

THE CABIN IN THE WOODS Production Notes



Release Date: April 13, 2012

Studio: Lionsgate

Director: Drew Goddard

Screenwriter: Joss Whedon, Drew Goddard

Starring: Kristen Connolly, Chris Hemsworth, Anna Hutchison, Fran Kranz, Jesse Williams, Richard Jenkins, Bradley Whitford

Genre: Comedy, Fantasy, Horror

MPAA Rating: R (for strong bloody horror violence and gore, language, drug use and some sexuality/nudity)

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STUDIO SYNOPSIS: Five friends go to a remote cabin in the woods. Bad things happen.

If you think you know this story, think again. From fan favorites Joss Whedon and Drew Goddard comes "The Cabin in the Woods," a mind blowing horror film that turns the genre inside out.

SYNOPSIS

Five friends go to a remote cabin in the woods. Bad things happen.

If you think you know this story, think again. From fan favorites Joss Whedon and Drew Goddard comes *THE CABIN IN THE WOODS*, a mind blowing horror film that turns the genre inside out.

Produced by Whedon and directed by Goddard from a script by both, the film stars Kristen Connolly, Chris Hemsworth, Anna Hutchison, Fran Kranz, Jesse Williams, Richard Jenkins and Bradley Whitford.

Lionsgate presents a Mutant Enemy production.

ABOUT THE PRODUCTION

Sprung from the fertile imaginations of cult filmmakers Joss Whedon ("Buffy The Vampire Slayer," "Dollhouse," the upcoming *The Avengers*) and Drew Goddard (*Cloverfield*, "Buffy The Vampire Slayer," "Angel," "Lost"), Lionsgate's *THE CABIN IN THE WOODS* begins like any generic horror film might: a rambunctious group of five college friends steal away for a weekend of debauchery in an isolated country cabin, only to be attacked by horrific supernatural creatures in a night of endless terror and bloodshed. Sound familiar? Just wait. As the teens begin to exhibit standard horror movie behavior, a group of technicians in a control room are scrutinizing, and sometimes even *controlling*, every move the terrified kids make. The story behind their involvement is just the tip of the iceberg of a fantastical, I-can't-believe-this-is-happening odyssey that explodes the conventions of the horror genre in a giddy sugar rush of bloody mayhem, wild imagination and sly humor.

Explains Goddard, "On one level, *CABIN* functions as your classic horror film. It's the sort of movie where you grab your popcorn and hold your date tight while you watch five teenagers head to the woods and encounter terrible things. But it's also our version of that type of movie. Which means things get a lot more insane than you might expect."

CABIN actor Chris Hemsworth, known to most audiences as the titular hero in last summer's hit, *Thor*, remembers the first time he read Goddard's and Whedon's script. "At first I thought, Oh, this is a regular horror movie. I don't get it. And then it just continued to unfold and open up and blow me away every page. It just got crazier and crazier and crazier until – well, until never. It just doesn't stop. It leads you down a path that seems recognizable, and slowly it completely subverts everything you know."

Goddard and Whedon have crafted a love letter to the horror genre that pays homage to fright classics ranging from Sam Raimi's *Evil Dead* to Dario Argento's *Suspiria*. But while it clearly respects its predecessors, *THE CABIN IN THE WOODS* also questions the very tropes it's re-enacting. "I love horror," explains Whedon. "But the plots are becoming more and more predictable. The killings are more and more disgusting. The kids are becoming more and more expendable. And more love is put into the instruments of torture and no love at all is put into the

dialogue polish. The ritual of it is getting cheapened."

The first hint that this is not your average horror movie comes with the casting of veteran actors Bradley Whitford and Richard Jenkins, who play control room bosses Hadley and Sitterson. The two men, using a range of influential technology, force the five friends to embody horror stereotypes. While the kids might start out as more than most contemporary horror victims, they become increasingly powerless to resist Sitterson's and Hadley's ideas of how they should behave. "The control room bosses are a stand-in for us, the viewer," explains Whedon. "But they also represent everything that we're up against as storytellers: the need to hurt kids more and more on screen, to make them behave foolishly, to make the death of them the points as opposed to the suspense leading up to it."

"I think the danger with horror films is that they often treat the audience as idiots," suggests Hemsworth. "This film respects the audience by questioning our desire for horror films to begin with."

Whedon admits he's fascinated by this question. Why do we love horror movies so much? "There's some part of us, some deep, dark, primitive part of us that wants to sacrifice these people onscreen. I wanted to make a movie that explained why. And so it's been a strange experience because on the one hand, we do straight up horror. We definitely love the genre and the tropes of the genre but at the same time we have a lot of questions about why and where it's going."

Goddard adds, "The horror movie is merely the jumping-off point for the inherent questions about humanity that the genre suggests. Why, as a people, do we feel the need to marginalize, objectify, and destroy youth? And this is not specific to the genre, or movies in general, or our present-day culture. We've been doing this to youth since we first began as a people. And this question -- the question of *why* -- is very much at the heart of CABIN."

Drew Goddard and Joss Whedon first met when Goddard was hired as a writer on Whedon's seminal television hit, "Buffy the Vampire Slayer." A fruitful creative partnership – and a strong friendship – formed, and the two filmmakers have worked together consistently ever since. Along the way, THE CABIN IN THE WOODS was born.

"Joss came up with the initial idea – we were looking for something to write together, and he had this concept kicking around in his head. And as soon as I heard the words 'cabin movie,' I said, 'I'm in.'" The two worked together to develop the idea, and wrote the script quickly while on hiatus from their various day jobs.

Once the script was completed, the film was greenlit by MGM Studios, thanks to the support of producer Mary Parent. But due to corporate changes, the studio was unable to continue with the film, making the way for Lionsgate to step in. "You always want your movie to find the right home," says Whedon, "and there's no question that Lionsgate is the right home for CABIN. So many of the films that inspired CABIN were released by Lionsgate in the first place!"

Adds Goddard, "With some places, there's a bit of a horror disconnect, but with Lionsgate I can

say something in a meeting like, 'I'm thinking it should be red, but not *The Descent* red, more *High Tension* red,' and they don't look at me like I'm insane. It definitely feels like we're speaking the same language. They've been wonderful."

Goddard's and Whedon's goal was to cast the film with a mixture of established actors, new faces, and "Whedonverse" veterans, and that's exactly what casting directors Amy Britt and Anya Colloff, who had worked on both "Buffy The Vampire Slayer" and "Angel," set out to accomplish. But the casting process was not without its difficulties. "We ask a lot of our performers," Goddard points out. "We ask them to vacillate between broad comedy and intense emotional drama. And often, it's in the same scene – the same sentence, even. It's very hard to find actors who can shift gears so quickly, the way we ask them to."

From the beginning, Goddard had dreamed of casting Richard Jenkins in the role of control room boss Sitterson. After sending Jenkins the script on a Friday night, the phone rang on Monday morning with Jenkins' enthusiastic commitment to the project.

"I just loved the twists. I loved the take on it. It's fearless," says the actor. "The control room is pretty mundane, you know. It's like, just the guys in the office. And then you see what they're working on and it's bizarre. It's just so great to throw those two worlds together."

Jenkins' acceptance quickly invigorated the rest of the casting process. Bradley Whitford committed soon after for the role of Hadley, which left Goddard marveling at their good fortune. "Both actors were our wildest dreams, and they were the first people in it," he says.

Recalls Whitford, "I thought at first it was a sort of grade A, Defcon 5 horror movie. But the more I thought about it, there was something very funny and smart about it. It's such a clever way to deal with this genre. You see with Hadley how the relentlessness of his job, and dealing with violence all the time, cuts him off from a real experience of it."

In order to protect the story and its secrets from being revealed in the blogosphere, the script was kept under tight wraps and the filmmakers wrote fake sides when auditioning the remaining principals, which of course became its own entertaining exercise. Remembers Whedon, "In Curt's case, it was a pterodactyl movie; in Holden and Jules' scene, about tentacles in a Jacuzzi; Marty had a monologue about something made entirely of claws. So basically, it was take the exact character that you're looking for and then put him or her in a different movie."

The search for the younger roles wasn't easy, however, as the filmmakers required actors who could play authentic, real characters as well as the stereotypes they are forced to become. The casting team was prescient enough to cast Chris Hemsworth in the role of Curt before his quick rise to movie stardom in *Thor* and Whedon's upcoming *The Avengers*. Explains Goddard, "Chris has a presence that's impossible to deny, and you could feel it the moment he walked into the room. He can inhabit that star quarterback role that's so common in these types of movies, but he has an instinctual ability to find the character's humanity without playing the stereotype, which was crucial to casting this role."

Remembers Hemsworth, "I got the part and I was speaking to my agent and he's like,

'Congratulations. This is great.' And I said, 'Yeah, has anyone read the script?' And they're like, 'Nope.' It was all on the bet of Joss' and Drew's reputation that this was going to be a good thing. And then I read the script and loved it. I think it's a real talent to be able to write an emotional, high-stakes story and weave comedy through it. They're impressive, talented guys."

Both filmmakers agreed that one young adult role – Dana – had to be filled before the rest of the ensemble could be cast around her. Their search was long and frustrating, yielding no viable options, until their luck took a turn with Kristen Connolly. Whedon remembers, "The moment we saw her on tape there was no doubt in my mind at all. Her audition tape was so good we could have put it in the movie."

"Dana's just a regular person who doesn't start out thinking that she's really a bad-ass," says Connolly. "What's cool about Joss is that he makes heroes out of the people who you wouldn't expect. Dana's just a regular kid whose strength comes out of her love for her friends and out of necessity."

Actor Fran Kranz, who worked on Whedon's series, "Dollhouse," impressed the filmmakers with the depth of his audition for the role of Marty. "Most actors came in to audition and it was one dimension. It was just, 'I'm the guy who smokes pot,'" remembers Goddard. "But Fran was able to find that loneliness and innocence within the part that we thought was so important to the film."

In a reversal of traditional horror movie morality, which usually stipulates that the druggie friend be an easy, unwitting victim, Marty's stoner paranoia helps him sniff out the truth behind the cabin. "He ends up seeing through the manipulation of the control room guys," says Kranz. "He senses something weird is going on."

Adds Whedon, "Marty is the one who everybody discounts. Everybody humiliates the fool and makes fun of him; he's the jester who gets kicked around. But he's the guy who senses what's going on."

In the role of Holden, whose character becomes the stiff intellectual of the group, the buff, good-looking actor Jesse Williams seems like an atypical choice, but Goddard reveals this was exactly their intention. "We wanted to play against type, to drive home the marginalization that can happen in these movies. Jesse knew how to inhabit the awkward introspection at the core of Holden, which plays in direct contrast to his matinee-idol charisma."

"When he puts on the glasses to play the nerdier version of himself," says Whedon, "Jesse completely transforms. It's some of my favorite footage from the whole film."

For his part, Williams enjoyed being cast against type. "Holden's a smart guy and he plays it safe," says the actor. "He's not a huge risk taker, and not really the alpha male kind of role. It was fun to play, especially some of the awkward moments with Dana, Kristen Connolly's character."

Rounding out the principal CABIN cast, Anna Hutchison committed enthusiastically to the "hot blonde" role of Jules, bringing depth to a character who is objectified by the control room bosses.

Remembers Whedon, "Anna totally got the irony of the violence and sexual situations. Everything excited her. She'd face plant like a stuntwoman. She'd throw herself all over the place. We'd tell her not to and she'd do it anyway. And every take there was something new – an ad-lib or a moment of spark, energy. She gives a huge amount as an actress."

When it came time to cast key secondary roles, Goddard and Whedon couldn't resist inviting some of their favorite actors from past productions to lend a hand. Tom Lenk, familiar to Whedon fans for his roles on both "Buffy the Vampire Slayer" and "Angel," was cast as Ronald, the control room intern. He's often referred to by Whedon as the pair's "good luck charm."

"Tom Lenk is one of the funniest actors I've ever worked with," declares Goddard. "He delights me to no end and I hope I'm lucky enough to work with him for the rest of my career."

Another Whedon veteran, Amy Acker ("Angel," "Alias," and "Dollhouse"), appears in THE CABIN IN THE WOODS as Lin, a control room technician who works alongside Sitterson and Hadley. Says Goddard, "Amy's our not-so-secret weapon. She embodies the technical expertise that's so important to our style. There's nobody better at making you laugh and breaking your heart in the same sentence."

The filmmakers also turned to past collaborators for many key below-the-line positions. In addition to casting directors Amy Britt and Anya Colloff, Goddard and Whedon turned to editor Lisa Lassek ("Angel," *Serenity* and "Firefly"), costume designer Shawna Trpcic ("Firefly," "Angel," "Dr. Horrible's Sing Along Blog," and "Dollhouse") and production designer Martin Whist (*Cloverfield*). For his Director of Photography, Goddard set his sights on Peter Deming, who had the "perfect resume for CABIN" with films like *Scream*, *Evil Dead 2*, and *Mulholland Drive* to his credit. In another stroke of perfect luck, Deming turned out to be best friends with CABIN's head of production and committed to the project immediately.

Production took place from March 9th to May 29th in locations in and around Vancouver, British Columbia. Apart from an initial weather-related setback, Goddard and Whedon were able to continue the spirit of child-like wonder and fun they had conjured while writing the script. "This is not a movie where it's people sitting around in rooms talking all day," Goddard says. "Every single day there was something that the 12-year-old in you would look at with wide-eyed astonishment. We always tried to hold onto that feeling. I remember looking at the schedule a week before we started shooting and looking at every scene and going, 'That scene's going to be fun to shoot. And that scene's going to be fun. Oh, and yep, that scene'll be fun.'"

"A lot of things happen in this movie that aren't very pleasant, and yet this was the happiest set I've ever worked on," states Jenkins. "Actors do much better work when there's no tension. And everybody had a great time because Joss and Drew clearly love their work."

Although a first time director, Goddard's extensive experience writing for TV prepared him well for the role. He says, "In TV, the writer/producers get a lot of the power that directors have in the feature world. You really oversee things. You supervise your own edits and you're on set all the time. So directing CABIN didn't feel like this weird foreign environment." In fact, the experience, according to Goddard, was more like a dream come true. "I couldn't imagine a better

opportunity than this one for my first film. THE CABIN IN THE WOODS gave me the chance to shoot multiple movies in one because we shifted gears so much. I had to pinch myself every day."

"Drew is very clear about what he's asking you to do," comments Jesse Williams, "and it's clear that he's very passionate about it. Every take matters. It's a joy to feel that, to have somebody commanding the ship. And it's been a long shoot. So it's great to keep that energy up, to keep that positivity going. I think that's a word I can't stress enough about Drew. What a positive guy."

"Drew is a true horror aficionado," adds Whedon. "He was ready to commit to it, ready to buy the most amount of blood you can purchase in Canada. He's the kind of horror director who'll spend a day watching different blood splatters to find the right one."

Whatever the challenges, Goddard and Whedon were committed to continuing their spirit of collaboration all the way through the shoot. "When we're together on set it is very much a hive mind of sorts where we are just in sync with one another," explains Goddard. "There were times when we disagreed, for sure. But passion always won. So if I felt strongly, then he would back down. And if he felt strongly, I would back down."

THE CABIN IN THE WOODS' multi-layered narrative required fully imagined, distinct designs for the film's primary settings: the cabin and the control room. "They're very different looks, almost from different movies," explains production designer Martin Whist. "So for me the range that we went through on this film was phenomenal. Each one needed to be very distinct in order to keep it fresh and keep the audience surprised."

Whist and the filmmakers created an authentic "California Gold Rush/post-Civil War" cabin after doing extensive photo research, while the control room was developed into a high-tech environment with "a NASA, Houston 1970s sort of vibe." "It was important to me that everything felt real even when we get ridiculous and over the top," says Goddard. "I wanted the visuals to show restraint and elegance to them, so that when things go surreal, the movie still feels grounded."

Costume designer Shawna Trpcic echoed the contrast between the rustic cabin and the sleek control room with specific color codes for the teenagers and the adults. "The kids are very bright and jovial," Trpcic says. "But for the control room, I actually used a picture from a 1950s nuclear war plant as a primary reference. It had all the different castes that work within the nuclear plant, from the scientists to the lab workers."

When it came to the film's numerous special effects, Goddard and Whedon tried to avoid CGI effects whenever possible. "No matter how good digital effects are, you can't beat a creature that's really there. You can't beat something that actually exists in front of you," declares Goddard. "So the rule was always, 'If we can make it, we're gonna make it.' And that guided everything that we did. It forced everyone to be more creative and I think the movie benefits from that aesthetic."

Now that the film is completed and awaiting theatrical release, Goddard and Whedon have a

moment to contemplate their work before the Whedonites and legions of genre fans light up the Internet with reviews. "I'm happiest that it is so close to what we originally intended," says Goddard. "This is a movie that could so easily have been killed by the Hollywood system, and it says a lot about the strength of my producer that we never had to compromise our vision."

"THE CABIN IN THE WOODS really is what Drew and I set out to write," agrees Whedon. "Our intention was to create a two-hour experience that felt familiar to horror fans like us, but then flips it on its head, sending everyone into a fun tailspin."

And what should horror fans, or Joss Whedon fans, expect from the film? Drew Goddard smiles. "You're gonna see some things that you've never seen before in your life," he says. "And you won't believe some of the places we take you. But it'll be fun. Also bloody and angry and horrific. That too. But mostly fun."

ABOUT THE CAST

KRISTEN CONNOLLY (Dana) is a graduate of Yale School of Drama. Immediately upon graduation she booked guest star roles on several New York based television shows including "New Amsterdam," "Law & Order: Criminal Intent," "Life on Mars," "Nurse Jackie" and "Mercy." She also recurred on both "Guiding Light" and "As the World Turns." She has had supporting roles in several well-known films including "Revolutionary Road," "The Happening" and "Confessions of a Shopaholic." Kristen was in both "Measure for Measure" and "All's Well that Ends Well" at Shakespeare in the Park in New York City during the summer of 2011. She then starred as 'Cordelia' in "King Lear" opposite Sam Waterston and Kelli O'Hara at The New York Public Theater during the fall of 2011. Kristen will next star in the American series "House of Cards," which David Fincher will direct and will also star Kevin Spacey and Robin Wright.

Australian actor, **CHRIS HEMSWORTH (Curt)** who starred in the title role of 'Thor' in Kenneth Branagh's highly anticipated and well received film version of the Marvel comic book "Thor," has become one of the most sought after actors in Hollywood. He reprises the role of 'Thor' in "The Avengers" alongside Robert Downey Jr., Samuel L. Jackson and Scarlett Johansson this spring, and stars in Universal's "Snow White and the Huntsman" opposite Kristen Stewart and Charlize Theron. Hemsworth will next be seen in Dan Bradley's remake of "Red Dawn" starring in the role originated by Patrick Swayze. He is also set to star in the lead role in Ron Howard's drama "Rush," in which he plays British Formula One driver James Hunt. Hemsworth made his US film debut in J.J. Abrams' "Star Trek," playing the pivotal role of 'George Kirk' alongside Chris Pine and Zoe Saldana. He also starred in Relativity Media/Rogue Pictures' "A Perfect Getaway," opposite Timothy Olyphant. Hemsworth was born and raised in Australia.

ANNA HUTCHISON (Jules) is one of New Zealand's most widely recognized young actors and is already making an impact in both the Australian and US markets.

She is widely recognized in Australia for her co-lead role of 'Alison Dine' in the critically acclaimed and enormously successful 2009 TV series "Underbelly – A Tale of Two Cities" for The Nine Network Australia. In 2011, she appeared as a recurring guest on "Sea Patrol" series 5, also for The Nine Network.

Also in 2011, Anna appeared in a leading role in the Channel Nine telemovie "Panic at Rock Island" and she also filmed a lead series role for Seven Network's "Wild Boys."

In 2008 Anna starred as the series co-lead role of 'Amy' in the NZ TV series "Go Girls" for South Pacific Pictures. Her role as 'Amy' then became a recurring guest in series 2 in 2009 and also in series 3 in 2011.

Also in 2008, Anna was a guest lead on the premier season of the TV series "Legend of the Seeker" for US ABC/Disney Networks.

In 2007 Anna starred in the co-lead role of 'Lily' in the TV series "Power Rangers" for US ABC/Disney Networks, as well as starring in the co-lead role of 'Pony' in the TV series "Ride

With The Devil" for Isola Productions NZ.

In 2006 Anna performed as 'Lisa' in "Wendy Wu: Homecoming Warrior" a Movie of the Week for Disney USA. In 2005 she was the ongoing guest lead role of 'Anya' on the TV series "Orange Roughies" for NZ TV1 and between 2002-2004 Anna starred as 'Delphine' on TVNZ's longest running TV series "Shortland Street."

Anna's theater work includes two seasons of "The Woman" at the Downstage Theatre and also at the Silo Theatre, Auckland, "Sex with Strangers" at the Herald Theatre, Auckland and "To Russia with Love" at the Silo Theatre, Auckland.

Anna has been nominated for the following awards: Logie Nomination for the Grahame Kennedy Award for Outstanding New Talent for "Underbelly: A Tale of Two Cities" (2010), WIFT NZ finalist for Success in Film & Television for "Gossip Girls" (2009), Best Performance in a Short Film for "The Lost One" at the New Zealand Film Awards (2006), Best Actress at the NZ People's Choice Awards in 2004 and in 2005 for her work on "Shortland Street" and also in 2004 Best Juvenile Actor in a TV Series for her work on "Shortland Street" at the NZ People's Choice Awards.

In 2004, Anna was the winner of the NZ People's Choice Awards Rising Star Award for her work on "Shortland Street."

One of Hollywood's most sought-after and vibrant young talents, **FRAN KRANZ (Marty)** continues to be a stand-out in every project he takes on. Kranz has been working consistently as a professional actor since he was in high school. He can currently be seen on Broadway at the Ethel Barrymore Theatre in "Death of a Salesman" opposite Philip Seymour Hoffman and Andrew Garfield, directed by Mike Nichols. He has collaborated with Joss Whedon on two other projects. They just wrapped production on "Much Ado about Nothing," a modern retelling of Shakespeare's classic comedy. He plays the role of 'Claudio.' Prior to that, they worked together on Whedon's sci-fi series for Fox, "Dollhouse," alongside Eliza Dushku, where he played 'Topher,' the sarcastic, tech wunderkind. Kranz also recently wrapped production on "Lust for Love" opposite Beau Garrett, an indie which centers on a guy who wins the love of his childhood sweetheart, but is quickly dumped due to his lack of experience with women. To win her back, he enlists the help of his love's girlfriend who teaches him how to woo women.

Past film credits include Jake Kasdan's "The TV Set," opposite David Duchovny and Sigourney Weaver; "The Village;" "Matchstick Men;" "Orange County;" "Training Day;" "Donnie Darko;" "The Night of the White Pants" opposite Tom Wilkinson and Nick Stahl; "Wieners" opposite Zachary Levi; "Don't Fade Away;" "Diary of a Wimpy Kid 2;" "Whirlygirl;" "Shades of Ray;" "Careless;" "Admissions;" "Bickford Schmeckler's Cool Ideas;" and "Rise: Blood Hunter." Kranz also has extensive theatre credits including Second Stage's Off Broadway production of "Bachelorette." His credits from his time at Yale include "Twelfth Night;" "Miss Saigon;" "Sideman;" "Morning after Optimism;" "A Chorus Line;" "Antony & Cleopatra;" "The Dining Room;" "Angels in America;" "A Bright Room Called Day;" "Henry IV Part I" and "Hedda Gabler." At a guest program at Oxford, he won Best Actor for his portrayal of 'Petruccio' in "The Taming of the Shrew." On television, he starred in the CBS comedy "The Captain,"

opposite Jeffrey Tambor which was written and directed by John Hamburg. Other past TV credits include "It's Always Sunny in Philadelphia," "Private Practice" and "Frasier."

Originally from LA, Kranz currently resides in NY.

JESSE WILLIAMS (Holden) is the founder of farWord Inc. and can presently be seen as series regular, 'Dr. Jackson Avery' in ABC's "Grey's Anatomy." After graduating from Temple University with degrees in African American Studies and Film/Media Arts, Jesse began his professional career as a high school teacher of African and American History in low-income Philadelphia public charter schools. From there, Jesse moved to New York City and began his professional acting career, performing off-Broadway in award-winning playwright Edward Albee's "The Sandbox." He also directed Life Stories Student Theatre for The Urban Arts Partnership: 24Hour Off-Broadway Plays. His feature credits include "Brooklyn's Finest" and "The Sisterhood of the Traveling Pants 2."

Jesse splits his time between Brooklyn and Los Angeles.

Academy Award® nominated **RICHARD JENKINS (Sitterson)** is one of the most in-demand character actors in Hollywood, having made over sixty feature films.

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. Richard's performance as 'Walter Vale' made "The Visitor" the independent film hit of 2008 and also earned him Independent Spirit Award and Screen Actors Guild Award nominations. Jenkins will next appear in Lawrence Kasdan's "Darling Companion" opposite Kevin Kline, Diane Keaton and Dianne Wiest. This comedy-drama will have its world premiere as the opening night film at the 2012 Santa Barbara International Film Festival. It will be released by Sony Pictures Classics on April 20. Later in the year, Jenkins will star opposite Brad Pitt and James Gandolfini in Andrew Dominik's "Cogan's Trade" and in Robert Redford's "The Company You Keep," opposite Redford, Nick Nolte, Shia LaBeouf and Susan Sarandon. In addition, he appears opposite Josh Radnor, Elizabeth Olsen and Allison Janney in Radnor's film, "Liberal Arts," which premiered to rave reviews at the 2012 Sundance Film Festival and was picked up for theatrical release by IFC Films.

He recently completed production on Christopher McQuarrie's film, "One Shot," opposite Tom Cruise and Robert Duvall. 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." In 1986, Richard 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;" Richard Benjamin's "Little Nikita;" "Sea of Love;" Mike Nichols' "Wolf;" "North Country;" the Judd Apatow comedy "Fun with Dick & Jane;" and Peter Berg's 2007 film, "The Kingdom."

More recent credits include Overture's "Let Me In;" Ryan Murphy's "Eat, Pray, Love;" Will

Gluck's "Friends with Benefits;" Lasse Hallstrom's "Dear John," based on the Nicholas Sparks novel; the Coen Brothers' "Burn After Reading" (his third collaboration with the writing / directing duo); and Adam McKay's hit comedy, "Step Brothers."

Over the years Richard Jenkins has worked with such esteemed filmmakers as Clint Eastwood in "Absolute Power;" the Farrelly Brothers in "There's something about Mary," "Me, Myself, & Irene" and "Hall Pass;" 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, Richard 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 4 years as its Artistic Director.

BRADLEY WHITFORD (Hadley) a classically trained stage actor who has received critical acclaim for his roles in theater, film, and television, quickly gained overnight fame as the sarcastic yet vulnerable 'Josh Lyman' on NBC's "The West Wing." One of the few actors working successfully and simultaneously in theater, film and television, Whitford has become one of Hollywood's most sought-after talents.

Brad was recently seen in the theater production "ART" which is enjoyed a run at the Pasadena Playhouse with the attention of many prominent theater critics. Les Spindle of "Backstage" penned him as a performer whose "comic timing is impeccable, [and] qualifies as a straight man par excellence." Brad was also recently in the Hallmark film "Have a Little Faith" alongside Laurence Fishburne and Martin Landau.

In 2010, Brad starred on the FOX television series "The Good Guys" created by Matt Nix and co-starring Colin Hanks. Additional television credits include "Studio 60 from the Sunset Strip," the critically acclaimed drama "The West Wing" created by Aaron Sorkin, "ER," "The X-Files" and "NYPD Blue." His performance as 'Josh Lyman' on "The West Wing" earned him a 2001 Emmy® Award as well as Golden Globe® Award nominations in 2001 and 2002.

Whitford's film credits include the gritty true-crime drama "An American Crime," opposite Catherine Keener and Ellen Page; "The Sisterhood of the Traveling Pants," Alcon Entertainment's adaptation of the best-selling Ann Brashares book co-starring Amber Tamblyn and Alexis Bledel; "Little Manhattan," a romantic comedy written and directed by Mark Levin and Jennifer Flackett; Miramax's romantic comedy, "Kate and Leopold" opposite Meg Ryan and Hugh Jackman; "The Muse" with Albert Brooks; "Bicentennial Man" opposite Robin Williams; "Scent of a Woman;" "A Perfect World;" "Philadelphia;" "The Client;" "My Life;" "Red

Corner;" "Presumed Innocent" and "My Fellow Americans."

Growing up in Wisconsin, Whitford studied theater and English literature at Wesleyan University and attended the Juilliard Theater Center. Whitford most recently received rave reviews for his return to the stage in the production of "Boeing, Boeing" at the Longacre Theatre opposite Mark Rylance, [Christine Baranski](#), Kathryn Hahn, [Gina Gershon](#), and Mary McCormack. Whitford appeared on Broadway in Aaron Sorkin's military courtroom drama, "A Few Good Men," and his professional performance debut was in the off-Broadway production of "Curse of the Starving Class" opposite Kathy Bates. Additional theater credits include "Three Days of Rain" at the Manhattan Theatre Club, "Measure for Measure" at Lincoln Center Theater, and the title role in "Coriolanus" at the Folger Shakespeare Theatre in Washington, D.C.

BRIAN WHITE (Truman) is in for a busy year – as he stars in two soon to be released feature films. Most recently, White can be seen in Tyler Perry's romantic drama "Good Deeds" (Lionsgate). White stars as Perry's brother, 'Walter Deeds' with the ensemble cast of Thandie Newton, Gabrielle Union, Phylicia Rashad, Rebecca Romijn, Eddie Cibrian and Jamie Kennedy.

White has showcased his talent with a multitude of characters in different genres of film. In 2011, White starred in the Bollywood romantic comedy film "Politics of Love" opposite Mallika Sherawat, Loretta Devine and Ruby Dee. "Politics of Love" is a romantic comedy that follows the fortunes of a campaign team caught up in a whirlwind of euphoric romances during Obama's presidential push. On the small screen, White also reprised his popular role of 'Marcus' in the Emmy-award® nominated drama series "Men of A Certain Age" which stars Ray Romano, Andre Braugher and Scott Bakula as three best friends in their late forties dealing with the realities of middle age. White is almost a nemesis to Braugher's character 'Owen' as he constantly outshines him at the car lot where they are both salesmen.

In 2009, White starred in "Tyler Perry's I Can Do Bad All by Myself" (Lionsgate) opposite Taraji P. Henson. He also appeared opposite Channing Tatum and Terrance Howard in "Fighting" (Rogue Pictures) and alongside World Wrestling Entertainment superstar John Cena in the film "12 Rounds" (Fox Atomic). In 2008, he starred alongside Jason Statham in the fantasy-adventure epic "In the Name of the King: A Dungeon Siege Tale" (Fox International). White also starred in the musical-drama "Stomp the Yard" (Screen Gems) and opposite Dwayne 'The Rock' Johnson in Disney's box office hit "The Game Plan." Other notable film credits include the box office hit "The Family Stone" (Fox 2000) and Independent Spirit Award - nominated film "Brick" (Focus Features/Universal).

A Boston native and son of a licensed financial consultant mother and professional basketball player father (legend JoJo White of the Boston Celtics), White was instilled with the importance of both sports and education throughout his childhood. He studied Political Science, Psychology and Theatre at Dartmouth College. He continued to play football and lacrosse throughout his college years and upon graduation was signed by both an NFL (New England Patriots) and NLL (Boston Blazers) team. In 2000, due to an injury, White made the transition from professional athlete to investment broker. Later on, a chance meeting with an entertainment executive led him to leave the world of finance to begin a new career in modeling and eventually acting.

White is most recognizable to television audiences as 'Detective Tavon Garris' on the award-winning FX crime drama "The Shield." Other television credits include CBS' "Moonlight," UPN's "Moesha," "The Parkers," and "Second Time Around " as well as MTV 's "Spyder Games." He recently returned from touring the United States in David E. Talbert's stage show "What My Husband Doesn't Know" alongside Michelle Williams, Ann Nesby, Clifton Davis and Morris Chestnut. He also has a philanthropic side to him and has co-founded a multitude of different ventures including: the Helping Hands Celebrity Weekend (HHCW) in St. Thomas, US VI which creates a unique arena where members of the entertainment industry, professional athletes and corporate leaders can unite and support one another's charitable efforts; Black Carpenter (www.BlackCarpenter.org) which is a multi-platform youth empowerment brand that includes a book, feature documentary and speaking tour designed to create a "tool box" that represents the essential life skills for building a successful next generation; a professional dance company/community youth outreach organization called Phunk Phenomenon Urban Dance Theatre. He is also a founding partner of a full-service film, television and broadband production company based in Los Angeles, CA.

He will celebrate his first wedding anniversary later this summer.

AMY ACKER (Lin) was first introduced to us on the WB's hugely popular show "Angel," starring opposite David Boreanaz, as 'Winifred 'Fred' Burkle' in the final few episodes of season two. Her character was so popular that she became a series regular for the run of the series. The beautiful and talented actress studied dance for thirteen years before turning her attention to acting, where she received tremendous acclaim on the Texas stage in productions of William Shakespeare's "The Tempest" and "Much Ado About Nothing," earning the Therese Raquin Award for one of her star performances. Amy then moved to New York, where she quickly landed the lead in two independent feature films, "The Energy Specialist" opposite Greg Dickerson, and "The Accident."

This success fuelled her passion for acting even more, and Amy decided to take the plunge and relocate to the West Coast. Shortly after her move to Los Angeles she was cast in the science fiction flick "Groom Lake," written and directed by William Shatner, followed by "Angel." This Texas native attended Southern Methodist University, where she studied Fine Arts and also earned her BFA in acting. Amy now makes her home in Los Angeles with her eight-month-old Jack Russell Terrier, Abby, and when she is not clocking 14-hour days at Paramount Studios, she likes to spend her free time playing golf or practicing yoga. While she enjoys these relatively peaceful pastimes, her more adventurous side also loves such "adrenaline rush activities" as rock climbing.

Amy Acker just wrapped Joss Whedon's "Much Ado About Nothing," and starred in "Sironia" which premiered at the Austin Film Festival this year. Other features include "21 and Wake Up," Steven Spielberg's "Catch Me If You Can," and "The Novice" featuring Jacob Pitts and Frank Langella. She last appeared on the ABC series "No Ordinary Family." Her other television credits include "Happy Town," "Dollhouse," "Alias," and she played 'Fred' on "Angel" for three seasons. Amy has done a significant amount of theatre as well and was named Best Female Actor by the Fort Worth Weekly for her work in "Beast on the Moon."

ABOUT THE CREW

DREW GODDARD (Co-Writer and Director) began his career as a writer on the television show "Buffy the Vampire Slayer." He went on to write and produce television shows such as "Angel," "Alias," and "Lost," and he penned the feature film "Cloverfield."

Emmy® and Oscar® nominee **JOSS WHEDON (Co-Writer and Producer)** is one of Hollywood's top creators, scripting several hit films and creating one of television's most critically praised shows, "Buffy the Vampire Slayer." Born in New York June 23, 1964, Whedon is a third-generation television writer. His grandfather and father were both successful sitcom writers on shows such as "The Donna Reed Show," "Leave It to Beaver" and "The Golden Girls."

After receiving a degree in film studies from Wesleyan University, Whedon landed his first writing job on the staff of the top-rated series "Roseanne." He later pulled double duty on the series "Parenthood," co-producing and writing a number of episodes.

After creating "Buffy" as a feature film script, Whedon brought it to television in 1996, where it became a cult phenomenon. In 2000, Whedon garnered his first Emmy® nomination in the category of Outstanding Writing for a Drama Series for his groundbreaking episode entitled "Hush." In 2002, he wrote, composed and directed a Broadway-style musical episode entitled "Once More, With Feeling" which received worldwide recognition and spawned an Original Cast Recording soundtrack, which sold more than 400,000 CDs worldwide. In a New York Times Magazine profile, "Buffy" was called "one of the most intelligent, and most underestimated, shows on television." The show won several awards over its run including, Emmys®, Saturns, SFXs and a Hugo in its seventh and final season.

In 1998, Whedon developed and produced "Angel" through 20th Century Fox Television and his production company, Mutant Enemy. The "Buffy" spin-off gained a loyal following of its own and ran for five seasons on the WB. In 2002, he followed up with the critically acclaimed sci-fi drama "Firefly" for the Fox network. In addition to serving as creator and executive producer on "Angel," "Buffy the Vampire Slayer," and "Firefly," Whedon also wrote and directed multiple episodes of each series. He earned an Academy Award® nomination for Best Screenplay with Disney's box-office smash "Toy Story." His other feature writing credits include "Titan A.E.," "Buffy the Vampire Slayer," "Speed," and "Alien Resurrection."

In fall 2005, Whedon made his feature directorial debut with "Serenity," based on the "Firefly" series. Whedon's musical internet series titled "Dr. Horrible's Sing-Along Blog" made its debut online in 2008 and became a smash success, winning numerous awards such as an Emmy® win for "Outstanding Special Class Short-Format – Live Action Entertainment Program."

Concurrently, Joss finished his second season, working as the creator, writer, and director of his Fox television series "Dollhouse." Following "Dollhouse," Whedon teamed up with fellow "Dr. Horrible," Neil Patrick Harris, to direct an episode of Fox's critically acclaimed series, "Glee."

In the fall of 2011 Whedon and his wife Kai Cole announced the formation of their micro-budget studio, Bellwether Pictures along with the completion of principal photography on the modern

adaptation of Shakespeare's "Much Ado About Nothing." The studio's next project is an original script penned by Whedon entitled "In Your Eyes."

Whedon is currently in post-production on "The Avengers," Marvel's signature superhero ensemble, which Whedon wrote and directed and which will be released on May 4 th, 2012. In addition to his television and feature writing, Whedon created "Fray" for Dark Horse comics, wrote "Astonishing X-Men," "Runaways" for Marvel and "Buffy the Vampire Slayer" seasons 8 and 9 for Dark Horse Comics.

Hands-on creative producer **JASON CLARK (Executive Producer)** is currently in pre-production on "42" starring Harrison Ford for Legendary films and post-production as producer on "Ted" for MCR/Universal Pictures, slated for release July 2012. "Ted" is Seth Macfarlane's directorial debut starring Mark Wahlberg, Mila Kunis and Seth Macfarlane. In addition, Clark is in pre-production, producing with Macfarlane a 13 part miniseries reboot of Carl Sagan's "Cosmos" for Fox Broadcasting including an IMAX 3D movie based on the same material. Clark executive produced the recently released, "Act of Valor" from Relativity Films. "Act of Valor" is a cutting-edge action picture starring active duty U.S. Navy Seals, directed by Scott Waugh and Mike McCoy, filmed around the world on the Cannon 5-D digital cameras. Clark is also producing a feature length animated version of Jay Ward's classic "Mr. Peabody and Sherman" directed by Rob Minkoff, and to be released by Dreamworks Animation in 2014. "Mr. Peabody and Sherman" is Clark's third collaboration with Minkoff following the wildly successful "Stuart Little" and "Stuart Little 2."

Always an innovator in cutting edge technology, Clark headed up Dreamworks Animation Studio's move into stereoscopic 3D cinema, as well as executive producing (with Steven Spielberg and Robert Zemeckis) the groundbreaking, Oscar® nominated, motion-capture animated, 3D stereoscopic film, "Monster House." Clark regularly consults for Relativity Pictures in stereoscopic 3D conversion. After graduating from UCLA with a degree in economics, Clark worked for the amazing director Walter Hill. He worked his way up in production, eventually producing several action pictures around the world, gaining rich production experience in Asia and Europe. Clark has kept a hand in independent film financing and has produced several independent films including "Happy Texas," which sold for a record-breaking price at the Sundance Film Festival. Clark is a founding member of the design organization 5D: The Future of Immersive Design and remains an active member of the DGA, PGA and International 3D Society. He lives in LA with his beautiful wife Kimberly Beck and their two sons.

PETER DEMING, ASC (Director of Photography) most recently served as the cinematographer on the "Wizard of Oz" prequel, "Oz, the Great & Powerful" for director Sam Raimi and Walt Disney Studios. Prior to that, he photographed the film "Last Night" with Keira Knightley, directed by Massy Tadjedin; and Sam Raimi's psychological thriller "Drag Me to Hell," starring Allison Lohman. Other works include the '40s crime drama "Married Life," starring Pierce Brosnan, Rachel McAdams, Patricia Clarkson and Chris Cooper; Curtis Hanson's romance dramedy "Lucky You," with Eric Bana and Drew Barrymore; David O. Russell's "I Heart Huckabees;" Rob Reiner's comedy "Rumor Has It..." and Philip Kaufman's "Twisted." Deming has collaborated multiple times with several directors.

He won an Independent Spirit Award for Best Cinematography for his work on David Lynch's "Mulholland Drive," and also worked with Lynch on the film "Lost Highway" and the television series "Hotel Room." He teamed with director Jay Roach on "Mystery, Alaska," starring Russell Crowe, and the hit spy spoofs "Austin Powers: International Man of Mystery" and "Austin Powers in Goldmember." Deming has also lensed the Wes Craven films "Music of the Heart," "Scream 2, 3 & 4" and he was an additional director of photography on the first "Scream." Deming's other film credits include Daniel Algrant's "People I Know," starring Al Pacino; the Hughes Brothers' Jack the Ripper saga "From Hell," starring Johnny Depp; "The Jacket" with Adrian Brody and Keira Knightley; "My Cousin Vinny;" "Scorchers;" "Drop Dead Fred;" "Book of Love;" "House Party," which won the Best Cinematography Award at the Sundance Film Festival; Robert Townsend's "Hollywood Shuffle;" and Sam Raimi's "Evil Dead II," which marked Deming's first feature film.

MARTIN WHIST (Production Designer) is a production designer and artist based in Los Angeles who studied fine art in Vancouver and Toronto, where he earned his undergraduate degree. He then completed his Masters in Fine Arts at the Claremont Graduate School in Claremont, California. He has shown his paintings and sculpture internationally. For the last 16 years Whist has worked in all aspects of the art department from carpenter to production designer on feature films and commercials. In 2011 he designed "Super 8," directed by J.J. Abrams and "Warm Bodies," directed by Jon Levine. His recent credits as a production designer include "The Factory," "Devil," "The Promotion," "Cloverfield," "Smokin' Aces" and "Tenacious D in The Pick of Destiny."

He has also been an art director on the feature films "The Island," the Academy Award®-nominated and Art Director's Award winner "Lemony Snicket's A Series of Unfortunate Events," "Along Came Polly," "Down with Love" and "Phone Booth."

LISA LASSEK (Editor) is a frequent collaborator with writer-director Joss Whedon, having worked with him most recently on Marvel's "The Avengers," and on his previous film "Serenity" as well the series "Firefly" and "Buffy the Vampire Slayer." Other credits include the critically acclaimed series "Community," "Wonderfalls," the Emmy®-winning "Pushing Daisies," and the Internet sensation "Dr. Horrible's Sing-Along Blog." A native of Philadelphia, Lassek studied film at Vassar College and Boston University.

SHAWNA TRPCIC (Costume Designer) was born in Artesia, California on October 18, 1966. Her mom started her career as a Physical Education teacher at Columbus Jr. High that same year to support sending her to Pinecrest - a private school in the San Fernando Valley. There she would find great joy in ballet classes and dance recitals. In her late elementary years Shawna transferred to public school where rock and roll replaced Swan Lake. But every weekend - as her mom volunteered for different physically handicapped friends, she was glued to channel 5 watching old Doris Day, Cary Grant and Grace Kelly type movies. Audrey Hepburn held her the most captivated. In 11th grade a high school art teacher, Mr. Gene Gill, saw something in her beyond the Stevie Nicks/David Lee Roth/Cowgirl exterior. He entered her into the advanced placement art class saying she had a stick to it ness that was needed to learn. He helped her learn the basics and she quickly found a great love for all kinds of art. By senior year he helped her to

put together a portfolio that got her summer scholarships to Art Center in Pasadena and Otis in Los Angeles. She took classes at both to check them out - choosing Otis because you could go bare foot on campus (always the intelligent one).

Shawna's high school art teacher then told her to go into fashion, because she loved drawing the figure. Having never seen a Vogue magazine, Shawna was far behind the class in every respect to fashion. She would stay after school and practice and by senior year caught up to the best in class. She was chosen to be on Bob Mackie's team for the senior design project and fell in love with creating fine art for the figure. She had worked at fashion design houses while in school and realized that it was too much a 9-5 job for her. She wanted to go into costume. Where Otis was located they would often shoot "Simon and Simon" and "Moonlighting." She would sit on the set for hours watching and learning. Everything about the movies fascinated her. She even had the opportunity to model for Theodora Van Runkle's drawing "club" that she holds at her home on the weekends. Finding out from David Levy that she also drew, Theodora invited Shawna to join the amazing group of artist and illustrators. Her drawings are so alive and inspirational Shawna learned a great deal just from being a part of that group. May Routh would later recognize Shawna on the Executive Board of the CDG (Costume Designers Guild) as the model she drew so long ago.

Senior year Shawna went to the American Film Institute and asked the student directors if she could design their student films. They hired her and after doing a first year project she did a second year project - always working for free. But when they graduated, Shawna got real movies and worked steadily until she worked on the pilot and first 40 episodes of "Power Rangers" and decided that she had worked enough for non-union wages and hours. Shawna joined 892 around 1991. Her first union film was "Toys" with Albert Wolsky as designer, which was nominated for an Academy Award®. Working with Albert fulfilled every childhood dream of the glamour of the movies. Shawna went back to school in 1995 to get a two-year diploma in Theology, which included religious and language studies. She constantly updates her artistic skills as well. She is a watercolor and acrylic painter as well as a potter and a ceramic tile muralist -the latest class taken was figure and portrait sculpture. But Shawna's greatest joy is touching those in need, which constantly stretches and challenges her to reach to greater heights.

Shawna was married February 2001 to a man she met during a stint of no work. She took a job as an accounts payable assistant and ended up meeting her husband. As soon as they became a couple she got work as a Costume Design Assistant on "State of Grace" with Ann Majors. God had me there just long enough to meet Joe and fall in love. As well as the new family obligations, she also volunteered at a Juvenile Hall encouraging young women of their worth to our society. Being in the film business opens allot of windows of opportunities to witness to them and encourage them. She also teaches art at a men's maximum-security state prison in Northern California. In 2003 Shawna had her first child after completing 13 episodes of "Firefly." Her water broke on the set of "Angel" in 2005 she had her second child just after finishing "Point Pleasant." With her second child, she took two years off to raise the kids. She started back to work on "Madness of Jane," a pilot for Lifetime, then onto "K-Ville" which moved her family to New Orleans for 5 ½ months, then back to California after the writers' strike to start new Joss Whedon adventures – "Dr. Horrible" and "Dollhouse" for Fox TV.

DAVID JULYAN (Music by)

DANA SONO (Music Supervisor)

TODD SHIFFLETT (Visual Effects Supervisor) is the Rhythm and Hues visual effects supervisor on "Snow White and the Huntsman," a Universal Pictures production releasing on June 1st, 2012. Todd also served as co-vfx supervisor on "Alvin & The Chipmunks: The Squeakuel" for Fox. His additional vfx supervisor credits include "Cirque du Freak," "Charlotte's Web" and the Academy Award® winning "Happy Feet" (2006, Best Animated Feature). Since joining the studio in 1993, Todd has been an integral part of many of the high profile projects that have cemented Rhythm and Hues Studio's reputation as an industry-leading producer of effects and animation for movies and commercials. Among his earliest assignments as a digital artist was on the Coca-Cola Polar Bears campaign. Soon after, as CG supervisor, Todd led the development of the pipeline and software on the Oscar® winning "Babe," making the project technically possible. Prior to joining Rhythm and Hues, Todd worked at the renowned New York advertising agency R/Greenberg and Associates, while attending NYU's Tisch School of the Arts, where he where he received degrees in both Film & Television production as well as Computer Science.

JOHN SWALLOW (Co-Producer) As an independent producer, John Swallow has co-produced "Hellboy II," "The Golden Army," "Cirque du Freak," "Land of the Lost" and the upcoming feature "Red Dawn." During his thirteen years as Executive Vice President of Production Technology for Universal Pictures, John worked closely with many of today's leading filmmakers, overseeing visual effects for the studio. Titles released during his tenure include the "Bourne" series, "King Kong," "The Incredible Hulk," "Jurassic Park 2 & 3," the "Mummy" series, "How the Grinch Stole Christmas," the "Nutty Professor" movies, "Gladiator" and more. Prior to joining Universal, John served as Executive Producer at the effects house Pacific Data Images in Hollywood, and as Vice President of Production at Apogee Productions. Feature film work during those years included effects for "Natural Born Killers," "Carlito's Way," "Toys," "Lorenzo's Oil," "Twin Peaks," "Gremlins 2" and "Die Hard 2." John was also the Effects Producer for the film "Dragonheart." He holds a degree in Design and Photography from California State University, Long Beach and is a member of the Academy of Motion Picture Arts and Sciences Visual Effects Branch, serving on their Executive and Steering committees. He also serves as on the Board for Vital Ground, a land - trust working to preserve grizzly bear habitat and is a board member of The Cougar Fund, a non - profit organization promoting education and awareness of the plight of the cougar in the United States.

AMY MCINTYRE BRITT (Casting by)

ANYA COLLOFF (Casting by)