

# THE MAZE RUNNER

## **RUNNERS' CODE:**

***NEVER STOP RUNNING***

***ALWAYS BE ALERT***

***BRING BACK HOPE***

Thomas wakes up in a lift, moving slowly upward. As the box grinds to a halt and the doors open, he s finds himself among a colony of boys who welcome him to the Glade – a large open expanse surrounded by enormous concrete walls. Thomas' mind is blank. He has no knowledge of where he is, doesn't know where he came from, and he can't remember his parents, his past, or even his own name.

Thomas and his fellow "Gladers" don't know how or why they got to the Glade. They only know that each morning, giant concrete doors that lead to the Maze open. Every night at sunset they close. And every thirty days, a new boy arrives in the lift. The predictable behavior of the Maze made Thomas' arrival expected. What's not expected is having the box appear again, less than a week later, carrying Teresa, the first girl to arrive in the Glade.

Thomas learns that each resident of the Glade has a role to play, from gardening to construction to being one of the elite runners who map the walls of the Maze that keep them captive and change configurations every night. Maze Runners race the clock to

cover as much ground as possible before the end of the day when the Maze locks down and the deadly biomechanical Grievors roam the corridors of the concrete structure.

Even as a newcomer or “greenie,” Thomas feels an unsettling familiarity about the Glade and the Maze. There is something locked away in his memories that might, in fact, be the key to solving the mysteries of the Maze and possibly the world beyond.

THE MAZE RUNNER is based upon the first book in a bestselling series by James Dashner. Published in October 2009, the novel became a *New York Times* Best Seller and captured the imaginations of readers around the world, who described it as a combination of *Lord of the Flies*, *The Hunger Games*, and the legendary television series *Lost*. Dashner understands those comparisons, especially to *Lord of the Flies*, but notes that THE MAZE RUNNER is at its heart a very different story. “I don’t think characters would react the way they do in *Lord of the Flies*,” he explains. “I think they’d be more civilized, orderly, and determined to survive and escape. THE MAZE RUNNER is an adventure story that’s also about hope and the potential of the human spirit.”

The book caught the attention of producers Ellen Goldsmith-Vein and Lee Stollman from the management/production company The Gotham Group. “We see a lot of young adult novels,” Stollman explains. “And you always look for something that has a big world creation with characters that are identifiable and something we haven’t seen before,” which is what they found in Dashner’s book.

To faithfully adapt the novel to the screen, the studio turned to Temple Hill Entertainment producer Wyck Godfrey, who enjoyed tremendous success with the *Twilight* film series. Godfrey credits his sons Wyatt and Hudson for making him aware of the *Maze Runner* book series. “I immediately said yes when 20<sup>th</sup> Century Fox came to me with the opportunity because my kids will finally be happy I’m making a movie that works for *them*,” he says.

To capture the big-screen expectations of *The Maze Runner*’s dedicated fans, the production turned to first-time feature film director Wes Ball. Ball’s only previous directorial effort was *Ruin*, a seven-minute CGI animated short that had become an online phenomenon.

Ball says, “I have a small visual effects company and I decided that after a couple years of doing other people’s work, I wanted to do something for myself. I closed up shop and made *Ruin*. I put it online and it just kind of exploded through Twitter.”

A highly visual, economically told action story set in a futuristic city overgrown with vines, *Ruin* was conceived as the opening sequence for a feature Ball was hoping to develop. After watching the short, Fox’s development team knew that Ball possessed the vision and inventiveness required to bring THE MAZE RUNNER to the big screen.

When the Studio suggested he read *The Maze Runner*, Ball knew it would be his next project. “I had this really strong image of what it looks like inside the Glade, which I saw as a raw, edgy, blown out, and naturalistic environment with imposing concrete walls surrounding it. I realized that it was a world I wanted to live over the next few years.”

Ball was also drawn to the character of Thomas, the story’s protagonist. “Thomas is someone who takes that step forward into the unknown when everyone else takes a step back,” the young director says. “It’s this idea that you have to be brave enough to face the unknown if you want to find yourself. Thomas is curious, and some in the Glade perceive that as a threat, but it may be the thing that gets him out of there.

“Additionally, I love movies about world creation, and this film is a world creation, top to bottom. We start in the Glade, which the boys have built, then outside those walls, we enter the grand world of the Maze, and that’s a whole different scenario.”

Ball and Godfrey began putting together the project’s myriad elements. Godfrey remembers, “The one thing that blew me away when I first sat down with Wes Ball was that his concept of the Maze went beyond anything I’d imagined.”

The next step was to assemble the cast to portray the Gladers, who form a highly functional society as they perform their daily jobs, look out for each other and engage in power struggles as they try to solve the mystery of the Maze. Godfrey says, “The casting was one of the most exciting things about the project. The actors really believed in this world, and we went far afield to find them.”

Leading the cast is Dylan O’Brien as the resourceful Thomas, who’s convinced there’s a way out of the Maze. Familiar to fans of the MTV series *Teen Wolf*, O’Brien has what Godfrey calls “a great everyman quality. Dylan is very relatable in the way that

recalls the young Tom Hanks. He's not overly glamorous and he's a great athlete. Dylan could handle the physical requirements required for the character."

O'Brien notes that despite the frightening and mystifying circumstances under which Thomas arrives in the Glade, the experience brings out the best in the character. "Until that moment he wakes up in the lift in the Glade, he's probably led a pretty sheltered life," says the actor. "Being put in this situation and under those circumstances, allows him to tap into instincts and a kind of heroism that was always inside of him. He doesn't let his fear of this new and unknown world prevent him from being curious about it. It doesn't hold him back."

Thomas comes to learn that he is just one of many who have come up on that elevator once a month over a three year period.

The leader of these Gladers is Alby, who's the closest thing to a father figure. "Alby is the main dude," says Ball. "He was the first Glader, the first boy sent up the elevator, and he had to survive an entire month by himself not knowing where he was and without any help. Then the next guy showed up. Alby figured out that order and discipline were necessary to survive in this world. He's very protective of it."

Aml Ameen was cast as the authoritative Alby. Recently seen in *Lee Daniels' The Butler*, Aml is "a great new face," according to Godfrey. "He's just got gravitas, like a young Denzel Washington."

Ameen embraced the character's leadership and paternalistic qualities. "Alby creates a mythology and set of rules for the boys to live by," he explains. "They are a family and Alby thinks they were all put in the Maze for a reason. But the most important thing is that they stick together. The Gladers are a family. So, Alby embodies all of these beautiful, complex things that actors love to play."

Thomas's nemesis in the Glade is Gally. Smart and intimidating, Gally wants to maintain the status quo and clashes with the new arrival. "But Gally and Thomas are really two sides of the same coin," notes Ball. "Thomas fully embraces and charges into the unknown and Gally is all about self-preservation and keeping things safe and normal."

Will Poulter, who starred in the cult film *Son of Rambow*, and recently showed his comic skill in *We're the Millers*, portrays Gally. Godfrey says, "Will's the perfect Gally because you don't want to mess with him, and he's an intelligent adversary."

Gally's trust in and insistence on the status quo is not without good reason, says Poulter. "He's not so much the law-keeper as he is a guy who has a lot of faith in the rules, because without them, the Gladers will die," he explains. "So Gally is quick to speak up and challenge Thomas when those rules aren't respected. To him, those laws are life itself."

Novelist Dashner also rejects the idea that Gally is a villain. "I wanted to set him up as a major rival to Thomas, but I also wanted readers to empathize with him and understand his beliefs and actions," he says.

Alby's lieutenant, Newt, is played by Thomas Brodie-Sangster, who appears in the hit HBO series *Game of Thrones* and first gained attention for his performance in *Love, Actually*. Of Newt, Godfrey says, "He's second in command, but not really ready to take charge. Thomas just has this quality I remember from Newt in the book... he's a bit of a rascal."

"Newt is Number 2 in the Glade," echoes Ball. "If Alby's not there, Newt takes up the reins, but he's not really up to the challenge and it makes a kind of power vacuum with Gally, who prefers to do things his way."

Newt walks with a limp that's not fully explained because it's something he'd prefer not to talk about. Nevertheless, Brodie-Sangster says the character is "the fun one of the group, the one that everyone gets along with. The Gladers come to Newt with their problems because they like and trust him."

British actress Kaya Scodelario plays the only young woman among the Gladers, Teresa, who has a mysterious connection with Thomas. Having made her name with the UK TV series *Skins*, Scodelario impressed the filmmakers by being "one of the guys," as Godfrey puts it. "She's badass, which is what you need to be if you're going to be thrust into the world of the Glade with all these young men."

"Teresa is every bit as tough as the guys," Scodelario affirms. "She's independent, feisty and tough and definitely has a 'don't-mess-with-me' vibe."

Moreover, says Ball, “she’s every bit as mysterious as the Glade and Maze, and when she comes up on that elevator, it all goes really bad.”

The elite among the Gladers are called Runners, whose athleticism propels them through the Maze each day, which helps them compile a map of the foreboding structure and, maybe, figure out a way to escape. Their captain is Minho, played by Ki Hong Lee. The young actor grew to understand his position of leadership among the Gladers in a very individual way. “I looked at the Marines and the Army and, and I consider Minho like a general of the Gladers,” Lee explains, “It’s his job to rally the troops.”

The youngest Glader is Chuck, a likable and loyal kid who looks up to Thomas and works as a Slopper – the Gladers who aren’t good at any of the other jobs. “He’s this adorable kid – sort of like a little brother character,” says Ball. “He tries hard, and nobody expects much out of him, though he gets his hero moments.”

Chuck’s friendship with Thomas provides some of the film’s most fun and heartfelt moments. “They’re more than friends,” says Blake Cooper, who takes on the role. “Thomas is like an older brother and mentor to Chuck. They really look out for each other.”

In a contemporary, digitally-fueled take on a classic casting story, Cooper tweeted author Dashner and director Wes Ball to ask if he could audition for the role of Chuck. When the filmmakers saw Cooper’s audition tape, the response was unanimous: he was Chuck.

To play the imposing, enigmatic Ava Paige, head of the experimental program called WCKD, about which the Gladers make a startling discovery, the filmmakers cast Patricia Clarkson. The acclaimed actress has starred in films ranging from Martin Scorsese’s thriller *Shutter Island* to the smart teen comedy *Easy A*, and won Best Supporting Actress from the National Society of Film Critics for *The Station Agent*.

Ava and WCKD are mysterious entities whose actions reflect some of the story’s central themes, such as “what is good, what is evil, and what do people do when pushed to desperation,” says Dashner. “So WCKD purposely has this name that leads you to think certain things, but eventually, it gets a little more gray.”

## ABOUT THE PRODUCTION

From its hundred foot high Maze walls overgrown with vines, to the handcrafted look of the Gladers' camp compound, the film's production design brought THE MAZE RUNNER to life. The Glade and the Maze were created in practical locations enhanced by visual effects.

As envisioned by Ball and production designer Marc Fisichella, the Maze's massive walls are both modern and ancient. The towering structure's creeping vines and seemingly empty corridors mask a threat that terrifies even the most hardened and veteran Gladers. The hidden creatures, which the kids call Grievors – though none has actually seen one, preys on those who stay too long in the Maze. This means the boys must get out of the Maze before its walls close because nobody survives a night there.

Fisichella talks about designing and building the practical Maze set. "In the movie, we have a lot of Maze, and of course we're very limited as to how much we can actually create. I came up with a modular concept. We were able to rearrange it and create different corridors and intersections that would satisfy a lot of the blocking in the plot. With different layers of greens and vines and other elements, we were able to change the look of it enough so we could sell it as different parts of the Maze."

He continues, "We built the Maze walls sixteen feet tall because we were limited as to the height we could build on our stage and allow enough room for lighting up above. Visual effects extended them to a hundred feet." One of the Art Department's biggest engineering tasks was creating a set of practical gates for the Maze. "The doors themselves were each 20 feet deep and 20 feet tall, with a 20 foot opening," says Fisichella. "They were mechanical, so they actually opened and closed on cue and we could have the actors running through them, which makes the film more dynamic than shooting it on blue screen." Weighing in at seven thousands pounds each, the doors were moved by the set's visual effects crew. "It was a challenging installation, to say the least, since we did it out in a field far from our home base," he adds.

Fisichella had an innovative way to make each Glader's hut look authentic and unique to each character. "The last thing I wanted was for each one to look like they were designed and conceived by one person. I wanted each one to have a personal touch, so we had different crews building all the different huts."

His crew also made excellent use of the ample building materials at their disposal. “We harvested just about everything we built with right on that property. It was like having our own Glade hardware store right in our backyard, which saved us a lot of time. Every time we needed another piece, we’d just run into the woods and get it.”

In the story, the Map Room is where the Runners have poured all their knowledge of the Maze gleaned from their risky daily expeditions. “I felt the Map Room should be tucked away, not in plain sight of the Glade, so we chose a spot deep into the woods which was very pretty and overgrown,” says Fisichella. “It was sort of mysterious when you have that fog settling in. We decided to shoot it practically [on location in Louisiana], the inside as well as outside, so we could get all the shafts of light coming through the cracks in the sticks, and be able to see the lush foliage through the walls.”

Sometimes artistic inspiration can even enhance the original story. Fisichella explains, “The Map Room’s centerpiece is the map table, which was one of my favorite pieces in the movie. The Runners go into the Maze and come back with their notes and hand-draw maps, which they piece together on this big table, and when they connect them in a certain way, you start to see the layout of the Maze. I thought this would be a great opportunity for the audience to really get the scope of the Maze in 3D form. I thought, ‘wouldn’t it be great if the Gladers actually built a model of the Maze out of sticks and twigs, and that’s how they would document it?’ And we ended up with this really beautiful eight-foot table with a complete creation of the Maze with two and a half inch sticks, and they even did a miniature version of the Glade itself right in the center. It looks very primitive but it’s like a beautiful piece of art, and when you pull back on it, you can see how big this Maze actually is.”

As for the Griever, the monstrosities that guard the endless corridors of the Maze, Godfrey promises something unforgettable and terrifying. “What we all loved about the Griever was that they’re biomechanical. It’s a biological being on to which scientists have grafted some dangerous apparatuses – like metal legs and stingers. They are very, very scary.”

The heavily wooded Glade location, where principal photography began, was on a farm in St. Francisville, Louisiana, about an hour from Baton Rouge. The lush, remote area had more than its share of challenges for the filmmakers and cast. Stollman ticks off

the major ones: “Various kinds of venomous snakes, insects, mosquitoes, horseflies, intense heat, intense humidity, mud, rain... it was kind of like the seven deadly sins all in one practical location.” (The snakes were no joke. The production’s snake wrangler was kept busy removing dozens of potentially deadly cottonmouths, tree rattlers and copperheads from the set during three weeks of filming there. Cast and crew avoided any nasty bites, and all the snakes, after relaxing in their reptile hotel, were safely released when filming wrapped.)

Prior to the start of principal photography, Ball put his young cast through survival training, and an eventful overnight camp-out there was made unforgettable by a surprise storm, complete with spectacular thunder and lightning. Godfrey thinks this wilderness experience “forged a bond between the actors that mirrored what the characters had in the book.” He also felt the location offered the cast and crew a chance to rough it for real, to try out “the adventure of surviving without technology. These characters have to make their own food and build their own shelter, and they have to take care of each other. I think there’s an appealing aspect to having the opportunity to cut off technology and just live in the wild.”

As production wrapped up, Godfrey reiterated why Wes Ball was the right choice to direct *THE MAZE RUNNER*. “The first thing that struck me about Wes – and this was based on seeing his short film *Ruin* – was his imagination and his commitment to bringing this world to life. He fully understands what Thomas is going through.”

Author James Dashner agrees. “Wes and I communicated from the beginning, and I could tell almost immediately that he was capturing my vision. His enthusiasm, passion, and faithfulness to the book’s spirit were so impressive. I trusted him completely.”

Reflecting on the story’s appeal, Dashner notes that much of it stems from the “constant state of not being able to predict what’s going to happen next. I wanted my readers, and now the moviegoing audience, to feel like Thomas when they enter the Glade.”

RUNNERS MANUAL

*By Minho*

**RUNNERS' CODE:**

**NEVER STOP RUNNING**

**ALWAYS BE ALERT**

**BRING BACK HOPE**

**Mission:** To solve the Maze

**Procedure:**

1. Report to the Map Room every morning before breakfast.
2. Receive section assignment from Keeper.
3. Gear Up.
  - a. Shoes – if you have holes – patch it up. If it’s beyond repair consult Keeper for new shoes.
  - b. Runny Undies – if you have holes – patch it up. If it’s beyond repair consult Keeper.
  - c. Copy of Map – To be returned upon arrival after maze running.
  - d. Pencil/Notebook – Used strictly to aid in navigating and denoting patterns and routes in the maze.
  - e. Water – To hydrate your shuck face.
  - f. Satchel – To carry your shuck things.
  - g. Hand protectors – To protect your shuck hands.
4. Stop by Frypan’s Kitchen – Pick up day’s rations.
  - a. DO NOT over pack. The lighter you are the faster you will be. Faster you are the less dead you will be.
5. Pack up and meet with Running partner at the respective Maze doors.
  - a. Depending on the section you are assigned, you will meet up at the corresponding doors. (Consult the day’s map for reference)
6. Discuss Checkpoint locations with your Running partner.
  - a. Assign different checkpoints within the maze to meet while exploring your own section. Follow the Runners’ Code but also stay accountable for your partner.
  - b. Criteria for picking checkpoint locations:
    - i. 4 ways out – Make sure you have 4 ways out of your checkpoint area. You don’t want to trap yourself in a corridor.
    - ii. DON’T MEET AT A DEAD END.
    - iii. Plenty of breadcrumbs – Even though both of you know where the checkpoint is – leave a trail just in case your partner gets lost.

7. Run the Maze.
  - a. Remember the Runners' Code.
    - i. Never Stop Running.
    - ii. Always Be Alert.
  - iii. Bring Back Hope.
  - b. Hydrate.
  - c. Keep track of the time.
8. Come back before the walls close.
9. Report to the Map Room.
  - a. Your first destination upon reentering the Glade is the Map Room. NO EXCEPTIONS. I don't care if you have to klunk in your pants.
10. Draw out the day's patterns and submit for inspection.
  - a. If I can't read your map drawing you will forgo dinner. DON'T WASTE THE GLADES' SUPPLIES.
11. Debrief the day's patterns and findings.
12. Break for dinner.
13. Sleep.
14. Run again.

## Runners' Prayer

Endow us with speed and agility to navigate through the Maze

Help us to protect and defend our family in the Glade

From the narrows to the blades and back may you guide us safely before the walls close

When we are in harm's way, protect us from the Griever sting.

Grant us victory and lasting peace

So that our running may not have been in vain

If not here in the Glade, out there at a better place.

## ABOUT THE CAST

DYLAN O'BRIEN (Thomas) is quickly emerging as one of Hollywood's brightest talents.

Dylan can be seen starring in the MTV television series *Teen Wolf*, a reimagining of the 1980's cult film of the same title. Dylan provides ample comic relief as Stiles, whose best friend Scott McCall is turned into the teen wolf.

In summer 2013, Dylan was seen on the big screen alongside Vince Vaughn and Owen Wilson in the Twentieth Century Fox film *The Internship*. Directed by Shawn Levy, this comedy tells the story of two down-on-their-luck salesmen who get internships at Google only to find themselves competing for jobs with much younger, tech-savvy interns there.

In 2012, Dylan starred opposite Brittany Robertson and Victoria Justice in the feature film *The First Time* for director Jon Kasdan. *The First Time* is a romantic comedy in the vein of *Say Anything* that follows two high school students through the first weekend of their newfound love. The film premiered in competition at the 2012 Sundance Film Festival and was released by Sony in Fall 2012.

In 2011, Dylan was one of the stars of the entirely improvised independent feature film *High Road* directed by Upright Citizens Brigade co-founder Matt Walsh and co-starring veteran comedic actors Horatio Sanz, Rob Riggle, Abby Elliott, and Lizzy Caplan.

Dylan has also developed an extensive YouTube following for a series of comic online shorts, which he directs, produces and stars. Dylan resides in Los Angeles where he shoots *Teen Wolf*.

KAYA SCODELARIO's (Teresa) acting career began when she was cast as Effy in *Skins*, a British TV drama that took a new and uncompromising look at British youth. *Skins* became a global phenomenon and Effy the lead character over four seasons.

From *Skins* Scodelario went on to several feature films, including *Moon* starring Sam Rockwell and directed by Duncan Jones, and *Clash of the Titans* directed by Louis Leterrier. Scodelario was then cast in the leading role of Kathy in Andrea Arnold's reimagining of *Wuthering Heights*, which premiered at the Venice Film Festival. Then

came roles in the critically acclaimed British TV drama *True Love* for Channel 4 and *Southcliffe*, also for Channel 4. She shot the British feature *Now Is Good* directed by Ol Parker and starring Jeremy Irvine and Dakota Fanning.

Most recently, Scodelario played the lead role in Francesca Gregorini's critically acclaimed feature *Emanuel and the Truth about Fishes*, which premiered at Sundance.

THOMAS BRODIE-SANGSTER (Newt) boasts a long and diverse list of film and television credits in the U.S. and the UK. Thomas appears in the role of Jojen Reed in HBO's *Game Of Thrones*. Having also recently completed *The Baytown Disco* opposite Billy Bob Thornton and Eva Longoria, the multi-talented Thomas voices the lead character of Ferb in Disney's breakout animated series *Phineas and Ferb*. Additional credits include *Love Actually* opposite Liam Neeson, and *Nanny McPhee* opposite Colin Firth and Emma Thompson.

WILL POULTER's (Gally) feature film debut was Garth Jennings' nostalgic hit comedy *Son of Rambow* in 2008, for which Will received a nomination at the British Independent Film Awards for Most Promising Newcomer. This story of friendship and adventure centers on two young boys, Lee Carter (Poulter) and Will Proudfoot, played by Bill Milner, as they spend a long and hot summer making a home movie inspired by *First Blood*.

In 2011 Will starred in Dexter Fletcher's BAFTA nominated directorial debut *Wild Bill*. The film saw Will's transition from child star to adult actor, as he took on the role of Dean, a young man abandoned by his mother and forced to care for his young brother until his father's shocking return from a long stint in prison. Will was nominated for Young British Performer of The Year at the Critics' Circle Awards for this breakout performance.

Last year saw Will in Rawson Marshall Thurber's comedy *We're The Millers* opposite Jennifer Aniston, Jason Sudeikis and Emma Roberts. The film centers on a small-time pot dealer David Burke (Sudeikis) who hires a phony family to bring two metric tons of weed from Mexico to Colorado. His plan includes working with a cynical

stripper (Jennifer Aniston) as his faux wife, a homeless teenager (Emma Roberts) and a geeky neighbor (Poulter) as their offspring.

Other films credits include the blockbuster adaptation of *The Chronicles of Narnia: The Voyage of The Dawn Treader*, where Will played Eustace Clarence Scrubb opposite Tilda Swinton, Liam Neeson and Simon Pegg. His performance as one of the best-known characters in children's literature won him award nominations and rave reviews commending his stellar performance and heralding him as a name to watch.

Will also played and developed a string of satirical characters on C4/E4 comedy sketch show *School of Comedy*, an adult TV show performed by a cast of talented British young comedic actors. The show was taken to The Edinburgh Festival Fringe and in 2009 adapted into a six part television series for E4 running for two seasons until 2010.

PATRICIA CLARKSON (Ava Paige) is an Academy Award® nominee and Emmy Award-winning actress who takes on roles as varied as the platform in which she plays them. It is that multi-faceted approach that has made her one of today's most respected actresses.

Clarkson's innovative work in independent film earned her the Independent Award for Acting Excellence at the 2009 ShoWest Awards. In 2003, her role in *Pieces of April* earned her nominations for the Academy Award, the Golden Globe®, the Screen Actors Guild Award®, the Critic's Choice Award and Independent Spirit Awards. The National Board of Review and the National Society of Film Critics named her Best Supporting Actress of the Year for her work in *Pieces of April* and *The Station Agent*.

More recently, Clarkson was seen in the timely thriller *The East*, opposite Brit Marling and Alexander Skarsgard; in the comedy *Friends with Benefits* in which she co-stars with Justin Timberlake and Mila Kunis, and the Lone Scherfig directed drama, *One Day* with Anne Hathaway and Jim Sturgess. In 2010, she was seen in the box office hit *Easy A*, after receiving rave reviews in for her starring role in the award winning romantic drama, *Cairo Time*. Other film credits include: Martin Scorsese's thriller *Shutter Island*; Woody Allen's *Whatever Works* and *Vicky Christina Barcelona*; *Blind Date* with Stanley Tucci; *Elegy*; *No Reservations*; *All the Kings Men*; *Lars and the Real Girl*; *Good Night*, and *Good Luck* with George Clooney and David Strathairn, for which she and the

cast received both Screen Actors Guild and Gotham Award nominations for Best Ensemble; *Far From Heaven*, which won her a New York Film Critics Circle Award for Supporting Actress; *All the Real Girls*, which won her a Special Jury Prize at the Sundance Film Festival; *The Safety of Objects*, which earned her an Acting Prize at the Deauville Film Festival; *The Pledge*; *The Green Mile*, for which she and a cast that includes Tom Hanks and James Cromwell received a Screen Actors Guild Best Ensemble Award nomination; *Simply Irresistible*; *High Art*, for which she received an Independent Spirit Award nomination for Supporting Actress; *Jumanji*; *Rocket Gibraltar*; and *The Untouchables*.

On television, Clarkson guest starred in the critically acclaimed HBO series *Six Feet Under*, for which she won an Emmy® in 2002 and again in 2006.

In 2011, Clarkson was seen in Lifetime's *Five*, an anthology of five short films exploring the impact of breast cancer on people's lives directed by Jennifer Aniston, Alicia Keys, Demi Moore, Patty Jenkins and Penelope Spheeris.

Clarkson will next be seen in the drama *Learning to Drive*, and the thriller *Home*. In the fall of 2014, she will star on Broadway in *The Elephant Man*, opposite Bradley Cooper and Alessandro Nivola. She is currently at work on the film *October Gale*, her second collaboration with *Cairo Time* director Ruba Nadda.

AML AMEEN (Alby) is an up and coming British talent, perhaps best known in the UK for playing the role of Trife in the cult classic British indie film *Kidulthood*, as well as the audience favorite role of Lewis Hardy in the hit series *The Bill*. The part garnered him the 2007 Screen Nation Award for Best Actor. On a visit to LA, Aml auditioned and was offered the series regular role of Malcolm on the David E. Kelley series, *Harry's Law*. He then starred opposite Rahda Mitchell and Stephen Moyer in the indie film *Evidence*, which was picked up for distribution at the SXSW Independent Film Festival.

Aml scored the role of the young Forest Whitaker in the Weinstein Company's film *Lee Daniels' The Butler*. He recently launched a film production company, Ameen Dream, and lives between Los Angeles and London.

KI HONG LEE (Minho) began acting in middle school, performing in church skits, and he grew to love the stage and maintains a passion for theater. Lee recently played the much-beloved character Paul in ABC Family's *The Nine Lives Of Chloe King*, and took part in the film adaptation of *Yellowface*, from the Tony Award®-winning playwright David Henry Hwang. Additionally on stage he debuted at Los Angeles' East West Players in a play called *Wrinkles*, which was the first time his father was able to see Lee perform, so the play remains very special to him.

In his personal life, Lee has a passion for people, education and good causes. A graduate of UC Berkeley, he has served in some form of student government from middle school through college, and is learning to play the guitar. Raised in different cultures, from Seoul to Auckland, Lee considers himself to be a California soul at heart, and could not continue life without good Mexican food in regular doses. He also enjoys sports, particularly basketball, football and tennis. His favorite football team – the Dallas Cowboys.

Ki Hong Lee can be found on YouTube at [www.youtube.com/thekihonglee](http://www.youtube.com/thekihonglee), and often collaborates with Wong Fu Productions. Some of his hidden talents: cooking a mean Korean tofu stew, and engineering amazing s'mores.

BLAKE COOPER (Chuck) was signed by Joy Pervis of J Pervis Talent Agency when he was ten years old, after the agent saw him perform at a local event. Pervis complimented Blake on his performance and told him that there is just something about Blake that makes people want to watch him and that he has an “old soul.”

Immediately after signing, Blake booked his first audition and landed his first co-star on BET's *The Game*. Shortly thereafter, he got a callback for the character of Ethan on USA Network's *Necessary Roughness*, where he impressed the room and had them laughing out loud, which lead to him booking the role.

Blake is an excellent musician and vocalist and studies with local musician Josh Martin of the Indie band Little Tybee for guitar and Jan Smith Studios for voice. He is also enjoying learning piano in his spare time.

Blake was born in Atlanta, Georgia, where he lives with his parents and three older siblings. The family lives on a small horse farm in the Atlanta suburbs that is home

to a primitive breed of sheep called American Jacob Sheep (a passion of his mother's.) The farm is also home to a donkey, dogs, cats, rabbits, and even a large number of snakes, which are a hobby of Blake's older brothers. Over the years, Blake and his older siblings have enjoyed raising lambs, halter training, showing at regional shows, and helping with chores such as feeding, shearing, bottle raising, and just about every other facet of sheep and animal husbandry.

DEXTER DARDEN (Frypan): When the first person that recognizes your talent is Academy Award winner Paul Newman, you know you've got something special. That is exactly what happened to Dexter Darden. Thanks to Mr. Newman's faith in him and his own hard work and talent, a star was born.

A triple threat with a sincere spirit, Dexter's numerous roles have allowed him to develop his skills as a dramatic actor as well as a singer/dancer.

Dexter has been working hard since meeting Paul Newman in 2000. His film projects have included *Joyful Noise* (Queen Latifah, Dolly Parton, KeKe Palmer) and *Cadillac Records* (Adrien Brody, Beyonce Knowles, Jeffrey Wright), as well a guest appearances on ABC's *Cougar Town* and *One Life To Live* and NBC's long running, award winning series *Law and Order: Criminal Intent* and *Law and Order: SVU*.

Dexter has been actively involved in The Sickle Cell Anemia Foundation, Children's Hospital of Philadelphia, The Hole in the Wall Gang Camp, The Ranfurly Home Orphanage, The Boys and Girls Club and The Heart Foundation.

CHRIS SHEFFIELD (Ben) starred in the Hallmark original *Playing Father*, with Eddie Cibrian. He also had a starring role in the Michael Bay directed television series *The Last Ship*, where he portrays the young Communications Officer Mason alongside Eric Dane and Rhona Mitra.

Chris earned his first starring lead role in the Warner Bros. coming-of-age feature *General Education*, which premiered at the Burbank International Film Festival in September 2012; the film featured Jeneane Garofalo and Larry Miller as Chris' parents. His other big screen credits include Michael Bay's *Transformers: Dark of the Moon* and

*The Rookie*. On television, Chris has guest starred on *Criminal Minds: Suspect Behavior*, *NCIS*, *Brothers and Sisters*, *CSI: Miami* and more.

Chris was born in Grapevine Texas, where his career began as a commercial print model. He always knew he wanted to be an actor and his success in modeling motivated him to start taking acting lessons at the age of 10. Chris eventually moved to Los Angeles, where he earned his place at the legendary Groundlings, which has proved to be a launching pad for stars like Will Ferrell, Kathy Griffin and Maya Rudolph. Chris built a strong foundation in comedy and drama under the guidance of the highly respected acting coaches Howard Fine and Diana Castle.

He regularly attends and participates in local sketch comedy and improv shows. Chris loves sports, particularly soccer and golf; he loves to drive and has a fascination with cars. In his spare time he loves to sing and is currently taking guitar lessons.

#### ABOUT THE FILMMAKERS

WES BALL (Director), was raised in the small Florida town of Lake Como, and attended Florida State University, where he earned his Bachelor of Fine Arts (BFA) degree in film production. It is here that Wes first gained attention for his first animated student film, *A Work in Progress*, which was honored with a Student Academy Award by the Academy of Motion Pictures and Fine Arts. Off of the success of *A Work in Progress*, Ball sold his first feature film idea, *The Treehouse*, to Warner Bros. and Tapestry Films. Although the project was never realized, it allowed Ball the time to hone his skills as a filmmaker, and to start his boutique visual effects and animation studio, Oddball Animation.

With the establishment of his independent animation company, Ball began a project alongside Tom Hanks on the IMAX-3D documentary *Magnificent Desolation*, as the pre-viz animation supervisor. In addition to this critically acclaimed project, Ball and his team designed title sequences and created CG-animation and visual effects for Playtone, The Walt Disney Company, Universal Pictures, and Spike TV, and many other companies.

In 2011, Ball led the visual effects effort for the steampunk music video *Eye of The Storm*, by Lovett. The work Wes accomplished as the visual effects director won high praise.

Ball's life changed greatly in March of 2012 with his digital release of the 3-D short film *Ruin*, a project that had been gestating for over six years. The short was only a tiny glimpse at a larger story, but gathering over 5,000,000 hits in its initial run online and continues to be discovered daily. The film catapulted Ball into the conversations of young directors to watch. Two months later, the feature version of *Ruin* sold to 20<sup>th</sup> Century Fox. That same week, the studio began talks for him to direct his first feature film, *THE MAZE RUNNER*.

For a complete overview of his work, video clips, processes, and commentary can be found at [www.oddballanimation.com](http://www.oddballanimation.com), and [www.conceptruin.com](http://www.conceptruin.com)

NOAH OPPENHEIM (Screenplay) has a number of scripts in development, including *The Divergent Series: Allegiant Part 1*, *1984*, *Highlander* and *The Secret Life of Houdini: The Making of America's First Superhero*. He was an executive producer on the MTV series *The Buried Life* and on NBC's *Losing It with Jillian*

GRANT PIERCE MYERS (Screenplay) has several scripts in development, including *Narc* and *Tides of War*. *THE MAZE RUNNER* is his first produced screenplay.

T.S. NOWLIN (Screenplay) contributed to the screenplay for 20<sup>th</sup> Century Fox's upcoming *Fantastic Four* and he has a number of scripts in development.

ELLEN GOLDSMITH-VEIN, p.g.a. (Producer), widely considered one of the most powerful women in Hollywood, is the owner and CEO of The Gotham Group, a multi-faceted management and production company that represents some of the most creative minds in Hollywood (500 top directors, writers, producers, authors, illustrators, and publishers) in addition to producing a host of live-action and animated movies and television. Goldsmith-Vein continues to break new ground with a prestigious slate of film and television projects.

Goldsmith-Vein and The Gotham Group debuted *Life of Crime*, Daniel Schechter's adaptation of Elmore Leonard's *Switch*, at the 2013 Toronto Film Festival. *Switch* is the prequel to the novel *Rum Punch*, which Quentin Tarantino adapted as *Jackie Brown*. *Life of Crime* stars Jennifer Aniston, John Hawkes, Mos Def, Isla Fisher, Tim Robbins and Will Forte.

*No Good Deed* directed by Sam Miller for Sony Screen Gems, with Taraji Henson and Idris Elba premiered earlier this year, while *Camp X-Ray* starring Kristen Stewart is currently in post-production. *Go With Me*, based on the Castle Freeman novel by the same name, starring Anthony Hopkins with Catherine Hardwicke directing, also is in the works. Goldsmith-Vein served as producer on *Abduction*, starring Taylor Lautner and directed by John Singleton for Lionsgate, along with the *The Spiderwich Chronicles* (Paramount/Nickelodeon Movies), based on the best-selling series of fantasy books written by The Gotham Group clients Tony DiTerlizzi and Holly Black. She was nominated for a primetime Emmy and won an Annie Award in 2008 for *Creature Comfort*, the US version of the acclaimed UK series by famed Aardman animation.

As managers, Gotham represents some of the top writers, directors and producers in the entertainment industry with a client list that includes: David Gordon Green (*The Sitter, Pineapple Express, Snow Angels*), Danny Strong (*Lee Daniels' The Butler, The Hunger Games: Mockingjay, Recount*), Steve Buscemi, Dark Horse Entertainment (*Hellboy 2, 30 Days of Night, Aliens vs Predator*), Henry Selick (*Coraline, Nightmare Before Christmas*), Butch Hartman (*Fairly Odd Parents*), Burr Steers (*Igby Goes Down, 17 Again, Charlie St. Cloud*), Brian Percival (*Downtown Abbey, The Book Thief*), and Emily Kapnek (*Suburgatory, Parks & Recreation*) among others.

Gotham currently has a first-look for animated and live-action/animated hybrid movies with Sony Pictures Animation and a first look television deal with ABC studios for live-action television.

As the only woman to own her own entertainment management agency completely, Goldsmith-Vein was the first talent manager ever featured on the cover of the "Power 100" special issue of *The Hollywood Reporter* in 2006. Before re-establishing The Gotham Group in 2002, Goldsmith-Vein was president of the Animation and Family Entertainment Division at Artists Management Group (AMG). Prior to launching The

Gotham Group in 1994, Goldsmith-Vein held executive roles at Nelvana, William Morris Agency, and Atlas Management.

A graduate of UCLA and Hollins College, Goldsmith-Vein serves on the Board of NAB/NFC for the Democratic National Committee, and is a member of the Blue Ribbon of the Los Angeles Music Center. She has served on the Entertainment, Media & Technology Advisory Committee of the Starbright Foundation, and is a member of the American Film Institute's 3rd Decade Council and ASIFA Hollywood. She is a former board member for Women in Film, the National Association of Television Arts & Sciences, and is a current board member of The Idyllwild Arts Academy and Aniboom, and serves as a mentor for the Junior Hollywood Radio & Television Society. Four years ago, Girls, Inc., a highly regarded national non-profit youth organization dedicated to inspiring all girls to be strong, smart, and bold, honored Goldsmith-Vein for her work and contribution to the arts. She currently serves on the board of Girls, Inc.

Goldsmith-Vein is married to marketing and media executive Jon Vein. They have two young children.

WYCK GODFREY, p.g.a. (Producer) began his career as a creative executive at New Line Cinema after graduating from Princeton University in 1990 with a B.A. in English Literature. While there, he worked on such hits as *The Mask*, *Dumb and Dumber* and various films in the popular *House Party* and *Nightmare on Elm Street* franchises. In 1995, he switched to Paul Schiff and Michael London's production company, Horizon Pictures, as senior vice president of production, where he oversaw their development slate and staff at 20th Century Fox.

He joined John Davis at Davis Entertainment two years later as an executive vice president, overseeing the action hit *Behind Enemy Lines*, directed by John Moore and starring Owen Wilson and Gene Hackman. He was promoted to president in 2001 and later that year developed and produced the family comedy *Daddy Day Care*, directed by Steve Carr and starring Eddie Murphy. In 2003, he produced the summer blockbuster *I, Robot*, starring Will Smith and directed by Alex Proyas, and the adventure *Flight of the Phoenix*, his second film with director John Moore. He also developed and served as an executive producer on *Alien vs. Predator*, directed by Paul W.S. Anderson. Godfrey was

a producer on *When A Stranger Calls* for Screen Gems, and also the 20th Century Fox fantasy-adventure *Eragon*, based on the bestselling novel. In all, he produced or executive produced eight films between 2002 and 2006.

In February of 2006, Godfrey left Davis Entertainment and partnered with his friend, former United Talent Agency partner Marty Bowen, to create their own production company, Temple Hill Entertainment. They secured a deal with New Line Cinema and immediately entered into production on their first film, *The Nativity Story* from director Catherine Hardwicke. The modestly budgeted Christmas-themed movie went on to gross almost \$40 million domestically in December of 2006. Next, the two went on to produce the romantic comedy *Management*, starring Jennifer Aniston and Steve Zahn, which premiered at the 2008 Toronto Film Festival.

The company's big break came in 2008 when they embarked with Summit Entertainment on the production of the first film in *The Twilight Saga*, based on the wildly popular book series by Stephenie Meyer. The Catherine Hardwicke-directed *Twilight* introduced a new pop culture sensation, opening on November 21st, 2008 to a record-breaking \$69.6 million opening weekend. The \$40 million film went on to gross almost \$400 million worldwide and create a franchise. Chris Weitz's *The Twilight Saga: New Moon* had a similarly explosive opening when it hit theaters in November 2009 and went on to gross over \$700 million worldwide. David Slade's *The Twilight Saga: Eclipse*, opened June 30, 2010, making over \$300 million in the U.S. alone and almost \$700 million worldwide. Bill Condon's *The Twilight Saga: Breaking Dawn – Part 1* opened on Friday, November 18, 2011 and grossed \$705 million worldwide. The final film in the franchise *The Twilight Saga: Breaking Dawn – Part 2*, opened on November 16, 2012 and grossed over \$800 million internationally.

Since the *Twilight Saga*, Temple Hill has produced two successful Nicholas Sparks book adaptations, *Dear John*, starring Channing Tatum and Amanda Seyfried, and *Safe Haven*, starring Josh Duhamel and Julianne Hough. Both films were directed by Oscar®-winning director Lasse Hallstrom.

Temple Hill has also ventured into the independent world by producing *Everything Must Go*, written and directed by Dan Rush and starring Will Ferrell, which was released by Roadside Attractions to critical acclaim in 2010, and also the Channing

Tatum starrer *10 Years*, written and directed by *Dear John* writer Jamie Linden. The company recently produced the independent action thriller *Tracers* starring Taylor Lautner.

In 2012, Temple Hill entered into a new overall deal with 20th Century Fox, which led to their producing *A Good Day To Die Hard* starring Bruce Willis and Jai Courtney. Earlier this year, Temple Hill's *The Fault in Our Stars*, based on the best-selling novel by John Green, became a blockbuster hit, grossing well over \$100 million domestically.

In all, Godfrey has produced 22 movies grossing over five billion dollars worldwide.

MARTY BOWEN, p.g.a. (Producer) began his career in the UTA trainee program and worked his way up to Agent and ultimately Partner, representing clients including Charlie Kaufman, Jeff Schaffer, Bernie Mac, James Gandolfini and Wesley Snipes.

Bowen left his post as UTA Partner and Agent to pursue a career in producing in the spring of 2006. Bowen partnered with veteran producer Wyck Godfrey to create their own production company, Temple Hill Entertainment. They secured a deal with New Line Cinema and immediately entered into production on their first film, *The Nativity Story*, from director Catherine Hardwicke. They also went on to produce the Sydney Kimmel Entertainment-financed, romantic comedy, *Management*, starring Jennifer Aniston and Steve Zahn, which premiered at the 2008 Toronto Film Festival and was released theatrically in May 2009.

Most notably, Temple Hill Entertainment produced the Catherine Hardwicke-directed fantasy love story, *Twilight*, based on the best-selling series of books by Stephanie Meyer. This film, which would be the first in a wildly successful franchise, was an enormous hit, grossing almost \$400 million worldwide. This was followed by Chris Weitz's *The Twilight Saga: New Moon*, which went on to gross over \$700 million worldwide. The third installment to the franchise, David Slade's *The Twilight Saga: Eclipse*, had similar financial success. Bill Condon's *The Twilight Saga: Breaking Dawn – Part 1* opened in November, 2011 and grossed \$700 million, while the final film *The*

*Twilight Saga: Breaking Dawn – Part 2*, opened in November, 2012 and reached over \$700 million internationally in just three weeks.

In addition to The Twilight Saga, Temple Hill Entertainment has produced *Everything Must Go*, starring Will Ferrell; Lasse Hallstrom's *Dear John*, starring Channing Tatum and Amanda Seyfried, which is based on the best-selling novel from Nicholas Sparks; *Ten Year*, written and directed by Dear John writer Jamie Linden, and starring Channing Tatum and Justin Long; and *Safe Haven*, directed by Lasse Hallstrom and starring Josh Duhamel and Julianne Hough.

In 2011, Temple Hill Entertainment expanded into television with their first show, *Revenge*, created by Mike Kelly and starring Emily Van Camp and Madeleine Stowe. The drama is in its third season, and it airs on Sundays at 9 PM on ABC.

Recently Temple Hill produced the parkour action film *Tracers*, directed by Daniel Benmayor and starring Taylor Lautner. Earlier this year, Temple Hill's *The Fault in Our Stars*, based on the best-selling novel by John Green, became a blockbuster hit, grossing well over \$100 million domestically.

LEE STOLLMAN, p.g.a. (Producer) heads the live-action film division of The Gotham Group, a Los Angeles- based management and production company. Stollman made his feature film debut as a Producer with the action-thriller *Abduction*, in 2011. The film was directed by John Singleton and starred Taylor Lautner, Lily Collins, Sigourney Weaver, Maria Bello, Alfred Molina and Jason Isaacs. As head of production, Stollman oversees a slate of 40 films that are in various stages of development. Gotham is currently in post-production on an untitled adaptation of Elmore Leonard's novel *Switch*. It stars Jennifer Aniston, John Hawkes, Yassiin Bey, Tim Robbins, Will Forte, Isla Fisher, and Mark Boone, Jr.

Following an enviable nineteen-year career as a talent agent, Stollman moved to producing in 2008. Prior to joining Gotham, Stollman enjoyed a six-year tenure representing writers, actors and directors as an agent in Endeavor's motion picture department. Stollman's impressive list of clients included actors Alan Arkin, Steve Buscemi, Matt Dillon, Jessica Alba, Kevin James, Steve Zahn, Ray Liotta, Michelle

Yeoh, Connie Nielsen, and directors John Woo, Mathieu Kassovitz, Conrad Vernon, Greg Popp and Michele Ohayon.

Stollman began his career at the William Morris Agency in 1989, as a part of their agent training program. As a motion picture agent, Stollman made his name in the independent film arena, most notably discovering an unproduced writer/director set to make his first feature, entitled *Reservoir Dogs*. The movie premiered at the Sundance Film Festival and became an instant sensation. Its director, Quentin Tarantino, went on to alter the course of film history in the 90s.

At William Morris, Stollman ultimately served as the West Coast head of Motion Picture Talent, representing such artists as Bruce Willis, Alec Baldwin, John Travolta, Kevin Bacon, Ving Rhames, Ray Romano, Jon Stewart, Danny Glover, Chow Yun-Fat, Willem Dafoe, Tupac Shakur, John Woo, Guillermo Del Toro, Tarantino, Lawrence Bender, and musician Jerry Garcia. He departed William Morris for Endeavor after a successful thirteen-year run in 2002.

A native of Philadelphia, Stollman graduated from Syracuse University's School of Management Class in 1988 with a B.S. in Marketing. While attending Syracuse, Stollman was on the SU Men's Wrestling team and a member of the Zeta Psi Fraternity.

ENRIQUE CHEDIAK, ASC (Director of Photography) was named by *Daily Variety* as one of "10 Cinematographers to Watch." His work has been seen recently in the Dean Parisot directed *Red 2*. Prior to that he served as Director of Photography on the science fiction thriller *Europa Report*, on *Intruders*, starring Clive Owen, and on the critically acclaimed *127 Hours*, directed by Danny Boyle.

Other film credits include *Charlie St. Cloud*, starring Zac Efron; *Repo Men*, starring Jude Law and Forest Whitaker; *28 Weeks Later*; *The Flock*, starring Richard Gere and Claire Danes; *Down in the Valley*, starring Edward Norton; *Turistas*; *Lies and Alibis*; *Cronicas*; *A Home At The End of The World*; and *Undeclared* for HBO, which Chediak also executive produced. Prior to this, he shot *Brown Sugar*; *The Good Girl*, which premiered at the 2002 Sundance Film Festival; *The Safety of Objects*; *Songcatcher*; *Boiler Room*; and *The Faculty*, directed by Robert Rodriguez.

Chediak won the 1997 Sundance Film Festival's Best Cinematographer Award for *Hurricane Streets*. His feature film debut was *American Southern* directed John Joshua Clayton.

Born in Quito, Ecuador, Chediak studied still photography in Madrid and communications in Santiago, Chile, before entering New York University's Film School graduate program in 1992, where he won the Best Cinematography award at NYU's First Run Film Festival.

MARC FISICHELLA (Production Designer), after studying film at Fitchburg State University in Massachusetts, moved to Los Angeles to pursue a career in motion pictures and television. Combining his love of architecture and design, Fisichella began working as an Art Director on groundbreaking projects such as David Lynch's *Twin Peaks* and *Tales From The Crypt*. He then had the opportunity to travel to Malaysia to collaborate in the design and construction of the Grand Palace set for *Anna And The King* starring Jodie Foster and Chow Yun-Fat. The Film was nominated for an Academy Award for Art Direction.

His other credits include *X-Men: First Class*, *The X-Files*, *Stargate*, *The Hot Chick*, *Eagle Eye* and *Collateral Damage*.

Marc lives in Bass Harbor, Maine with his wife Robin and children Alec and Aidan.

DAN ZIMMERMAN, A.C.E. (Editor) followed in the footsteps of his father, (renowned editor Don Zimmerman), beginning his career as an assistant editor on such films as *Liar, Liar*, *Half-Baked*, *Patch Adams*, *The Cat in the Hat*, and several others. Dan's first credit as editor came on *The Omen*, directed by John Moore, for whom he also edited *Max Payne*. Zimmerman's other credits include *AVP: Requiem*, *Predators*, *Spy Kids: All the Time in the World*, *Season of the Witch*, *Inseparable*, *Deadfall* and *A Good Day to Die Hard*.

JOHN PAESANO (Music) composed the score for the upcoming feature film *When the Game Stands Tall*, as well as the 2001 feature *Carving Out Our Name*. He

wrote additional music for the films *21 and Over* and *Scream 4*. His television credits include the series *Crisis* and *DreamWorks Dragons: Riders of the Berk*.