “On this film, we’re planning the visual effects to be ‘invisible’ – the kind that you don’t realize you’re watching visual effects – and if nobody realizes that it’s not real, then for me, that’s the glory of it all.”

Aside from the White House, Petruccelli’s team was responsible for the Capitol hallways, the White House office suites, ancillary newsrooms, the streets throughout Washington, D.C., Air Force One, Marine One, the Pentagon Bunker, the Presidential Emergency Operation Center, the Secret Services offices, the South Lawn, the South Portico… and a little something called The Beast.

**BUILDING THE BEAST**

It also fell to Petruccelli, along with Graham Kelly, the film’s action vehicle supervisor, to recreate the presidential limousine, affectionately and accurately known as The Beast. This is no mere luxury production car: this is a rolling fortress.

“When I first took this job – to build three presidential limos – I thought, ‘Yeah, no problem,’” says Kelly. “I thought we’d just take a Cadillac limo and un-stretch it a bit. But then I saw a reference picture of a Secret Service agent standing on the back quarter of the car. He looked like a small guy. And then I realized… he probably wasn’t a small guy. He was probably at least six feet tall. And that meant the car was enormous.”

“The most surprising thing about this vehicle was the actual size of it,” recalls Cyril O’Neil, president of Reel Industries, the company that built the cars. “You look at photographs of the vehicle and you think it’s a normal limousine. And we actually entertained the idea of actually building it on an existing limousine. But as you start to look at the dimensions, you start to figure out the actual size of it, and you start to realize that the car is a true anomaly. It’s brilliantly designed in that it looks like a limousine, but it is not. On the outside, it is the size of a large truck, and on the inside, because of the armor that it has, it’s the size of an SUV. The result was that everything on the vehicle had to be custom built – there was no starting with something and changing it. We would have to build the Beasts from the ground up.”

One of the reasons it was so important to get it right was that Roland Emmerich was determined to shoot practically whenever possible. It seemed there was a never-ending list of tasks that the car would have to pull off. “Every day, Roland would tell me, ‘Oh, by the way, there’s something else I want it to be able to do,’” and I’d just say, ‘Okay, Roland.’”

For the production of *White House Down*, the filmmakers would need three replicas. And this was a tall order, because, in essence, nothing is known about the car. “When we first took on the project, obviously the first place we went for information was the Secret Service,” says O’Neil. “We were told that as interesting as they found our project, they would be unable to provide us with information about the vehicle. They couldn’t even provide us wheel base or length. They literally would give us no information about the vehicle.”

Of course, some information was available through research. “For many years, General Motors has been the company that has provided the vehicles for the Secret Service and provided the limousine for the President,” says O’Neil. “Cadillac has provided the presidential limo for decades. As far as I know, General Motors has been very intimately involved with the design of this vehicle. And it does carry very traditional Cadillac lines.”

With that in mind, the way in to the design began with a bit of detective work. “We made the assumption based on photographs that the headlight in the real Beast is a 2009 Cadillac Escalade headlight. That being the case, we took a 2009 Cadillac Escalade headlight and measured it. Knowing that dimension, we were then able to scale a photograph and determine all the other dimensions of the vehicle based on that.”

“Once we extrapolated the dimensions from the headlight and were able to put that out on a drawing, we handed those dimensions off to a small team of sculptors. Those sculptors actually took a block of foam that is roughly the size of the vehicle and hand sculpted the shape of this vehicle – everything you see – into that foam,” explains O’Neil. “Once the foam was done, we made a negative mold of the car, filled the negative mold with gel coat and fiberglass – and the body comes out as one piece. We put it onto a tube frame that we’ve built on a stretch Suburban chassis.”

“The Beast is a good foot wider than most standard cars, and that’s to accommodate the armor in the real car,” says Kelly. “So we made ours to look that way. When you open the doors, you can see that we cast the car that deep.”

To create the interior of The Beast, one single photograph served as the blueprint for their design. “Nobody knows what the inside looks like,” adds O’Neil. “We took the interior design from a single picture that we have that shows an open door of the limousine. From that photograph, we were able to design, on our own, what we think the interior would look like, under the guidance of Kirk Petruccelli, the production designer.”

Despite its size and heft, The Beast also had to be a marvel of speed and maneuverability. “From the story requirements, the Beast had to crash through a wall, it had to have the ability to travel in an off road situation, be able to jump down off curbs, and be able to do sliding skids, potentially 180s or 360s as well,” states O’Neil. “That was a challenge, because in order to get the correct size of tire to give the car the right look, all the tires actually have to be truck tires on this car. Well, truck tires are very stiff and they are made to not flex at all, and that makes it a little bit more challenging to get the car to do a 180 or a 360. We knew we were going to have to give it ample power and speed to do the spins.”

That power came from an LS1 Corvette motor. “We had to make sure the engine was good,” says Kelly. “That engine is about 420 horsepower, so it’s man enough to handle all of the work it had to do.”

**ABOUT THE CINEMATOGRAPHY**

The director of photography Anna J. Foerster, who previously worked with director Roland Emmerich on the period drama *Anonymous*, re-teamed with the director for *White* *House Down*. “Anna doesn’t want to be a cameraperson. Anna wants to be a director,” says Emmerich. “So she approaches every shot like a director – everything is about the story.”

“At first, it was difficult to talk Anna into doing the movie – ‘I’m not shooting an action movie,’ she said. And I said, ‘Well, Anna, it will be the most beautiful action movie ever shot. What do you say to that?’ She asked, ‘Can we go really radical?’ ‘As radical as you want,’ I said. And that’s what we did.”

“We decided to do the opposite of what people expect,” says Foerster. “We’re very extreme in the approach, contrasty sometimes, and at other times marginal, definitely not very conventional for the size of movie and for this genre, that’s for sure.”

Apparently, to a cinematographer, “going really radical” means shooting with a very wide lens. “It was something we started on *Anonymous*: we found that with the wide lenses, you can capture so much of the action as well as the whole scope,” explains Foerster. “We have a favorite lens, a fifteen-and-a-half millimeter lens, which is really wide. It doesn’t distort very much, so you don’t have that feeling that you’re looking through a fish eye – it just gives you this wide image so that you see rooms from window to door, which is great. The challenge is, it’s very hard to light.”

After all – if the lens is so wide that you’re capturing the entire room, there’s no place to hide the light. That’s where the DP and director get clever. “You have to be very careful how you plan certain scenes and certain shots so that you can position the cameras and the people in a way that it makes sense with the light that is coming from the window or from a practical light source,” says Foerster.

Emmerich says that it’s tricky, but worth it. “All of these things add up to a very different-looking action film,” he says.

Foerster and Emmerich also used blended light sources and reflections to avoid the perfect “movie lighting” you might expect from an action movie, but Foerster says it all serves the story. “The imperfect lighting creates a real and immediate feeling,” she says. “If a character is standing in a dark corner and moves into the light, and now they’re in silhouette, and in a moment they’ll be overexposed when they stand next to a window – all of that creates a certain uneasiness, because we go with those people to those different places. It helps tell the story of a man who is, at various points, being chased or chasing somebody.”

Executive producer Reid Carolin says, “The way Anna has lit everything has blown me away. She’s a true artist who plays with light and the set as if it’s a painting. She creates incredibly sculpted, meticulous paintings with every frame.”

**ABOUT THE STUNTS**

Overseeing the stunts and fight sequences in the film was stunt coordinator John Stoneham Jr. “You always want the stunts to be a real thing and an art,” explains Stoneham. “Our task on this show has been to keep the realism. Channing’s got a really good eye for that – he would say, ‘Well, I wouldn’t do that, this move doesn’t make sense.’ He had a lot of input in a lot of the fights, and he had a lot of great ideas.”

Tatum’s expertise as a dancer and innate athletic ability made him a natural for stunt work. “He has a certain skill level. It’s his dancing background – I think gymnasts and dancers usually make good stunt people,” says Stoneham. “They’re just body-aware, and they know where they are in the air. He’s quick-learning, he’s fast, and action-wise, he makes it really easy for all of us. We can frame the camera so that we can see his face because we know he can do it. It’s great for the film.”

But it’s more than just know-how with Tatum. “He’s almost indestructible,” says Stoneham. “He did take after take. He had fight after fight, all back-to-back-to-back, and in a span of six or seven weeks. We had one scene on the rooftop; he’s doing a fight, and it went for most of the day. Channing was the only guy that stayed fighting all day long. It was crazy. He went all day long. I didn’t see him get winded.”

“His commitment is remarkable,” says Fischer. “He gave it his all. I remember one day, the guy did a back flip onto the floor window of the White House roof with Jason Clarke collapsing on top of him – and he did it twice. He’s a remarkable guy and an amazing actor.”

Tatum wasn’t the only actor up for an added challenge, as Jason Clarke went toe-to-toe with the lead. “Both Channing and I do a lot of our own stunts, and that was one of the exciting things about a film like this and a part like this,” he says.

To train for the part, Clarke went to the experts. “There was a Special Forces guy that they brought in, and we did a lot of drills,” he says. “You are never going to get to the level of a real SEAL or Delta Force guy, but we worked as hard as we could.”

Clarke and Tatum did not pull any punches in this man-to-man slugfest. “They’re big sequences,” says Clarke. “One of the fight sequences is all in water and rain as the sprinkler system goes off. One is on the roof of the White House down to the green. It’s the little things you don’t think about at the time when they’re blowing wind machines with dust and throwing debris at you – you want to bring a sense of something fresh and exciting to the fight sequence.”

“Both the fights are messy,” continues Clarke. “It’s a good old-fashioned smackdown. We had to throw it down, and we threw it down.”

**ABOUT THE VISUAL EFFECTS**

Emmerich’s longtime collaborators – Co-Producers and Visual Effects Supervisors Volker Engel and Marc Weigert – oversaw the visual effects on *White House Down*.

Where Engel and Weigert had previously been called upon to create UFOs blowing up the White House, or an earthquake destroying Los Angeles, their assignment was much more muted this time around.  “The whole movie takes place in and around the White House, and that’s one of the few locations in the world where you are not allowed to shoot anywhere, not even nearby, and definitely not inside,” explains Weigert.  “So, the biggest challenge for us is to help create the location. Roland wants to keep this realistic.  We’re mimicking White House plans including several city blocks around it, replicating each tree, fence and guard house in the computer.”

Weigert and Engel also played a valuable role in helping pre-visualize the sequences.  “We’re able to show Roland sequences and scenes and say, ‘What do you think about this?’” says Weigert.  “Then, we work on it together and say, ‘Well, let’s move the camera over a little bit.  Let’s have a longer lens here.’  That way, we make the movie before we make the movie.”

“The greatest achievement for us is when people come to us after having seen the film and they say, ‘I still have no idea which shots where visual effects and which shots where done for real. It just looks like you filmed the White House,’” says Engel.  “Depicting a well known landmark is always a challenge. Everyone in the whole world knows what the White House is supposed to look like. But after already destroying it for Roland in *Independence Day* and *2012*, we are slowly becoming White House experts.”

**ABOUT THE MUSIC**

Producer Harald Kloser is also one of the film’s composers, writing the score with his composing partner Thomas Wander. *White House Down* marks Kloser’s fourth score for a Roland Emmerich-directed picture. “Thomas and I are like a well-oiled machine,” he says. “When we’re starting on a project, it’s exciting to me to figure out how we’re going to create the mood with the music. It’s like when you cook a meal – you choose the ingredients first, and then you decide what you’re going to make. When you write a score, you can create a different mood by choosing, for example, a string quartet or a 150-piece orchestra and choir. So that’s super-exciting for me. On *White House Down*, the score is metallic, it’s electronic, it’s modern, it’s not old-fashioned, I hope. There’s a lot of up-tempo music – maybe even in scenes where you wouldn’t think of an up-tempo score.”

**ABOUT THE CAST**

**CHANNING TATUM** (John Cale / Executive Producer) is one of Hollywood’s most sought after leading men.

He will next star in Sony Classics’ *Foxcatcher*, which is directed by Bennett Miller and also stars Mark Ruffalo and Steve Carell. The film is based on the true story of John du Pont, the paranoid schizophrenic heir to the du Pont chemical fortune who built a wrestling training facility called Team Foxcatcher on his Pennsylvania estate.

Tatum is currently in production on Warner Bros.’ *Jupiter Ascending*. The film is written and directed by Andy and Lana Wachowski and also stars Mila Kunis. The film will be released in July 25, 2014.

Earlier this year, Tatum starred in the crime drama *Side Effects* directed by Steven Soderbergh. The film also stars Rooney Mara, Jude Law and Catherine Zeta-Jones and was released by Open Road on February 8, 2013.

In 2012, Tatum starred in the Warner Bros. film *Magic Mike*, directed by Steven Soderbergh. The film also starred Matthew McConaughey, Matt Bomer and Joe Manganiello. The film was produced by Tatum and his Iron Horse Entertainment partner Reid Carolin, who also wrote the script. Other producers include Nick Wechsler, Gregory Jacobs and Steven Soderbergh. The film was released on June 29, 2012 and has grossed over $150 million worldwide.

Also in 2012, Tatum starred in the contemporary motion picture adaptation of *21 Jump* *Street* opposite Jonah Hill. Tatum and Hill were also executive producers on the project, which was directed by Phil Lord and Christopher Miller from a screenplay by Michael Bacall based on a treatment from Hill and Bacall. Sony released the movie on March 16, 2012 and it has grossed over $190 million worldwide. The sequel is currently in development.

Early in 2012, Tatum starred in Screen Gems’ box office hit *The Vow* opposite Rachel McAdams. *The Vow* revolves around the real-life story of New Mexico newlyweds who are involved in a car crash, resulting in the wife slipping into a coma and losing all memory of her husband. The film was directed by Michael Sucsy and was released on February 10, 2012. The film has grossed over $175 million worldwide.

Also in 2012, Tatum was seen in *Ten Years*, a film which he produced alongside producing partner Reid Carolin and their Iron Horse Entertainment company. Also in the film are Jenna Dewan, Rosario Dawson, Lynn Collins, Kate Mara, Anna Faris, Brian Geraghty, Justin Long and Chris Pratt. The film was screened at the 2011 Toronto Film Festival and was released by Anchor Bay on September 21, 2012. Also in 2012, Tatum starred in Steven Soderbergh’s *Haywire*. In this spy thriller, Tatum starred opposite Gina Carano, Ewan McGregor, Michael Fassbender and Michael Douglas. The film was released on January 20, 2012.

In 2011, Tatum starred in the crime thriller *The Son of No One*, opposite Al Pacino and Katie Holmes which premiered at Sundance in January 2011 and was released on November 4, 2011. Also in 2011, Tatum starred in the Roman epic adventure *The* *Eagle*, directed by Academy Award® winner Kevin Macdonald and produced by Duncan Kenworthy. Tatum stars opposite Jamie Bell and Donald Sutherland.

In 2010, Tatum starred opposite Amanda Seyfried in the Sony Screen Gems box office hit *Dear John*, based on the adaptation of the Nicolas Sparks (“The Notebook”) bestseller. Lasse Hallstrom (*The Cider House Rules*, *Chocolat*) directed the adapted script by Jamie Linden. The film has grossed over $114 million worldwide.

In August 2009, Tatum was seen in Paramount Pictures Box office hit *G.I. Joe*, directed by Stephen Sommers. Tatum starred opposite Sienna Miller, Marlon Wayans and Dennis Quaid. On March 29, 2013, Tatum will appear in the sequel, *G.I Joe 2:* *Retaliation*.

In April 2009, Tatum starred opposite Terrance Howard in the Universal/Rogue Pictures film *Fighting*, directed by [Dito Montiel](http://pro.imdb.com/name/nm1996918/).

In March 2008, Tatum starred in the Paramount Pictures drama *Stop/Loss* by critically acclaimed director Kimberly Peirce (*Boys Don’t Cry*) and producer Scott Rudin.

In 2006, Tatum received an Independent Spirit nomination and a Gotham Award nomination for his powerful role in the independent film *A Guide to Recognizing Your* *Saints*, which won the Special Jury Prize for Best Ensemble Performance as well as the dramatic directing award for Dito Montiel at the 2006 Sundance Film Festival. The film was written and directed by Dito Montiel and was based on Montiel’s 2003 memoir of the same title. This powerful coming-of-age drama takes place in 1980s Astoria and follows Montiel’s impoverished and violent life from his youth (portrayed by Shia LaBeouf) to adulthood (portrayed by Robert Downey Jr.). His father is portrayed by Chazz Palminteri and Tatum plays the role of Antonio, Dito’s best friend.

In March 2006, Tatum starred opposite Amanda Bynes in the Dreamworks film *She’s* *the Man*. This film is directed by Andy Fickman and produced by Lauren Shuler Donner.

In August 2006, Tatum starred in the box office hit *Step Up*, directed by Anne Fletcher and produced by Adam Shankman. The film centers around Tyler Gage, played by Tatum, a street smart juvenile delinquent who gets sentenced to community service at a high school for the performing arts.

Tatum was born in Alabama and grew up in Florida. He currently resides in Los Angeles with his wife, Jenna Dewan.

An Academy Award® winning actor, talented Grammy Award® winning musical artist and comedian, **JAMIE FOXX** (President James Sawyer) is one of Hollywood’s rare elite multi-faceted performers.

Foxx recently starred in Quentin Tarantino’s critically acclaimed *Django Unchained* as the title character, opposite Leonardo Di Caprio, Christoph Waltz, and Samuel L. Jackson.

Foxx is currently in production on Marc Webb’s *The Amazing Spider-Man 2* for Sony Pictures, starring alongside Andrew Garfield and Emma Stone as the villain, Electro (alter ego to Max Dillon).

In 2011, Foxx appeared in New Line Cinema’s successful comedy, *Horrible Bosses*, opposite Jennifer Aniston, Kevin Spacey, and Jason Bateman. Foxx also lent his vocal talents to 20th Century Fox’s popular comedy- adventure in 3D, *Rio*, as a canary named Nico. *Rio* grossed over $450 million worldwide.

Jamie Foxx continues to expand his role as a producer. He is currently executive producing “Apollo Live” for BET- a fresh spin on the classic variety show at Harlem’s iconic venue hosted by comedian, Tony Rock. Foxx recently executive produced a new sketch comedy series starring Affion Crockett called “In the Flow with Affion Crockett” for 20th Century Fox Television. He also produced *Thunder Soul*, a documentary following the astonishing alumni from Houston’s Kashmere High School Stage Band who return home after 35 years to play a tribute concert for the 92-year-old “Prof,” their beloved band leader who broke the color barrier and transformed the school’s jazz band.

In addition to his outstanding work in film, Foxx has also achieved a thriving career in music. In December 2010, he released his fourth album, “Best Night of My Life,” featuring Drake, Justin Timberlake, Rick Ross, T.I., and other artists. In January 2010, Foxx and T-Pain’s record breaking #1 song “Blame It” off of his previous album, “Intuition,” won Best R&B Performance by a Duo/Group with Vocals at the 52nd Annual Grammy Awards®.

Foxx delivered a hilarious cameo appearance opposite Robert Downey Jr. and Zach Galifianakis in *Due Date*, Todd Phillips’s directorial follow up to *The Hangover*. Foxx also appeared in Garry Marshall’s box office hit romantic comedy *Valentine’s Day* in February 2010. The film’s stellar ensemble cast included: Julia Roberts, Ashton Kutcher, Bradley Cooper, Jennifer Garner, Jessica Biel, George Lopez, and Patrick Dempsey.

In 2009, Foxx starred opposite Gerard Butler in Overture Films’ dramatic thriller *Law Abiding Citizen*. Foxx continued to show his powerful affinity and respect for fictional portrayals with Joe Wright’s inspirational film, *The Soloist*, in which he played Nathaniel Anthony Ayers- a real-life musical prodigy who developed schizophrenia and dropped out of Julliard, becoming a homeless musician who wanders the streets of Los Angeles. The film is based on a 12-part series of articles by Los Angeles Times columnist Steve Lopez, played by Robert Downey Jr.

In September 2007, Foxx appeared in *The Kingdom*, in which he portrayed the leader of a counter-terrorist team on the hunt for those responsible for a deadly bombing attack on Americans working in the Middle East. Foxx also closed the 2007 Sundance Film Festival with the showing of his executively produced film *Life Support* starring Queen Latifah. The film is an inspirational true-life story of a mother who overcame a cocaine addiction and became a positive role model and AIDS activist in the black community.

In December 2006, Foxx was seen in the critically acclaimed screen adaptation of the Broadway musical, *Dreamgirls*, opposite Beyonce Knowles, Jennifer Hudson, and Eddie Murphy. The film won a Golden Globe for Best Motion Picture Musical Comedy, and received a SAG nomination for Best Ensemble Cast and a nomination for a NAACP Image Award for Outstanding Motion Picture. Foxx was also nominated in the Best Actor Category for his performance as Curtis Taylor Jr.

In January 2006, Foxx announced his partnership with SIRIUS Satellite Radio to start his own 24/7 radio station called Foxxhole. The station is a combination of comedy and music.

Foxx’s album “Unpredictable” topped the charts in late December 2005 and early 2006, as it held the number one spot for five weeks and sold over one million units in 20 days. Foxx was nominated for eight Billboard Music Awards, three Grammy Awards®, one Soul Train Music Award, and two American Music Awards, where Foxx won Favorite Male Artist. The album was nominated for three Grammy Awards® in 2006, including Best R&B Album; the track “Love Changes,” featuring Mary J. Blige, for Best R&B Performance By a Duo or Group; and the track “Unpredictable,” featuring Ludacris, for Best Rap/Sung Collaboration.

In 2005, Foxx’s portrayal of the legendary Ray Charles in the Taylor Hackford-directed biopic *Ray* garnered him an Academy Award® for Best Actor and proved to be one of his career’s defining performances. In addition to winning the Oscar®, Foxx shared in a SAG Award nomination received by the film’s ensemble cast, and single-handedly swept the Golden Globes, Screen Actors Guild (SAG) Awards, BAFTA, and NAACP Image Awards, as well as numerous critical awards for his performance in *Ray*, captivating audiences worldwide as the most accomplished actor of 2005.

Also in 2005, Foxx earned Oscar®, Golden Globe, SAG Award, BAFTA Award, and Image Award nominations in the category of Best Supporting Actor for his work in Michael Mann’s dramatic thriller *Collateral*, opposite Tom Cruise. But Foxx’s unwavering momentum in 2005 did not stop there, as Foxx also received Golden Globe nominations, SAG Award nominations and won an Image Award for Best Actor in a Television Movie for his portrayal of condemned gang member-turned-Nobel Peace Prize nominee Stan “Tookie” Williams in the FX Network’s movie *Redemption*.

Additional film credits include: Michael Mann’s *Ali*, opposite Will Smith, Michael Mann’s *Miami Vice* opposite Colin Farrell, Sam Mendes’ Gulf War drama *Jarhead*, with Jake Gyllenhaal, *Stealth*, *Bait*, *Booty Call*, *The Truth About Cats and Dogs*, and *The Great White Hype*.

Foxx’s big-screen break came in 1999 when Oliver Stone cast him as star quarterback Willie Beamen in *Any Given Sunday*, with Al Pacino.

Jamie Foxx first rose to fame as a comedian, from which he initiated a potent career trajectory of ambitious projects. After spending time in the comedy circuit, he joined Keenan Ivory Wayans, Jim Carrey, Damon Wayans and Tommy Davidson in the landmark Fox sketch comedy series, “In Living Color,” creating some of the show’s funniest and most memorable moments. In 1996, he launched his own series, “The Jamie Foxx Show,” which was one of the top-rated shows on the WB Network during its five-year run. Foxx not only starred on the series, but was the co-creator and executive producer of the series, directing several episodes himself.

**MAGGIE GYLLENHAAL** (Special Agent Carol Finnerty) is one of the great actresses of today.  She gained critical acclaim and an Oscar® nomination for Best Supporting Actress for her portrayal of Jean Craddock in *Crazy Heart* alongside Jeff Bridges, further exemplifying her talent and versatility as an actress.  After receiving rave reviews out of the 2002 Sundance competition for her starring role opposite James Spader in Lion’s Gate’s *Secretary*, she went on to receive a Golden Globe nomination for Best Actress in a Comedy or Musical, an Independent Spirit Award nomination for Best Actress, a Chicago Film Critics’ Award for Most Promising Performer, a Boston Film Critics’ Award for Best Actress, a National Board of Review Award for Breakthrough Performance, and an IFP/ Gotham Breakthrough Performance Award.

Years later, back at Sundance in 2007, Gyllenhaal starred in *Sherrybaby*; she played a female convict struggling to overcome her drug addiction and regain custody of her daughter.  The film was well-received by critics and garnered her second Golden Globe nomination, this time for Best Actress in a Motion Picture-Drama.  Gyllenhaal was also nominated for a 2006 Independent Spirit Award for her role in Don Roos’ *Happy Endings*, opposite Lisa Kudrow and Tom Arnold.

She was Rachel Dawes in the Warner Bros. box office hit *The Dark Knight*, directed by Chris Nolan. She was also seen in Sam Mendes’s *Away We Go*.

In August 2010, Gyllenhaal was seen in *Nanny McPhee* and the *Big Bang* with Emma Thompson.  Recently, she starred alongside Hugh Dancy in the romantic comedy *Hysteria* as well as the drama *Won’t Back Down* alongside Viola Davis, directed by Daniel Barnz.  Gyllenhaal is currently filming the comedy *Frank*, co-starring Michael Fassbender.

In August 2006, Gyllenhaal was seen in *Trust the Man* with Julianne Moore, Billy Crudup and David Duchovny, and in Oliver Stone’s *World Trade Center* with Maria Bello and Nicolas Cage.  She also starred in Marc Forster’s *Stranger Than Fiction* with Will Ferrell, Dustin Hoffman, Queen Latifah and Emma Thompson.  In the past few years, she appeared in John Sayles’ *Casa De Los Babys* with Daryl Hannah and Lily Taylor and Mike Newell’s *Mona Lisa Smile*, in which she co-starred with Julia Roberts, Julia Stiles and Kirsten Dunst.  She was also seen in *Criminal* with Diego Luna and John C. Reilly as well as Spike Jonze’s *Adaptation*.

Also accomplished on stage, Gyllenhaal starred as Alice in Patrick Mauber’s award-winning “Closer” at the Mark Taper Forum in Los Angeles for director Robert Egan, and previously at the Berkeley Repertory Theatre.  She has also appeared in “Anthony and Cleopatra” at the Vanborough Theatre in London.  In 2004, Gyllenhaal starred in Tony Kushner’s play “Homebody/Kabul,” which ran in both Los Angeles and at B.A.M. Next, she will be seen alongside Peter Sarsgaard and Mamie Gummer in “Uncle Vanya” by Anton Chekhov.

Recently, she appeared in the Anton Chekhov play “Three Sisters” alongside Peter Sarsgaard, Jessica Hecht and Josh Hamilton.

**JASON CLARKE** (Emil Stenz) is an accomplished actor receiving critical praise for his arresting portrayals on film and television. Clarke’s notoriety surfaced in his native homeland of Australia, where he appeared in several television programs, including “Murder Call,” “Wildside,” “Home and Away,” “Blue Heelers,” “All Saints,” “Farscape,” “White Collar Blue,” and “Stingers.” His breakthrough role came as the ambitious Rhode Island state congressman in Showtime’s acclaimed series, “Brotherhood.”

Equally adept on the big screen as he is on the small, Clarke has consistently delivered a succession of solid film performances most recently appearing in Kathryn Bigelow’s Academy Award®-nominated *Zero Dark Thirty*, starring Jessica Chastain, Joel Edgerton and Chris Pratt, and *Lawless* with Tom Hardy, Shia LaBeouf, and Guy Pearce.

Among his other feature credits are *Praise*; *Kick*; *Our Lips Are Sealed*; *Risk*; *Better Than Sex*; Phillip Noyce’s *Rabbit-Proof Fence*; *You Can’t Stop the Murders*; *Get Rich* *Quick*; *Under Still Waters*; *Death Race*; Jada Pinkett Smith’s *The Human Contract*; Michael Mann’s *Public Enemies*; Oliver Stone’s *Wall Street: Money Never Sleeps*; David Schwimmer’s *Trust*; *Yelling to the Sky*; *Swerve*; and the *Texas Killing Fields*.

Clarke’s upcoming film work includes Baz Luhrmann’s *The Great Gatsby* starring Leonardo DiCaprio, Carey Mulligan, and Joel Edgerton; Terrence Malick’s *The Green* *Blade Rises* alongside Diane Kruger, Brit Marling; and William Monahan’s *Mojave* opposite Oscar Isaac.

**RICHARD JENKINS** (Eli Raphelson) is one of the most in-demand character actors in Hollywood, with almost seventy feature film credits on his resume.

Jenkins received an Oscar® nomination for Best Actor for his highly praised performance in director Tom McCarthy’s *The Visitor*. The film premiered to critical acclaim at the 2007 Toronto Film Festival and the 2008 Sundance Film Festival and won the Grand Prix at the 34th Deauville Festival of American Film. Jenkins’ performance as Walter Vale, a disillusioned Connecticut economics professor whose life is transformed by a chance encounter in New York City, made *The Visitor* the independent film hit of 2008 and also earned him Independent Spirit Award and Screen Actors Guild Award nominations.

In 2012, he starred with Bradley Whitford in Drew Goddard’s thriller, *Cabin in the* *Woods*; in Andrew Dominik’s *Killing Them Softly* opposite Brad Pitt, Ray Liotta and James Gandolfini; and in Lawrence Kasdan’s comedy/drama *Darling Companion*, starring with Diane Keaton, Kevin Kline and Dianne Wiest.  Jenkins also starred alongside Shia LaBeouf, Robert Redford, Susan Sarandon, Nick Nolte and Julie Christie in Redford’s *The Company You Keep*.

Jenkins starred opposite Johnny Depp in Bruce Robinson’s adaptation of the Hunter S. Thompson book *The Rum Diary*; re-teamed with the Farrelly Brothers for *Hall Pass*, opposite Owen Wilson and Jason Sudeikis; and appeared in Will Gluck’s *Friends with* *Benefits*, with Justin Timberlake and Mila Kunis.

In 2010, he earned rave reviews when he starred alongside Julia Roberts in Ryan Murphy’s *Eat Pray Love*, based on the international bestseller by Elizabeth Gilbert, and in Overture’s *Let Me In*, written and directed by Matt Reeves.

In 1997, Jenkins received an Independent Spirit Award nomination as Best Supporting Male for his performance in David O. Russell’s comedy *Flirting with Disaster*, appearing with Ben Stiller, Tea Leoni, Josh Brolin and Lily Tomlin.

In 1986, Jenkins had his first starring film role in Oscar®-winning writer Horton Foote’s *On Valentine’s Day*. Numerous film roles followed, including George Miller’s *The* *Witches of Eastwick*, opposite Jack Nicholson, Susan Sarandon, Cher and Michelle Pfeiffer; Richard Benjamin’s *Little Nikita*, opposite River Phoenix and Sidney Poitier; *Sea of Love* with Al Pacino and Ellen Barkin; Mike Nichols’ *Wolf*, appearing again with Jack Nicholson; with Charlize Theron in 2005’s *North Country*; opposite Jim Carrey and again with Tea Leoni in the Judd Apatow comedy *Fun with Dick & Jane*; and in Peter Berg’s 2007 film *The Kingdom*.

More recent credits include Lasse Hallström’s *Dear John*, based on the Nicholas Sparks novel; the Coen brothers’ *Burn After Reading*, with George Clooney, Brad Pitt, John Malkovich and Frances McDormand (his third collaboration with the writing / directing duo); and Adam McKay’s hit comedy, *Step Brothers*, alongside Will Ferrell, John C. Reilly and Mary Steenburgen.

Over the years, Jenkins has worked with such esteemed filmmakers as Clint Eastwood in *Absolute Power*, the Farrelly brothers in *There’s Something About Mary*” and “*Me,* *Myself & Irene*, opposite Jim Carrey; and Sydney Pollack in *Random Hearts*, opposite Harrison Ford and Kristin Scott Thomas.

In 2001, Jenkins began a collaboration with Joel and Ethan Coen when he appeared with Billy Bob Thornton, James Gandolfini and Scarlett Johansson in *The Man Who* *Wasn’t There*. He went on to work again with the Coen brothers in 2003’s *Intolerable* *Cruelty*, opposite George Clooney and Catherine Zeta-Jones.

On television, Jenkins is best remembered as Nathaniel Fisher, the deceased patriarch of the Fisher family, on HBO’s immensely successful drama, “Six Feet Under.” His occasional appearances as the heart of this often-dysfunctional family help earned the cast a Screen Actors Guild nomination in 2002 for Outstanding Performance by an Ensemble in a Drama Series. He also appeared in numerous made-for-television films, including “Sins of the Father” and the Emmy-winning HBO film “And the Band Played On.”

In theater, Jenkins has amassed an impressive list of credits as a company member for 14 years at Rhode Island’s Trinity Repertory Company, and served an additional four years as its Artistic Director.

His upcoming projects include *Lullaby* directed by Andrew Levitas starring Amy Adams, Terrence Howard, and Jennifer Hudson; *One Square Mile* with Cam Gigandet, Analeigh Tipton and the animated film *Turbo* alongside Ryan Reynolds, Paul Giamatti and Maya Rudolph.

With over 70 major motion pictures, TV films and miniseries to his credit, **JAMES WOODS** (Martin Walker) has distinguished himself as an acclaimed actor, producer and director.

His explosive, nuanced performances have earned him two Academy Award® nominations – Best Actor for *Salvador* and Best Actor in a Supporting Role for *Ghosts Of Mississippi* – as well as four Emmy nominations, most recently for Outstanding Supporting Actor in a Miniseries or a Movie for his work in HBO’s “Too Big to Fail” and two Emmy wins for Outstanding Lead Actor in a Miniseries or a Special for his work in “Promise” and “My Name Is Bill W.” Honored with an Obie Award, Clarence Derwent Award, and Theatre World Award on the New York stage before coming west to become a leading film star, Woods has also been nominated ten times for a Golden Globe, winning one award for his role in “Promise.” He has taken home the CableAce Award, the Independent Spirit Award, the American TV Critics Award, and the Golden Satellite Award on two occasions.

Beginning his career in the early 70s, Woods’ breakout performance came in 1979 with his powerful portrait of evil in *The Onion Field*. Some of his other memorable roles include those in *Once Upon A Time in America*, *Against All Odds*, *Videodrome*, *Casino*, and *True Believer*. Demonstrating his wide-ranging talents, he has played the rolls of such diverse characters as a strict, religious parent in *The Virgin Suicides*, a parodied priest in *Scary Movie 2*, an endangered resident in *Northfork*, and an uncouth, bigoted father in *Pretty Persuasion*. Recent film credits include Sony’s *Straw Dogs* and DreamWorks’s *Kung Fu Panda 2*. He has several film projects slated for 2013, including *Jamsey Boy*, *jOBS*, *Active Shooter*, *The Outsiders*, *Officer Down*, *The Stone Pony*, and *West Nile Virus*.

Woods has worked with a short list of coveted directors time and again, including such greats as Martin Scorsese, Oliver Stone, Clint Eastwood, Harold Becker, Rob Reiner, Robert Zemeckis and newcomer Sophia Coppola. Critics have acknowledged his ability to bring wrenching reality to any role, as reflected by the real-life characters he has embodies, from Sen. Joseph McCarthy’s loyal chief counsel Roy Cohn to New York Mayor Rudolph Giuliani.

He starred in the CBS series “Shark” as the title character, the charismatic, supremely self-confident and cutthroat prosecutor Sebastian Stark. Among his additional television credits are the movies “Rudy: The Rudy Giuliani Story,” “Citizen Cohn” and “Indictment: The McMartin Trial,” all of which earned him Emmy Award nominations, as well as the mini-series “Holocaust,” and guest-starring roles in “ER” (Emmy Award nomination) and “Entourage.” He will next appear in the made for television movie “Mary & Martha,” directed by Phillip Noyce co-starring Hilary Swank.

Prior to pursuing his film career, Woods appeared on stage in New York in plays such as the Broadway production of “Moon Children” (Theatre World Award) and in the off-Broadway production of “Saved” (Obie Award and Clarence Derwent Award).

He attended the Massachusetts Institute of Technology, where he excelled in his studies as a political science major. He left in his senior year to pursue acting.

Woods was born in Vernal, Utah, raised in Warwick, R.I., and currently lives on the East Coast.

**ABOUT THE FILMMAKERS**

**ROLAND EMMERICH** (Director) is an international director, producer and screenwriter whose films, including *Independence Day*, *The Day After Tomorrow*, *2012*, and *Anonymous*, have taken in more than $3 billion worldwide. His latest, *White House Down,* is an action movie on an epic scale starring Channing Tatum and Jamie Foxx.

Emmerich recently announced plans to write and direct a sequel to his blockbuster film, *Independence Day,* which takes place 20 years after the original. He will also direct *Stonewall*, a drama about the 1969 Stonewall Riots chronicling the three-day standoff between the police and protesters at the Stonewall Inn in Manhattan's Greenwich Village, widely considered the starting point for the modern gay civil rights movement.

In 2011, his controversial feature, *Anonymous*, explored the theory that William Shakespeare’s plays were written by Edward de Vere, the 17th Earl of Oxford and not by Shakespeare himself. The stellar cast included Vanessa Redgrave, Rhys Ifans and Joely Richardson. In 2010, Emmerich directed the global box office hit *2012*, an epic adventure about a global cataclysm that brings an ends to the world and tells of the heroic struggle of the survivors, which starred John Cusack, Chiwetel Ejiofor and Thandie Newton.

Prior to that, Emmerich produced and directed *10,000 B.C.*, a fantasy drama which tells the story of the world’s first hero, who brings down an evil empire to save his love. In 2004, he produced and directed *The Day* *After Tomorrow*, starring Dennis Quaid and Jake Gyllenhaal, which follows a climatologist’s struggle to figure out a way to save the world from global warming. In 2000, Emmerich directed *The Patriot* based on the American Revolution. The film starred Mel Gibson, Heath Ledger and Joely Richardson.

1996 and 1998 saw two of the most popular action films that the world had ever seen. In 1996, Emmerich directed *Independence Day*, a film that grossed over $800 million worldwide. In quick succession, Roland released another Hollywood blockbuster, *Godzilla*, which he directed and produced.

Emmerich’s first Hollywood film was the 1994 cult hit *Universal Soldier*, followed by *Stargate* the same year. His other film credits include the sex trafficking drama *Trade* starring Kevin Kline, *Das Arche Noah Prinzip*, *Joey*, *Moon 44*, *Eye of the Storm*, *The High Crusade*, *The* *Thirteenth Floor*, *Eight Legged Freaks*, *Hell*, and the documentary *Last Will & Testament*. Emmerich began his career in his native Germany, where his first film, a student project called *The Noah’s Ark* *Principle*, played in competition at the 1984 Berlin Film Festival.

His television credits are “The Visitor,” “Godzilla: The Series,” and “Dark Horse.”

In addition, to his work in film and television, Emmerich takes significant time and effort to support a number of charities, including, but not limited to the Gay and Lesbian Education Network (GLSEN), the Outfest Film Festival Los Angeles, the Cambodian Children’s Fund, the Trevor Project, Global Green, and The Gay and Lesbian Center of Los Angeles.

**JAMES VANDERBILT** (Writer / Producer) is a talented multi-hyphenate whose diverse catalogue of films range from heavy-hitting blockbusters, to edge of your seat thrillers, with a comedy or two in between. He sold his first screenplay 48 hours before graduating from the University of Southern California’s film writing program. Since then he has found steady employment pushing words around on the page, which is really lucky as that is the only thing he ever wanted to do.

He wrote the critically acclaimed, true story *Zodiac*, directed by David Fincher, earning Vanderbilt numerous accolades including a USC Scripter Award nomination and a Writers Guild of America nomination for Best Adapted Screenplay. His other writing credits include *The Rundown, The Losers* and last summer’s *The Amazing Spider-Man*, starring Andrew Garfield and Emma Stone. Among his producing credits are *Basic*, *Zodiac* and the upcoming Showtime documentary, *Suge Knight*.

Vanderbilt’s upcoming films include writing the screenplays for *The Amazing Spider-Man 2*; *Solace*, starring Anthony Hopkins; and *Murder Mystery* with Charlize Theron.

Esquire Magazine profiled him in their Genius Issue and called him a “Fearless Screenwriter.” Vanderbilt is afraid of the following things, in no particular order – bugs, flying, enclosed spaces, in-laws, roller coasters, being buried alive, and The Dark.

He is a founding member and partner in Mythology Entertainment, a company dedicated to story-driven entertainment and content.  He lives in Los Angeles like the rest of these fools.

**BRADLEY J. FISCHER** (Producer) began his career at Phoenix Pictures in 1998, rising through the ranks to Co-President of Production in 2007 and taking charge of the majority of the company’s motion picture slate.

During his 13-year tenure at Phoenix Pictures, Fischer was instrumental in discovering, developing, packaging and producing many high-profile motion picture projects, producing a total of seven films over seven years. Among the films Fischer produced while at Phoenix was Martin Scorsese’s *Shutter Island*, based on the New York Times bestseller by Dennis Lehane, acclaimed author of Mystic River and Gone Baby Gone. After securing film rights to the book, Fischer sent it to screenwriter Laeta Kalogridis, with whom he developed the project. Scorsese and DiCaprio quickly signed on and the fully packaged project was set up on a production-commitment basis at Paramount Pictures shortly thereafter.

Following its world premiere gala screening at the Berlin International Film Festival, *Shutter Island* debuted to a $41 million opening weekend, ranking at that time as the biggest opener for Scorsese and star Leonardo DiCaprio. It has since gone on to gross almost $300 million worldwide, making it Scorsese’s highest grossing movie ever.

Among Fischer’s other recent credits are the critically acclaimed David Fincher film *Zodiac*, which he produced. An Official Selection of the 2007 Cannes Film Festival, *Zodiac* stars Jake Gyllenhaal, Mark Ruffalo and Robert Downey Jr. It was released by Paramount Pictures and Warner Bros. Pictures to massive worldwide critical acclaim, and was one of the best-reviewed films of 2007. In 2010, *Zodiac* was named one of the 10 best films of the decade by Entertainment Weekly, Time Out New York, The Chicago Tribune and The New York Post, among many other critics and journalists around the world.

Fischer also executive produced *Black Swan*, directed by Darren Aronofsky and starring Natalie Portman, Mila Kunis, Vincent Cassel and Winona Ryder. The film was released by Fox Searchlight and received strong critical praise, going on to gross just under $330 million worldwide and receive five Academy Award® nominations, including Best Picture and winning Best Actress for star Natalie Portman.

In 2012, Fischer formed Mythology Entertainment, a motion picture and television production company with partners James Vanderbilt (*The Amazing Spider-Man*, *Zodiac*) and Laeta Kalogridis (*Shutter Island*, *Avatar*). *White House Down* is the company’s first project.

Among the upcoming projects Fischer is attached to produce are *The Brigands of* *Rattleborge* by S. Craig Zahler, which Chan Wook Park (*Oldboy*) will direct; an adaptation of Richard Morgan’s seminal science fiction novel *Altered Carbon*, which Laeta Kalogridis is adapting; a prequel to Stanley Kubrick’s *The Shining* with Warner Bros. and the Stanley Kubrick estate; and an upcoming slate that includes projects with directors Alex Proyas and Frank Darabont.

In 2006, Fischer was selected by the Hollywood Reporter for their 13th annual “Next Generation” special issue as one of Hollywood’s top 35 executives under 35 years of age. In the Spring 2008 issue of Los Angeles Confidential magazine, Fischer was profiled as a “Power Producer” and recognized as “one of Hollywood’s most promising producers of sophisticated, challenging films.”

In addition to his work at Phoenix Pictures, Fischer serves on the board of directors of the Stella Adler Studio of Acting in Los Angeles.

Fischer graduated from Columbia University in 1998 with a BA in Film Studies and Psychology and is a native of New York. He resides in Los Angeles with his wife Karen, daughter Olivia and baby boy Leo.

**HARALD KLOSER** (Producer / Composer) was born in the small village of Hard, Austria. Kloser started out as a music teacher before becoming a professional musician. His composing career began in the world of pop and rock music, writing and producing for such artists as Elton John, Falco, Al Jarreau, Tom Waits, and Jose Feliciano, among many others. In 1991, Kloser and his family relocated to Los Angeles, where he began his career as a film composer. He’s written the music scores for over 50 television and film projects including *The Thirteenth Floor*, *Alien vs. Predator*, and Roland Emmerich’s *The Day After Tomorrow*, *2012,* and, most recently, his Shakespearean drama *Anonymous*.

Although he has primarily been known in the film industry for his work as a composer, Kloser has broken down industry barriers crossing over into writing and producing. He wrote and produced feature hits like Emmerich’s prehistoric epic *10,000 B.C.* as well as the end of the world blockbuster hit *2012*, which was released by Columbia Pictures in 2009.

Kloser has also ventured into television, recently writing and producing a pilot for ABC with his own production company, Street Entertainment, through which he plans on producing feature films as well.

**JAMES VANDERBILT** (Producer / Writer) Please see bio above.

**LARRY FRANCO** (Producer) has amassed both an impressive and an eclectic list of feature film credits as a producer. Most recently, Franco worked with director Roland Emmerich for the second time, serving as a producer on *Anonymous* starring Rhys Ifans and Vanessa Redgrave. His first collaboration with Emmerich was *2012*, a visual effects epic starring John Cusack and Woody Harrelson. Preceding that, Franco produced the family adventure *The Spiderwick Chronicles*, starring Freddie Highmore, and the caped crusader blockbuster *Batman Begins*, starring Christian Bale, Michael Caine and Katie Holmes. Franco served as a producer on Ang Lee’s *Hulk*, starring Eric Bana and Jennifer Connelly, and the blockbuster *Jurassic Park III*, starring Sam Neill, William H. Macy and Tea Leoni, directed by Joe Johnston.

Franco and Johnston have maintained a long-term collaboration, which also includes the critically acclaimed and Humanitas Award-winning *October Sky*, as well as *Jumanji*, starring Robin Williams, and *The Rocketeer*, starring Billy Campbell and Jennifer Connelly.

Tim Burton is another filmmaker with whom Franco has collaborated on a regular basis, producing *Batman Returns*, starring Michael Keaton, Michelle Pfeiffer and Danny De Vito, and *Mars Attacks!*, starring Jack Nicholson, Glenn Close, Annette Bening, and Pierce Brosnan. He also served as an executive producer for Burton’s Academy Award® winning *Sleepy Hollow*, starring Johnny Depp and Christina Ricci.

Franco’s early producing years saw him teamed with director John Carpenter on projects such as *Escape from New York*, starring Kurt Russell, *Starman*, starring Jeff Bridges, *Big Trouble in Little China*, *Prince of Darkness*, and *They Live*. He also produced Carpenter’s *Christine* and served as associate producer on *The Thing*.

In addition to Franco’s impressive producing credits, he co-produced *Tango and Cash* starring Sylvester Stallone and Kurt Russell, served as line producer on *Two Bits* starring Al Pacino and was Associate Producer on *Cutter’s Way*.

Franco started in the film industry as an assistant director working on numerous films, including a lengthy duty on Francis Ford Coppola’s multi-award winning classic *Apocalypse Now*.

**LAETA KALOGRIDIS** (Producer) was born in Florida and attended Davidson College, University of Texas at Austin, and UCLA.  She has worked with Oliver Stone, Quentin Tarantino, Tim Burton, Wes Craven, Simon West, Timur Bekmembatov, James Mangold, Martin Scorsese, and James Cameron.

Her credits include *Alexander*, *Nightwatch*, *Avatar*, and *Shutter Island*.

Among her television credits include “Birds of Prey” and the “Bionic Woman.”

**UTE EMMERICH** (Executive Producer) is partner of Centropolis Entertainment, along with her brother Roland Emmerich. She most recently served as an executive producer on *The Day After Tomorrow*, *The Patriot*, *2012*, *Godzilla*, and *Independence Day*.

She has also served as producer on *The Thirteenth Floor* and co-producer of Roland’s science-fiction adventure *Stargate*. She worked in a variety of capacities, from casting to business affairs, on his German film *Making Contact* (a.k.a *Joey*), and went on to associate produce the films *Ghost Chase*, *Moon 44*, *Eye of the Storm*, and coordinated business affairs on *Universal Soldier*.

Born in Stuttgart, Germany, Ute studied economics and business for two years before transitioning into filmmaking. After working with Roland Emmerich on his film *Making Contact*, she traveled to Los Angeles and began her first job in Hollywood as an intern for famed director Roger Corman. Ute Emmerich’s most important production to date has been the birth of her son in 2005.

**REID CAROLIN** (Executive Producer) most recently wrote and produced the hit feature film *Magic Mike*, starring his Iron Horse Entertainment partner, Channing Tatum. Carolin also produced the independent feature *Ten Years*, starring Tatum, Kate Mara, Rosario Dawson, Justin Long, Oscar Isaac and Anthony Mackie, which premiered at the Toronto Film Festival, and the 2008 drama *Stop Loss*, starring Ryan Phillippe, Abbie Cornish, Joseph Gordon-Levitt and Tatum.

In 2011, he earned a nomination for Best Documentary Feature from the Producers Guild of America, for the HBO film “Earth Made of Glass,” that chronicled the search for truth in post-genocide Rwanda. The film, which he wrote and produced, also won a 2012 Peabody Award.

Carolin is president of Iron Horse Entertainment, the production company he founded with Channing Tatum in 2010, and is a co-founder of the start-up online movie theater Constellation (www.constellation.tv). He also composed additional music for the hit romantic drama *The Vow*, which opened in February 2012.

Carolin serves on the board of directors of the Red Feather Development Group, a non-profit organization dedicated to providing sustainable housing on American Indian Reservations.

**ANNA J. FOERSTER, ASC** (Director of Photography) previously served as director of photography on Roland Emmerich’s drama *Anonymous*. For her work on that film, she was honored by the German Film Awards with the Film Award in Gold for Best Cinematography in 2011.

Previously, her credits as a second unit director/director of photography include Roland Emmerich’s *10,000 BC* and *The Day After Tomorrow*, *Aeon Flux* directed by Karyn Kusama, and Christopher Erskin’s *Johnson Family Vacation*.

Foerster’s credits as Aerial DP include Tim Story’s *Fantastic 4: Rise of the Silver* *Surfer* and Roland Emmerich’s *2012*.

She started her career in visual effects photography on such films as *Independence Day*, directed by Roland Emmerich, *Pitch Black*, directed by David N. Twohy, and Peter Hyams’ *End of Days.*

Her motion control work on Rob Minkoff’s *Stuart Little 2* earned her a nomination for a VES Award for Best Visual Effects Photography in a Motion Picture.

As a director, Foerster has helmed episodes of the television series “Criminal Minds,” “Criminal Minds: Suspect Behavior,” “Unforgettable,” and “Army Wives.”

**KIRK M. PETRUCCELLI** (Production Designer) most recently designed the drama *Killing Season*, starring Robert De Niro and John Travolta and comedies *Zookeeper*, starring Kevin James and Rosario Dawson and *When in Rome*, starring Kristen Bell, Josh Duhamel, Danny DeVito and Angelica Huston.

Among his other production designer credits are the hit action-adventures *The* *Incredible Hulk*, starring Edward Norton; *Fantastic Four: Rise of the Silver Surfer*, starring Ioan Gruffudd, Jessica Alba, Chris Evans, and Michael Chiklis; *Ghost Rider*, starring Nicholas Cage, based on the popular Marvel characters; *Lara Croft: Tomb* *Raider* and its sequel, *Lara Croft Tomb Raider: The Cradle of Life*; *The Last Castle*, Roland Emmerich’s *The Patriot*; *Mystery Men*; *The Thirteenth Floor*; *Blade*; *Anaconda*; *Murder in the First*; *Where the Day Takes You*; and *3 Ninjas*.

He served as art director on *Poetic Justice* and *Philadelphia Experiment II*, and was assistant art director on *Son in Law*.

Raised in Pittsburgh, Pennsylvania, Petruccelli attended Penn State University where he studied film, graphic design and illustration, ultimately receiving a degree in film. He also studied the art of Steadicam operation at the Rockport Film and Television workshop. He gained his experience in the film business in a variety of production jobs, including camera, set design and set decoration.

**ADAM WOLFE** (Editor) is a well-respected editor working behind-the-scenes on some of the small screen’s most popular, and acclaimed made-for-television movies and series, including many episodes of CBS’ long-running crime drama “Criminal Minds” and NBC’s “Third Watch.”

He has also edited several television pilots, including CBS’ “Gimme Shelter” and “Smith,” ABC’s “Greek,” UPN’s “Mercy Point,” Warner Bros.’ “A Side Order of  Life” and “Three,” and Fox’s “Enemy.”

Among Wolfe’s television projects are episodes of “ER,” “The West Wing,”  ”Law & Order,” “Brotherhood,”  ”Northern Exposure,” and “Spy Game,” as well as the telefilms “Atomic Train,” “Home Invasion,” “Code Name: Wolverine,” and “The Wrong Girl.”

His feature credits include the documentary *Athens, Ga. – Inside / Out*, *GS: Get Bruce and Lloyd*, *Clan of the Cave Bear* (as additional editor), *Rambo III* (as additional editor), *The Howling VI*, *Steel Dawn*,and *Do or Die.*

**LISY CHRISTL** (Costume Designer)studied at the Master School for Fashion in Munich and graduated with a Master in Tailoring.  She worked in the theatre as a costume assistant before branching into feature films as a wardrobe assistant on *Stalingrad*, directed by Joseph Vilsmaier, in 1991.

In 1995, Christl became a costume designer, designing Michael Haneke’s *Das* *Schloss* starring Ulrich Muhe.

Her other credits include *Time of the Wolf*, *Funny Games*, again by Michael Haneke, *Wolfsburg* directed by Christian Petzold, and *Shadows of Time* and *John Rabe*, both directed by Florian Gallenberger. She was nominated for Best Costume Design at the German Film Awards in 2006 for *Shadows of Time* and won Best Costume Design for *John Rabe* in 2009.

Christl most recently designed the costumes for Roland Emmerich’s drama *Anonymous*, for which she earned an Oscar® nomination and won Best Costume Design at the German Film Awards.

**VOLKER ENGEL** (Co-Producer / Visual Effects Supervisor) is an Oscar®- and Emmy-winning visual effects supervisor. He also produced or co-produced several films and miniseries.  He most recently served as executive producer and visual effects supervisor on Roland Emmerich’s *Anonymous*, and, prior to that, co-producer and visual effects supervisor on *2012*, also directed by Emmerich.

Volker started his film career with Roland Emmerich 22 years ago in Germany as visual effects supervisor for Emmerich’s *Moon 44* in 1988, later reteaming with the director on *Universal Soldier*.

Emmerich hired him again in 1995 to supervise the visual effects for the blockbuster *Independence Day*. Engel’s work earned him an Oscar® for Best Visual Effects in 1996. He then went on to lead a team of 500 artists for Emmerich’s production of *Godzilla*.

In 1999, he co-founded the production company UnchartedTerritory, LLC in Los Angeles with Marc Weigert to develop and produce feature films. The first of these independent projects was an adventure titled “Coronado” that was released in over 40 countries in 2003.

In 2004 UnchartedTerritory co-produced the four-hour miniseries “DarkKingdom – The Dragon King” (starring Max von Sydow) that aired on the SciFi Channel.

In 2005 they were producers on the six-hour miniseries “The Triangle” (starring Sam Neill and Eric Stoltz) together with Bryan Singer and Dean Devlin for the SciFi Channel. It was aired in December 2005 and broke ratings records for the network. They were honored with an Emmy Award for Best Visual Effects in a Miniseries by the Television Academy.

In 1998, Engel received the highest honor for a citizen of his home country, the Order of Merit.   He was awarded this medal in Berlin from German President Roman Herzog.

Several years ago he has been given the title of Professor by the Senate of his home state Bremen. He gives lectures on Film and Media Production whenever his schedule allows.

He is a member of the Academy of Motion Picture Arts and Sciences, the Academy of Television Arts and Sciences, the Producer’s Guild of America, the British Academy for Film and Television Arts and the European Film Academy. He is also a member of and has served for three terms on the board of directors of the Visual Effects Society.

Engel lives in Los Angeles, California.

**Marc Weigert** (Co-Producer / Visual Effects Supervisor) served as executive producer and visual effects supervisor on Roland Emmerich’s *Anonymous*, and, prior to that, co-producer and visual effects supervisor on Emmerich’s *2012*.

Weigert is the CEO of production company UnchartedTerritory, LLC, founded in 1999 with business partner Volker Engel (an Academy Award® winner for visual effects on “Independence Day”).  UnchartedTerritory produced the feature film “Coronado” in 2001, co-produced the mini-series “DarkKingdom” for the Sci-Fi Channel, and co-produced the mini-series “The Triangle” with Bryan Singer and Dean Devlin. Weigert received an Emmy Award in 2006 for “The Triangle.”

In between producing feature and TV films, UnchartedTerritory also provided visual effects services for *The Day After Tomorrow* (2004) and the Intermedia-logo for *Terminator 3* (2003).

Weigert also served as visual effects producer and supervisor on a multitude of commercials and the ride film for Universal Studios Florida’s “Harry Potter Island of Adventure.”

Before UnchartedTerritory, Marc Weigert was CEO for visual effects company [Dreamscape Imagery Inc.](http://www.dreamscapeimagery.com/) Opened in 1995, their credits include *Independence Day*, *Muppets From Space*, *Flubber*, “The Drew Carey Show,” and many European movies and series.

As the visual effects project manager for *Independence Day*, Weigert created Digital Assistant for Visual Effects, a project management software program to manage, schedule and track the shooting and post production of thousands of VFX elements. His software has subsequently been sold to several major studios, including 20th Century Fox, Walt Disney, and Sony Pictures. It has been used on many feature films, including *Stuart Little*, *Alien: Resurrection*, *Flubber*, *Volcano*, *Godzilla* and *X-Men*, as well as on TV movies and series.

Weigert has lectured at seminars for the Producer’s Guild of America and European Digital Arts Media, and he conducted the Visual Effects Master Class “Action with Effects” for producers and directors sponsored by the European Film Academy. He has also taught visual effects classes at The Art Institute of Los Angeles, at the University of Applied Sciences in Salzburg, Austria, and was speaker at the iHollywood Forum in Los Angeles. Weigert also writes a successful blog for Animation World Network.

Marc Weigert is a member of the Director’s Guild of America, the Producer’s Guild of America, the Visual Effects Society and the Academy of Television Arts and Sciences.

Weigert lives in Los Angeles, California.

**THOMAS WANDER** (Composer) was born and raised in Graz, Austria, where he studied music from an early age. In 1992, he moved to Los Angeles to study with such renowned film composers as Jerry Goldsmith and David Raksin at the University of Southern California. Upon completing his studies, he began composing for film and television projects.

Among his film credits are *2012*, *Anonymous*,*10,000 BC*, and *The Day After Tomorrow* (co-written with Harald Kloser), all directed by Roland Emmerich, as well as *The Thirteenth Floor* and *Hostile Takeover*.

For television, Wander scored more than 40 episodes of the long-running hit series “Buffy the Vampire Slayer.” He has also written music for a number of long form projects, including the FX Network telefilms “Sins of the Father” and “RFK.”

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