



PRODUCTION INFORMATION

Michelangelo, Donatello, Leonardo, and Raphael return to theaters this summer to battle bigger, badder villains, alongside April O’Neil (Megan Fox), Vern Fenwick (Will Arnett), and a newcomer: the hockey-masked vigilante Casey Jones (Stephen Amell). After supervillain Shredder (Brian Tee) escapes custody, he joins forces with mad scientist Baxter Stockman (Tyler Perry) and two dimwitted henchmen, Bebop (Gary Anthony Williams) and Rocksteady (WWE Superstar Stephen “Sheamus” Farrelly), to unleash a diabolical plan to take over the world. As the Turtles prepare to take on Shredder and his new crew, they find themselves facing an even greater evil with similar intentions: the notorious Krang.

Paramount Pictures and Nickelodeon Movies present a Platinum Dunes Production , A Gama Entertainment / Mednick Production / Smithrowe Entertainment Production, *Teenage Mutant Ninja Turtles: Out of the Shadows*. The film is directed by Dave Green (*Earth to Echo*) , written by Josh Appelbaum & André Nemec (*Teenage Mutant Ninja Turtles, Mission Impossible: Ghost Protocol*) and produced by Michael Bay (the blockbuster *Transformers* franchise, *Teenage Mutant Ninja Turtles*), Andrew Form, Brad Fuller, Galen Walker and Scott Mednick. The executive producers are Denis L. Stewart, Grant Curtis, Eric Crown and Napoleon Smith III, André Nemec and Josh Appelbaum. The film stars Megan Fox, Will Arnett, Laura Linney, Stephen Amell, Noel Fisher, Jeremy Howard, Pete Ploszek, Alan Ritchson, and Tyler Perry. Rounding out the cast are Brian Tee, Stephen “Sheamus” Farrelly, Gary Anthony Williams, Brittany Ishibashi and Jane Wu.

A NEW DIMENSION

"Our story begins where the first film ends, in real life and in the movie," says producer Andrew Form. "On opening night of *Teenage Mutant Ninja Turtles* back in 2014, we heard Paramount had green-lit a sequel. It was a dream come true."

The filmmakers knew they had to raise the stakes in a second movie from the localized destruction of New York City to global annihilation, paving the way to incorporate fan favorite characters that had yet to appear on film.

"When you take on a franchise with so much history, you have a lot to draw from," continues Form. "But you also don't want to tell the same stories that have already been told before. We always want to keep the franchise fresh."

"We listened to the fans," agrees partner and producer Brad Fuller, "and they were not shy. After the first movie they told us exactly what they were looking for from a second movie, and we were on the same page. They wanted to see characters and story elements we tried to include in the first film but couldn't properly address, so we made it a priority to include them this time. This is the first time we'll see Baxter Stockman, Krang, Bebop and Rocksteady in a film, and it was exciting to help bring those characters to life."

The producers selected 32-year-old director Dave Green, a life-long Ninja Turtle super fan, to helm the sequel. Green drew from extensive knowledge of *Turtle* canon to guide the story and layer the film with subtle references for other die-hard fans.

"There are so many generations of devoted *Turtle* fans," says Green. "Part of the joy of directing this movie is the chance to service the little details and lore that people love. We delved into every single comic book and cartoon and watched the original movies to find through lines

in each iteration. There are pieces of the sets, set decoration, the costumes, and even poses that characters adopt, that we borrow from *Turtle* heritage. There's something for everyone," he says.

"It's a more Turtle-centered storyline," Green continues. "We spend more time getting to know the Turtles individually, delving into their relationships with one another, but the movie is still about the power of family and what family can do when they work together. When that family is fractured, they don't do as well as when they're a team."

"Dave was all about the characters and the relationship between the brothers," explains Fuller. "We felt that if that part of the movie works, everything else will fall into place."

"Every teenager goes through a moment when they want to be something other than who they are," Green says. "At the same time, they're learning to accept themselves, which is the emotional through line of this movie. Given the opportunity, do the Turtles want to become something else, or stay true to who they are? We see them learn that their differences are what make them unique and powerful. For me, that really resonated."

While the Turtles are working through their own existential angst, a larger threat is looming as Shredder teams up with the evil Commander Krang to bring the Technodrome, a dangerous, alien war machine, to Earth.

"Krang is from another dimension," Green explains, "so he's got all kinds of crazy, dangerous new technology, including purple ooze that can change both mutants and humans. The Turtles have never faced anything like this, and it challenges them physically and emotionally."

OUT OF THE SHADOWS

It's been almost a year since our heroes saved the city, and in keeping with their ninja training (and their unconventional appearance), they've maintained a low profile. Meanwhile,

April O'Neil (Megan Fox) has gone undercover, investigating Baxter Stockman (Tyler Perry), a brilliant and respected scientist who may have ties to Shredder (Brian Tee).

"I think April always wanted to be the anchor behind the desk," muses Form. "But I don't know if she can give up the excitement of being on the street, breaking stories, and working with the Turtles. She loves her job, but she loves her relationship with the Turtles more. She's basically become the fifth Turtle," he says.

"The first movie focused on April's ambition," Fox says, "but in this film, her relationships with the Turtles and their survival as a family is her priority."

"Megan has developed an incredible connection with the guys who play the Turtles," Green observes. "Even when the cameras weren't rolling, they were always goofing around, laughing, playing games. They really are like her brothers."

Reprising their roles as the titular Turtles are Pete Ploszek as Leonardo, the stoic, disciplined leader of the foursome; Alan Ritchson as Raphael, the hot-headed rebel; Jeremy Howard as Donatello, the tech-savvy inventor; and Noel Fisher as irrepressible, fun-loving, Michelangelo, who longs to live the life of a human teenager.

"For me, the actors have become so synonymous with the characters they play, that when I see a finished shot, I hear and see Noel, Alan, Jeremy and Pete," says Form. "I see each of them coming through in the animated performance. I can't imagine anyone else playing these Turtles."

Out of the Shadows presented Ploszek with new challenges in his portrayal of Leonardo. "Leo has been raised with a strong moral compass," says Ploszek. "But he's most interesting when he has to make decisions that aren't black or white. He's never really thought about life beyond the sewers, and when they're presented with an opportunity to join the outside world, he's against it, because he doesn't want to break up the band."

"It's difficult to be a teenager leading other teenagers," says Green, "especially when they all have such strong personalities. Leo just wants to maintain the group's stability, but there are some secrets between the brothers that spiral out of control. Thankfully, Splinter is there to remind him that a good leader accepts their differences and recognizes their strengths."

Unlike Leonardo, Raphael has not made as much personal growth in the months since their first foray into the outside world. "Raph is still Raph," says Ritchson. "His disposition hasn't changed; he's always upset with his lot in life."

"If I'm honest, I'm a lot like Raph," Ritchson laughs. "He doesn't like to overthink things because indecision can lead to immobility. He'd rather make the wrong move rather than doing nothing. You get farther faster with that philosophy. I can relate to that."

Since we last saw him, technophile Donatello has been diligently upgrading the team's lair and transportation. "Donnie's been very busy," Howard explains. "In this film he's got a full laboratory, twice as many surveillance screens and a pet project: a New York City sanitation truck that he's decked out to the nines. It has a couch, multiple big screen TVs, a cannon that shoots manhole covers, and robotic arms on the outside. The only problem is that he's never tested any of it, so he's not really sure what works."

"Donatello is a noble, logical mind," says Green, "but his character is also tasked with giving the audience a lot of information. Jeremy was not only great at all the techno-speak, which might as well be another language, but he was terrific at imbuing those moments with the right amount of weight. We may not always know what he's talking about, but we always understand the stakes involved."

Howard was pleased to see more emotion and depth in his onscreen siblings. "It's exciting to see these guys fight and get angry at each other, and do all the things that families do," he says. "We see what makes each of them tick."

Fisher was thrilled to return to the role of Michelangelo. "Mikey is the heart and soul of the group," he says. "He's a very pure character who looks out for everyone's best interests. He's fun, but he's also the glue that holds them together."

At the start of the film, Michelangelo is enjoying a Halloween parade and the unique freedom it allows the mutant turtle to mix and mingle with his fellow New Yorkers.

"Mikey has this little taste of what it's like to be 'normal,'" says Fisher. "He pretends to just be another human in a crazy costume, but he knows he isn't. He knows he looks different and his struggle for acceptance becomes a major theme of the movie."

The Turtles' sewer rat sensei, Splinter is there to help guide them through their unexpected identity crisis.

"Splinter's parenting style has shifted a bit in this film," says Green. "He's less of a disciplinarian, and more willing to let them make their own mistakes, because he knows that letting the Turtles fail might teach a more important lesson than simply telling them what to do."

Deciding the outside world isn't ready to learn of their heroics, the Turtles allow their opportunistic friend Vern Fenwick (Will Arnett) to accept the praise.

"Vern has elected to take the credit for saving New York," Arnett explains. "And it changes his life. When we first see Vern, he's sitting courtside at a Knicks game with a supermodel (Alessandra Ambrosio), enjoying his fame, but once he sees an imminent threat, he's even less likely to be involved than he was in the first movie."

"Vern loves living in the limelight, basking in the glory of what it means to be a hero," says Green. "He has taken full advantage of the situation and he uses it as an all-access key to the best Manhattan has to offer, and the Turtles are a little upset by that. They're jealous and want some of that attention and the contrast between the two is really fun to watch."

"I love that Vern says whatever he feels," Arnett says. "In certain circumstances he is the voice of reason and restraint, warning April and the Turtles that their plans are insane. But at the end of the day, Vern is a loyal friend."

"There is a subtlety to everything Will does," says Green. "Even in moments when Vern is being arrogant, Will's performance allows you to see the character's deep lack of confidence in that same moment. Vern learns that it's not enough to just be called a hero. He actually has to earn that title."

NEW FRIENDS, NEW FOES

After Shredder escapes police custody, the Turtles find a new ally in corrections officer turned hockey masked vigilante Casey Jones (Stephen Amell).

Known to *Arrow* fans around the globe, Stephen Amell is used to playing anti-heroes. "I like playing a character that is on the razor's edge, prone to temper tantrums," he says. "But he's also a fun-loving guy. He's a little closer to my personality than other characters I've played."

"When we meet Casey in the movie, he is a corrections officer with aspirations of becoming a detective," explains Amell. "He doesn't want to be a vigilante carrying a hockey stick; he's forced into it."

Fuller acknowledges that Casey was the first character the filmmakers considered adding to the *TMNT* mix. "We wanted to provide April with a foil," he says. "And the chemistry between April and Casey is palatable, which adds another dimension to our team."

"We knew Casey could be a potential love interest for April, and could even build a love triangle between April and Casey, with Vern hanging on the fringes a little bit," he continues. "We also wanted someone who could handle action and humor, and be completely charming, which is Stephen in a nutshell. We did a test with Megan and Stephen and we knew instantly that Stephen was Casey Jones."

Arnett most appreciated Amell's casting for a completely different reason: "It was nice to have another Canadian on board."

Laura Linney plays Jones' boss, Police Chief Rebecca Vincent, a no-nonsense cop who has equal impatience with criminals and vigilantes.

"She's a bureau chief in the organized crime unit," explains Linney. "When she hears about these fantastical creatures, she's not a fan. She doesn't trust them, and when she does meet them, she can't quite believe her eyes."

As for Casey Jones relationship with his superior, "Everything about him bugs her," laughs Linney. "She thinks he's arrogant and sort of inept, but he proves her wrong."

"Laura's performance grounds the movie in a reality that it wouldn't have without her," says Green. "And personally, for me, she was a fantastic teacher who taught me a lot about working with actors."

When the filmmakers first approached Linney for the role, they had the script delivered, accompanied by a large cheese pizza.

"We didn't hear back immediately," Form says, remembering the pit in his stomach. "We thought maybe the pizza didn't go over very well."

But the next day he received a text with a photo of Linney, lying on the ground, seemingly passed out next to an empty pizza box and a can of Orange Crush.

"We were lucky," Form says with a satisfied smile. "And when she came to set, it was magic."

"There's something very refreshing about doing a movie like this," Linney says. "There is permission to have fun, which is really nice. And now that I have a child, I would like him to be able to see one of my movies that won't traumatize him before he's 25," she jokes.

Like Linney, Tyler Perry wanted to be in a movie his son would enjoy. A fan of the franchise, Perry jumped at the offer to play Baxter Stockman, Shredder's underappreciated ally.

"The thing I love the most about this character is that he does all the work, but he's completely ignored and underserved," Perry says. "I can relate to that, growing up as an underdog, so I immediately sparked to him. The opportunity to play a mad scientist who becomes even madder was a lot of fun. He starts off as a not so bad guy but becomes one of the worst guys."

"We actually had a scene in the first movie that included Baxter Stockman," teases Fuller. "I can't say which scene, but he was definitely on paper in the first movie. We've always had a strong affection for the character, so when we were developing this story, the only actor we thought of was Tyler Perry."

Perry enjoyed giving the character an entire persona of his own, from his walk and his voice to his mousy mannerisms; Perry pushed his character far beyond what was on the page.

"Tyler dug out little nuggets of arrogance and pride that are innate to Baxter, even though he's pretty humble and reserved on the surface," says Green.

"Tyler made this character his own," says Form. "He would put on the glasses and transform into Baxter Stockman. It was amazing."

"When he comes to set, people pay attention," the producer continues. "He is a legend. What he has accomplished in his career is unprecedented, so for him to ask if we were happy with a scene or a moment, we had to laugh and say, 'You tell us!'"

Fan favorite Krang, the disembodied alien brain whose purple ooze drives the conflict of the film, was brought to life by visual effects wizards at Industrial Light and Magic.

"We based this initial Krang design on the comics," says visual effects co-supervisor Robert Weaver, "then worked in some influences from marine life. His eyes are loosely based on a black nose shark, and he's got some gelatinous blob fish mixed in, too. Michael Bay had this idea to make him uncomfortably large moving in and out of his android host body."

"Krang has this massive android body that's pretty intimidating," says visual effects supervisor Pablo Helman. "But under all that hardware, he's just a brain. He's powerful, but vulnerable."

Krang's purple ooze is instrumental in the creation of Rocksteady and Bebop, two of the franchises most iconic heavies, affectionately known as 'The Knuckleheads' on set. Stephen Farrelly and Gary Anthony Williams play the simple street toughs who get mutated into an anthropomorphic rhino (Rocksteady) and warthog (Bebop), respectively.

Farrelly, who recently celebrated his sixth year with the WWE as "Sheamus", watched wrestling as a boy and dreamt of becoming one of its superstars. Similarly, he watched *Teenage*

Mutant Ninja Turtles every afternoon, not realizing he would one day be the living embodiment of one of his favorite animated characters.

"It's amazing to be part of this," Farrelly says. "I was a huge fan of the cartoon, and the villains in particular," he says. "There is so much depth to all the characters, even Bebop and Rocksteady, who don't have a clue what's going on and are more of a hindrance to Shredder than anything else."

Farrelly was one of the first in line to see the movie in 2014, but he's been patiently waiting since then for more villains to make an appearance. It is no exaggeration to say that he leapt at the chance to audition for the role of Rocksteady.

"I literally jumped in the car and drove from Tampa to Orlando," Farrelly recalls. "I had this mohawk, so I spiked it up like a horn, threw on all the gear, the combats, everything reminiscent about the character from what I remembered, and I tried to make the dialogue as close to the character as possible. When Andrew Form asked me if I wanted to be part of the movie, I said, 'Of course! Are you mad?! Where do I go? When do I start?' How could you turn down an opportunity like that?" he laughs. "It's a dream come true."

Gary Anthony Williams was also a fan of the 80s cartoon.

"I was probably too old to be watching the *Turtles*, but that didn't matter," he recalls, laughing. "My buddy Jerry and I watched every episode. I liked that every brother was different. My favorite was the smart dude, Donatello. I liked the gadgetry and the fact that he had brain power," says the actor, a former dean's list student.

"I fought to get the role," Williams continues. "At first I thought they were looking for a much bigger, more muscular guy, but it turned out Michael Bay was looking for comedy and the ability to improvise, and improv is my thing."

"Bebop is not the smartest dude in the world," he says. "Neither one them is, but Bebop and Rocksteady have a brotherly love for each other and really want to do the best they can when it comes to bad things. We get to play off that stupid dynamic."

"Rocksteady is carefree, like a big kid," Farrelly adds. "I've worked with a lot of big, muscle-head guys who talked a big game but really weren't able to back it up. I think it's the same with Rocksteady and Bebop; they really want to be Shredder, the main guy, but they don't know how to take the next step. Think of the most intelligent, detailed-oriented leader. Now think of the complete opposite. That's Rocksteady and Bebop."

Williams and Farrelly were favorites among of the cast and crew, and felt their absence on the days they were not on the set.

"Stephen and Gary are non-stop," says Tyler Perry of Baxter's dastardly duo. "They don't turn off. When I first met Gary, I didn't know if he was British or whether he was from the Bronx," he laughs. "He would go in and out of all these accents, telling hilarious stories. When they play off of one another, it's really awesome."

"We may have hired them separately," says Green, "but now they are inseparable. The rhythm they have together is awesome. When we did ADR [recording of dialogue for the animated characters], they wanted to be in the booth together. They'd always do the scripted lines, but then we'd let them go on a roll. We'd get back to the editing room with a plethora of riches from those sessions."

As much fun as the experience was, both actors took their roles seriously. "There's always pressure to deliver when it comes to such iconic characters," says Farrelly. "Obviously characters change and when you see them in human form for the first time, they aren't exactly as

you remember from an animated cartoon, but we still tried to bring that life and quality to Rocksteady and Bebop, and give them just a little extra dimension."

Brittany Ishibashi, who plays Karai, sees Bebop and Rocksteady as the recruited muscle who help Shredder and the Foot Clan get things done. "They may be big and strong, but they need a lot of babysitting," she reports. "But it's hard to play the bad guy when you're trying not to laugh," she admits of her co-stars. "They're hysterical people. And with Gary, it's joke after joke after joke."

Ishibashi, who has a background in dance and martial arts, had never played a 'bad guy' before.

"Karai has so many core issues with duty and honor," she explains. "She just happens to be on the opposite side of our protagonists. But I've always loved Karai, especially when I was little because her name means 'spicy' in Japanese, and she is. She is a strong woman who is always in control and gets things done."

When the actress first read the casting breakdown, it simply said: female foot soldier. "I remember going to the casting, thinking, 'Please be Karai, please be Karai,'" she says. "But even if that wasn't the role, I just wanted to be part of the movie. I would have gone for coffee if they'd let me!"

Though her character is a villain, Ishibashi identifies with the Turtles. "Everyone can see a piece of themselves in one of them," says Ishibashi. "As a kid, I was always Leonardo because I was the oldest sibling," she reminisces. "It just made sense that I was going to be the leader," she laughs.

The puppet master responsible for assembling this rogues' gallery is the infamous leader of the Foot Clan himself, the Shredder.

"Shredder is the mastermind," Brian Tee explains. "He's the quintessential villain and, as a fan, I love that we've included all of these characters: Bebop and Rocksteady, Baxter Stockman, Karai and Krang. It's all these legendary characters in one movie."

Tee especially liked his costume and felt it helped him get into character. "The costume was one of my favorite aspects of the job," he laughs. "It's an outward manifestation of who Shredder is. It's leather and sleek with a very samurai spirit to it. The helmet is extremely important because you always see Shredder with that mask. His costume just speaks of strength. Obviously, it's a huge step up from the Shredder costume I had as kid."

"When I am working on a character, I work from the inside out," Tee explains. "There is a presence to Shredder and putting on that suit, you adopt a posture and a stance, and a particular way of being to create his essence. Like a lot of kids, I grew up wondering what Shredder looked like under that mask, so now it's a bit surreal to be the face of this character."

"Brian has this quiet intensity that's filled with meaning," says Green. "He could just turn his head with a look and it would silence the set. The way he carried himself with so much power, his posture, even the smallest gesture would mean more than any line of dialogue. He really commanded a room."

"Shredder has to be someone that everyone is completely afraid of," he says. "But he does have a love/hate relationship with Karai. She has been one of his best foot soldiers and usually someone he can rely on, but even she has failed him. For Shredder, everyone is disposable."

Though Tee was menacing on camera, he and his minions bonded off set. Tee, Ishibashi, Williams and Farrelly spent most of their time together, becoming good friends and adding that little something extra to their characters' malevolent connection.

"It's all bad guys, all the time," jokes Ishibashi.

FIGHT CHOREOGRAPHY

Action is the operative word when it comes to the Turtles, but the filmmakers are careful to intersperse every skirmish with humor. "Fun energy," as director Green likes to call it. "It's important that the audience feels that the Turtles are always in danger," he says. "But at the most serious or scary moments, we often have a joke to punctuate that moment just to give you relief from the tension. Jojo is brilliant at that."

Stunt coordinator Jonathan Eusebio, known on set as Jojo, designed the fight scenes for the 2014 film. This time around, he brought veteran multi-martial artist Jon Valera to help in training and articulating much of the action in the film.

Eusebio and his team begin by planning and working out the action in a warehouse, videotaping the sequences using stuntmen in place of actors, to give filmmakers an idea of what they have in mind. Once they receive notes, Eusebio and Valera refine their routine and begin working with talent to prepare them for filming.

"The biggest challenge on sequels is always to try and outdo the original, whether in magnitude of the action or the complexity of the story," says Eusebio. "We tried things we didn't get to do on the original, but at the same time preserved the fun and humor of the Turtles' camaraderie. We listened to feedback from the previous movie and fans can expect something even bigger and better this time around."

Given that Eusebio had trained the actors who played the Turtles for the first movie, Fisher, Ploszek, Howard and Ritchson had a foundation from which to begin learning new moves for the sequel.

"Even though the guys appear more often in this film, they actually trained less than they did on the previous movie," says Eusebio. "On the first movie there was a learning curve when to use the actor's movements and when to use their stunt double's movements. We figured out how to be more efficient and save time in terms of scheduling. Stunts and visual effects handle the bulk of the action movements for the Turtles."

Eusebio's team had also developed a shorthand with Fox from their work on the previous film. "Megan isn't afraid to get into the thick of things and she's always willing to do as much as she can," he says.

To the film's benefit, Eusebio and Valera were able to spend a significant amount of rehearsal time with actor Stephen Amell. They credit his experience on his television series *Arrow* for his ability to learn the moves quickly.

"It was always a cognizant decision to make Stephen's version of Casey Jones handle the action differently than his Oliver Queen/Green Arrow character on *Arrow*," says Eusebio. "Unlike the Green Arrow, Casey is not a proficient martial artist, his movements are bigger and not as refined. He wins fights and gets out of situations incidentally rather than by using a methodical and well-planned design."

When it came to a big stunt piece in which Casey must skate through a treacherous escape route while taunting his pursuers, Amell was determined to perform the action himself.

"One day Stephen looked at me and said, 'You know I can skate?'" recalls Form. "I knew he played ice hockey and I cautioned him that he would be skating through cars, chased by moving vehicles. He said, 'Get me some roller blades,' so we did. I have to say, the guy can skate. Stephen didn't want anyone doing his stuff, so pretty much every stunt, every time you see

Casey, from his foot on the gas pedal, his hands on the steering wheel to fighting or zigzagging through a crowded garage, it's Stephen."

Green wanted the Shredder and Karai's Foot Clan to return to their ninja roots. "We wanted to bring them back to basics and make them rely on the same ninjutsu skill sets as the Turtles," he says. Eusebio had worked with Brian Tee before, so there was already a strategy to staging Shredder's action beats.

"Brian always arrives in great physical shape and brings a quiet intensity to everything he does," declares Eusebio. "Brian was very cognizant about Shredder's body language and consulted the stunt department quite a bit in that regard."

"Brittany has a dance and martial arts background and she was able to do choreography easily when it came to her fight with Megan," Eusebio says of Karai. "She came in ready to work and trained hard with the stunt team. She didn't have an action background, so we had to teach her the basics of fighting for camera. Mimicking a fight movement and having the intention behind a movement are two different things."

Stephen Farrelly and Gary Anthony Williams also had their fair share of action as two of Shredder's henchmen.

"Stephen's experience as a pro wrestler helped quite a bit for those scenes," says Eusebio. "He is used to performing year-round and had great control whenever he did anything physical. I think he played off Gary very well, his brawn was well matched with Gary's high energy."

When Bebop and Rocksteady would goof around, Farrelly would give Williams an innocent jab or shove, only to send Williams flying.

"I had to refrain from hitting him with slaps in the chest," Farrelly admits. "Sometimes I forget and take for granted what we do in the ring; it's a completely different world for ordinary people," he laughs.

PRODUCTION DESIGN

By the end of the first film, the Turtles' lair has been destroyed, effectively leaving Splinter and the boys homeless. This gave the filmmakers a perfect opportunity to redesign and expand the lair and Turtle van, both of which had previously proved a bit confining for the oversized reptiles.

Production designer Martin Laing, who has worked on such notable films as *Titanic* and *Avatar*, knew the designs for the sequel would have to rival what designer Neil Spisak had imagined for the original movie. Growing up with the Turtles comics and 1990s movies, Laing returned to those materials, along with research about the architecture and underground system of sewers built in turn of the century New York.

Laing began by painting his concepts, then sharing those designs with director Dave Green, who had his own vision for the Turtles' new digs. From there they consulted with producers Andrew Form and Brad Fuller, before presenting to senior Platinum Dunes partner and producer Michael Bay who added his spin and gave the final thumbs up.

"Dave is such a visual guy," Laing says. "We really worked as a team. It was a very collaborative effort."

Both the lair and Turtle truck were built in the historic Brooklyn Armory in Park Slope, Brooklyn. The building, which housed the 14th regiment of the New York Militia, was originally

erected in 1893, and has housed several different divisions of the US Army throughout the years while also being utilized as stage space.

Construction coordinator Ken Nelson and his crew had 14 weeks to complete the lair.

They began by preparing the space with layout lines on the floor to distinguish the dimensions of each specific build. Next, it was key grip Tommy Prate's turn to fly a massive lighting grid 52 feet in the air above the build space before Nelson could install the different levels of decking that would comprise the lair floor, along with the unusual addition of a moat.

"On this particular set we used concrete, which served dual purposes," says Nelson. "It looks like the sewer system in New York and it's very solid. We wanted to leave ourselves open for any type of crane to be used on set, so structurally the floor had to sound and meet certain weight requirements. The floor, along with the walls and tunnels, had great texture that allowed for great play with shadow and light so that the lair looked like it went on forever."

"We wanted the lair to be a fun man cave that any 15-year-old would want to live in," says Laing. "In order to make a sewer habitable, it has to be inviting. We turned up the colors and the details. And we made sure that everyone was aware of what was going to happen once we began shooting on the set because we only had 10 weeks to build, which was a bit of a race."

"We figured whatever didn't get destroyed in the explosion they would bring to the new lair," says set decorator Debra Schutt who started planning and shopping two weeks before she had even seen Laing's sketches. "I worked geographically and started shopping further away, in places like Philadelphia, Scranton, Connecticut and lower New Jersey before moving into New York. We went to architectural salvage businesses and junkyards."

"The Turtles are so strong they can lift anything and take anything anywhere," she explains. She also offers a plausible explanation for the decades old mystery of how sewer based

mutants get their gear. "I think that Donatello makes money now, doing tech jobs via the Internet where money doesn't have to exchange hands. I'm sure they order things online, and now he has totally upgraded his world with new computers."

"Each of the Turtles has a fingerprint on the lair," says Laing. "We tried to create a different area for each of the boys. Leo is the older brother and is a bit superior. He has 'Do Not Enter' stamped on the side of his bed. Donnie's room is this wonderful series of technology with an array of computers. If you look very carefully, you can see that every time he thought of something, he's scribbled it on the wall. Raph and Mikey share a bunk bed, but Raph is older so he gets the top bunk. He's into building muscle, so his weights are everywhere. And Mikey, who is the youngest, has a drum kit and guitar. We built 30-foot walls and tried to make the space as real as possible, to make it easier for visual effects to blend CG characters in."

The lair also boasts an eat-in kitchen (complete with graffiti-tagged chairs courtesy of Mikey), a special weapons room, a zen meditation room, a garage & work bench, a high tech monitoring operations center and lab, plus a central, elevated space for Splinter to observe his charges.

One of the most impressive additions to the Turtles' new lair is the functioning waterslide that runs through the middle of their hideout, essentially dividing the living area from their work and study space.

Special effects supervisor J.D. Schwalm hired the Canadian firm, Rain for Rent (which specializes in water evacuation after massive hurricane destruction), to assist in managing the waterslide feature which needed to flow and ebb at a variety of speeds. Using a system of eight 10-inch pipes, along with several heavy duty pumps set up outside the Armory, the special effects team could run one, two or all of the pumps to send water down the slide, depending on

the velocity needed for a particular scene. The more pumps used, the faster the water flow, the bigger the churning effect.

Nelson's crew assisted special effects by providing the substrate for the waterslide and incorporating windows in the crawlspace underneath the slide and decking which allowed the electricians to move and operate a light system below the set floor.

"There were some sleepless nights," admits Nelson. "But it worked flawlessly. It was pretty impressive how well the crew put this together in very little time."

The art department felt compelled to up the ante when it came to creating transportation for the Turtles. For what they had in mind, no off-the-lot vehicle would do.

"Given that they're ninjas who need to move stealthily through the night, we needed a large vehicle that wouldn't call too much attention to them," says Laing. "So what happens at night in New York? All the trash trucks come out. What better way for the Turtles to blend in?"

Similar to the new lair, the Turtle vehicle was designed as a teenager's version of a man cave. The interior of the truck was built as a set on a 10' x 32' movable frame with flying walls for easy access and maneuverability of cameras, crew as well as actors wearing large shells.

"Donnie is an amazing technician and the best recycler of them all," laughs Laing. "He uses all the bits he can find in the trash and what he can collect above ground to create this mobile Turtle command center."

Schutt and her team outfitted the truck set with a couch per Form's request, an Orange Crush machine, a video game her team created themselves, monitors, a television, and special Turtle-sized seats - everything a teenager could need.

Schutt's team was also responsible for decorating the interior of the front cab of the truck, which was a separate piece, purchased to match the actual vehicles and then welded onto the front of the set.

Armed with several sharpies and his quick-witted imagination, Laing spent the wee hours of the night before filming on the set, labeling every single knob and switch.

"It's a playpen filled with buttons, levers and dials you just want to press" says Green. "I don't care if you're five-years-old or fifty, its pure eye candy."

Picture car supervisor Graham Kelly, coordinator Bobby Griffon, and their crew built the two actual trucks on a couple of early 90s versions of Mack Cabover Roll-Off chassis equipped with Mack engines and automatic transmissions.

"We did not use real garbage trucks because of the 'garbage juice' swirling around in the bottom of those trucks," laughs Griffon. "It's not pleasant to work on garbage trucks, but maybe Turtles like it. Our trucks became a mix of roll-off, packer and front-end loader garbage trucks. The whole process took 10 guys four months to complete. The first step was mounting a 30-yard roll-off box onto the chassis. Then we added a solid roof, built the packer onto the back, and put front-end arms over the cab. Then we painted them and installed lighting. The final step was all the cosmetic bars, the manhole cover and exhaust. The trucks drive well with a top speed of 62 miles per hour, but it takes awhile to get there," he laughs.

The only difference between the two original Mack trucks used was that one was a foot longer than the other. The team corrected the difference by cutting the longer truck in half, removing the extra foot from the frame, and welding it back together.

Form had requested a flame effect from the exhaust system, which required drilling holes into the exhaust so that Schwalm's effects team could run propane hoses through it.

The trucks sport yet another Easter egg in the film. "Look closely," advises Green, "and you will see the idiosyncratic nature of Donnie's inventions, like the back slope of the truck which resembles a turtle shell."

TCRI, Baxter Stockman's lab, was another important set for the art department. Laing visualized a stark white set encased in glass which, according to Nelson, can be difficult to shoot and even more difficult to build.

"Modern architecture with its clean, sleek lines and hard corners can be very tough," he says. "Especially when so much action takes place inside the lab, which really plays into how we fabricate things. We only got word of the choreography of those scenes a couple of weeks before they were shot, so we had to quickly determine what was going to be breakaway and what was not."

"We ended up using a white plexiglass dropped ceiling and a shiny linoleum floor," says Schutt. "At first our DP Lula [Carvalho] and his gaffer Jay [Fortune] weren't too excited about the possible light leaks from above, but then they realized it was a good idea because the plexiglass made the ceiling glow. The only problem was the set got very hot because there was not great ventilation, but it looked great!"

American Chopper's Paul Teutul, Jr., who has over 15 years of experience building motorcycles, was recruited to design custom bikes for Bebop and Rocksteady. "I've done lots of bikes for individuals, corporations, and even charities, but I've never built a bike for a movie, so I jumped at the chance."

Teutul, who lives about 115 miles north of New York City, came to town to meet with filmmakers and take a look at the most up-to-date renderings of the characters.

"When I got the call, I admit I had to look them up," says Teutul. "Then I remembered they were these goofy, oversized goons. Rocksteady is supposed to be about eight feet tall and Bebop is six five or something like that, so they're both huge. Fortunately my bikes are always oversized and push the limits."

Teutul embellished each bike with grenades, pineapples along the gas tank of Rocksteady's bike and baseballs for Bebop, along with studs and spikes, chain work, a crowbar and bat, aluminum tusks, and even special colors -- slate gray and rusty brown -- that would match a rhinoceros and warthog.

"I tried to make the bikes reflective of each of the characters," he explains, "so it looks like they built their own bikes. They're very aggressive, very weighty with a slightly military look. But even though they are way over the top, they are functional."

LOCATIONS

Cast and crew began production on April 27, 2015 in New York City, shooting at such landmarks as Madison Square Garden, Grand Central Station, Times Square, the American Museum of Natural History, Central Park, Bryant Park, The Manhattan Bridge, the Chrysler Building, NASDAQ headquarters, the Circle Line Sightseeing Cruise Ship and on Liberty Island at the Statue of Liberty, the first film to ever shoot on the island at night. Many street scenes were filmed on major thoroughfares as well as in small, hidden alleys.

The production company also spent time at the Brooklyn Bridge Carousel, also known as Jane's Carousel, a restored 48-horse wooden carousel built in 1922, and at stages created at the Brooklyn Armory (Turtle lair and the Turtle Truck) as well as at East of Hollywood soundstages (Baxter's lab).

Second unit traveled to Buffalo to shoot a critical opening action sequence along a 2.5-mile stretch of the Kensington Expressway. For two weeks, the company shot scenes in which the Foot Clan attempt to liberate Shredder from police custody along a high walled portion of Route 33.

Months after principal photography wrapped, a small aerial unit, along with ILM's visual effects team, traveled south to Brazil where they filmed the biggest set piece of the sequel, a show stopper on par with the mountain chase scene in the first film. Unlike the original film, Form and Fuller were determined to use footage of actual geography and set pieces mixed with CG characters rather than an entirely animated sequence.

Shot at the breathtaking Iguazu Falls on the border of Brazil and Argentina, this small unit, led by ILM visual effects supervisor Pablo Helman, captured the beauty and danger of the real life location with its falls that reach across more than one and a half miles of rock face at soaring heights up to 270 feet.

“We shot for two weeks at Iguazu Falls, shooting from the air, land and on a boat,” says Helman. “We wanted to shoot as much practically as possible, so that ILM could create rapids that matched what we shot, and give it the same photorealism to match the Turtles.”

Like every other aspect of the film, the edict from filmmakers was, ‘Go Bigger!’ special effects supervisor J.D. Schwalm answered the call and created even more spectacular practical effects, working hand in hand with Helman as well as with renowned second unit director Spiro Razatos, known for his daring stunts sequences on the last two *Fast & Furious* films.

Schwalm created a special blue explosion used during the film's initial chase sequence in which the Foot Clan help Shredder escape police custody. His team began by installing cannons into 14 cars that were going to be transported to Buffalo. Once there, Schwalm’s team held

meetings with the local fire department who were not used to the unusual pyrotechnic needs of a film crew.

Razatos wanted Schwalm to flip several vehicles at the exact same time, at the same height in specific trajectories.

"When the Foot Clan catch up with Shredder's police escort, he (Razatos) wanted all the bombs to go off on cue, taking out the convoy so that the Clan can pull up on motorcycles and get Shredder out of the prison transport," Schwalm explains. "We flipped cars in groups of threes away from each other, backwards, and into each other."

Later in the movie, Rocksteady is chasing Casey Jones in a sequence that required a line of 20 cars to flip, one after another, in a domino effect. Green and Razatos selected a tight space of Manhattan's Pier 94, providing a challenge Schwalm relished.

"They wanted the cars to flip like a tidal wave," he says. "So we sat down and watched some good ol' YouTube," he laughs. "We wanted to see how big, heavy items like a vehicle would flip, and I was reminded of the powerful freight trains in Russia that plow through snow and ice.

"We made some models in the computer and ran test scenarios before we built our design onto the front end of a Chevy Suburban and then ran it into 10 cars at 40 miles per hour," he continues. "Our biggest concern was the 22-foot ceiling and the cement columns that ran down the center of the entire length of the building; we couldn't flip the cars higher than 20 feet and they couldn't travel more than 40 feet from where they started, otherwise they would hit the columns."

Schwalm's team first tested the gag in an open parking lot to make sure they had a decent buffer zone and were comfortable in the more confined space of the pier. The production also

had an engineer inspect the pier flooring, ceiling and pilings to make sure the overall structure was sound.

"Getting 20 cars to flip like that was a one-take deal," Schwalm explains. "And we only had so many cars to use, so if we had to do it a second time, we were in trouble. It took two hours to get all the cars perfectly spaced, cabled together, and ready to go. If any one of them hit a sprinkler head or an electric vault or a column, it was over. Luckily, we got it in one shot."

Schwalm's favorite gag was a seemingly small one in which Casey and April out run the police on their way into a parking garage. Their car, a Dodge Challenger, narrowly misses some pop up barriers, but the police cruisers are not so lucky and smash into them.

While the stunt appears simple and spontaneous, its execution was far more complicated. Schwalm and the stunt driving team planned the gag down to the smallest detail. They needed to regulate the speed of the car, time the nitrogen cannon that pops the car up (which directly impacts how long the car remained at 90 degrees), and finally, control the force with which the car hits the garage door, which Schwalm's team had reinforced with a giant steel I-beam.

"You know when you work with Spiro it's going to be a challenge," he says, "but he's such a professional and explains exactly what he wants. I'll take that any day of the week."

VISUAL EFFECTS

When director Dave Green first started the movie, ILM visual effects supervisor Pablo Helman showed him an immense power point tutorial that took him through the technology used for the first film, a combination of motion capture shot on set and motion capture shot on a stage in tandem with animation. In this second installment of the franchise, the filmmakers were determined to shoot as much in camera as possible.

"Practical elements, real locations, with real actors, props, vehicles add texture and density to every frame," says Form. "You can't simulate the reality of New York City, or the audacious power and immensity of Iguazu Falls. The use of a practical plate, with its lighting detail, enhances any animation, and ILM is the best at merging incredible art with technology."

"Kevin Martel and his team are so gifted and passionate when it comes to tweaking and bending the intention of the actor's live action performance to add a little something extra," says Green. "It's a glint in the eye, or the curve of a smile that takes the performance to the next level."

Audience feedback from the first movie included commentary about the Turtles' overall look. After some fans commented that the design of the Turtles looked too mean or scary, the filmmakers made subtle changes, softening their teeth and jaw lines, and even changing the cut of their bandanas.

"The Turtles have grown up and changed a bit," Helman explains. "Their overall design has changed in very subtle ways. We learned a lot working on the first film, discovering their characters and what makes them appealing and advances in performance capture technology allowed the finished characters to be a lot more faithful to the actors' performances."

The cast's familiarity with the technology helped the cast ease back into character.

"Playing Mikey in this movie is a lot easier," says Noel Fisher. "It's one thing to see pictures of the Turtles, but it's a completely different experience to watch your character and the amazingly detailed facial and body movements. You can approach your performance from a much more informed place."

"I go back and watch how I smiled or frowned here or was slack-jawed there in the first film and ask myself if that's the way I wanted the character to translate," says Jeremy Howard.

"It's helped me to know that if I raise my eyebrows or make a face, it may look weird in CG and not necessarily be what I want to convey in the moment. There is a fine line between what you're feeling as an actor and the emotion that's expressed and transferred onto that CG face."

"All that Mo-Cap gear has become a second skin," says Pete Ploszek. "I don't think people know that whether they (the Turtles) are flipping from a ledge, coming down a slide or jumping, we have to do the math because ILM pays attention to proportions and space, even when it comes to their features. We're at such an advantage this time around to do these Turtles justice."

"We're used to the Mo-Cap suits at this point," says Alan Ritchson. "It's invisible, like a part of our bodies now. But we're spending more time on the streets of New York, which is cool for everyone watching, but you feel a little silly standing on the sidewalk, wearing weird grey pajamas. Even the second time around, I still felt like an idiot," he laughs.

"I stopped seeing the Mo-Cap suits two days into the first movie," admits Fox. "The actors' personalities shine through so strongly that I didn't even pay attention to the weird cameras on their heads."

Bebop and Rocksteady presented unique challenges for the ILM team.

"We had a real juggling act with these characters," says visual effects co-supervisor Robert Weaver. "First, they're enormous, so we were constantly taking scale into consideration. Second, we needed them to look as natural on their hind legs as they did running on all fours. Third, we worked tirelessly to preserve the idiosyncrasies of the actors' performances."

Both Farrelly and Williams were Mo-Cap veterans heading into the experience, each having previously made appearances in video games.

"I don't think anything can get tighter than the trunks we have to wear in the ring," says Farrelly. "When I first started wrestling I was very self-conscious. It was a whole new world to me we, but over the years you begin to feel comfortable in front of a crowd, so wearing a Mo-Cap suit, you're definitely covered up."

"The technology is 100% different in the last couple of years," says Williams. "You used to have all these ping pong balls all over you, but now it's a couple of triangles. On this movie we initially did a full body scan that looked like a guy holding an iron walking around us, literally recording every inch of us. It seems like a lot of witchcraft."

FINAL THOUGHTS

At the end of production, the filmmakers hoped audiences would have as much fun watching the film as they had making it.

"Magic is the best word to describe this experience," says Green. "We all grew up reading these comics, watching these shows and playing with these toys, this is whole project is a perfect extension of that. We're still playing with toys, just on a much grander scale."

"We've packed in a lot of nostalgia," says Fuller, "but this movie is as much for new fans as it for the die-hards. It's a movie that parents will be just as excited to see as their kids."

"There's something about the Turtles that keeps bringing us back," says Form. "I'm trying to avoid an "ever green" pun but they truly feel like old friends we love spending time with, again and again. We hope fans feel the same way."

ABOUT THE CAST

Megan Fox (*April O'Neil*) is well-known for her break-out starring role of “Mikaela” opposite Shia LaBeouf in *Transformers* and the second film in the franchise *Transformers: Revenge of the Fallen*. She was last seen starring in Paramount’s *Teenage Mutant Ninja Turtles* co-starring Will Arnett and in Judd Apatow’s comedy *This Is 40* opposite Leslie Mann and Paul Rudd for Universal Pictures. Fox will soon be seen in *Zeroville* with James Franco, Will Ferrell, and Seth Rogen. The film sold at the Toronto International Film Festival and Alchemy Films will release it later this year. She most recently guest starred on the fifth season of the hit comedy *New Girl* as the role of “Reagan,” a pharmaceutical sales rep who rents out Jess’ (Zooey Deschanel) room while she was sequestered on jury duty.

Fox’s additional film credits include *The Dictator* for director Larry Charles, *How to Lose Friends and Alienate People* alongside Simon Pegg, and the independent film *Friends with Kids* for writer/director Jennifer Westfeldt opposite Jon Hamm, Adam Scott and Kristen Wiig, which premiered at The Toronto Film Festival. She was also seen in *Passion Play* opposite Mickey Rourke and Bill Murray, Warner Bros.’ *Jonah Hex* alongside Josh Brolin and John Malkovich, and 20th Century Fox’s dark comedic/horror thriller *Jennifer’s Body*, written by Academy-Award winner Diablo Cody.

Born in Memphis, Tennessee, Fox began taking dance lessons at the age of five and continued her training when the family moved to Florida when she was ten. At age fifteen she moved to Los Angeles and started working on feature films and television. Fox currently resides in Los Angeles.

Will Arnett (*Vern Fenwick*) has been an extremely busy man of late. Most recently, he served as co-creator, co-writer, executive producer, and star of his Netflix comedy series *Flaked*. In it, Arnett played Chip, a self-appointed “guru” who falls for the object of his best friend’s fascination. The series premiere in March 2016. Arnett also currently lends his voice as the star of the Netflix animated comedy *BoJack Horseman*, which will enter its second season this year.

No stranger from television, Arnett is best known for his work on the Emmy Award-winning Fox sitcom *Arrested Development*, where he portrayed “Gob Bluth” for three seasons and earned his first Emmy nomination. After seven years off the air, the show made its highly anticipated return with new episodes on Netflix in May 2013.

In the film world, Arnett continues to cement his leading man status with a number of high-profile projects. He most recently was seen as “Vernon Fenwick” in Paramount’s summer smash *Teenage Mutant Ninja Turtles* and was heard as the voice of “Batman” in the Warner Bros. box office hit *Lego: The Piece of Resistance*. He will reprise the role of “Batman” in the recently announced *The Lego Batman Movie*. Previously, Arnett lent his voice as “Surly” in the animated comedy *The Nut Job*. Arnett’s additional feature credits include *Jonah Hex*, *When in Rome*, *G-Force*, *Semi Pro*, *Blades of Glory*, *The Brothers Solomon*, *R.V.*, *Monster-In-Law*, *The Broken Giant*, *Southie* and *Ed’s Next Move*. His voice has also been heard in *Monsters vs. Aliens*, *Horton Hears a Who*, and *Ice Age 2: The Meltdown*.

Previously, Arnett starred on CBS’s hit comedy series *The Millers* and appeared opposite Christina Applegate and Maya Rudolph in NBC’s *Up All Night*. He could also be seen on Fox’s comedy series *Running Wilde* opposite Kerri Russell, which he starred in and wrote alongside writer/director Mitch Hurwitz. Arnett also frequently guest starred on NBC’s *30 Rock*, for which

he received four Emmy nominations for his portrayal of “Devon Banks.” He also lent his voice to Fox’s animated sitcom *Sit Down, Shut Up* and was a regular on the NBC comedy series *The Mike O’Malley Show*. His additional television credits include guest-starring roles on *Parks and Recreation*, *Sex and the City*, *The Sopranos*, *Boston Public*, *Third Watch*, and *Law & Order: Special Victims Unit*, and *Will & Grace*.

Off screen, Arnett can be heard in a variety of commercials, most notably as the voice of GMC Trucks. In August 2014, he launched Electric Avenue, a production company which will develop and produce content across all platforms. The company has inked a first-look deal at CBS TV Studios.

He currently splits his time between New York and Los Angeles.

A graduate of Princeton University, where he played football, **Pete Ploszek** (*Leonardo*) earned his MFA in Acting from the USC School of Theatre in 2012. His most recent theatre credits include "Stefano" in *The Tempest* and "Trofimov" in *The Cherry Orchard*, directed by veteran Broadway actress Kate Burton.

Following USC, Pete landed guest starring roles on the Showtime series *Shameless*, NBC’s *Parks & Recreation* and on *Workaholics* for Comedy Central.

Pete reprises his Turtle role from the hugely successful 2014 hit, *Teenage Mutant Ninja Turtles*, and is currently shooting *Teen Wolf* for MTV.

Noel Fisher (*Michelangelo*) has become one of the entertainment industry’s most sought-after and versatile young performers, bringing to life memorable characters on both the big and small screen. From a rookie Marine fighting aliens throughout the demolished streets of Santa

Monica, and a bully on the snowy sidewalks of Chicago, to a Romanian vampire several thousand years old, Fisher continues to showcase his wide range of acting ability in some of the hottest projects being produced today.

This year, he will return to television, appearing as "Mickey Milkovich" opposite William H. Macy and Emmy Rossum on the critically acclaimed Showtime series *Shameless*, as well as reprising his starring role as "Michelangelo" in Paramount Pictures' 2014 summer hit *Teenage Mutant Ninja Turtles*.

Recently Fisher appeared as "Vladimir" in the final chapter of the worldwide phenomenon, *The Twilight Saga: Breaking Dawn Part 2*, and in the record-breaking History Channel miniseries *Hatfields & McCoys* as "Ellison 'Cotton Top' Mounts" opposite Kevin Costner and Bill Paxton. Its Memorial Day debut drew 13.9 million viewers, a new high for an entertainment show on ad-supported cable TV.

Originally from Vancouver, B.C. Fisher has been steadily gaining momentum as an actor since he was 14 years old. His very first role was in the TV movie *The Sheldon Kennedy Story* for CBC in 1999. The part landed Fisher his first GEMINI nomination, [the equivalent to the U.S. Primetime Emmy Awards] and was followed with a second nomination for his work on the hit Canadian series *Godiva's*.

Once gaining traction in Canada, Fisher proved that his talent would translate to the US market, appearing in the blockbuster Columbia feature film *Battle: Los Angeles*, with his portrayal of rookie "Marine Pfc. Shaun Lenihan" opposite Aaron Eckhart.

He has also made his mark in television, appearing on top series such as CBS' *Two and a Half Men*, *The Mentalist* and *Medium*, and in recurring roles on NBC's *Law and Order: SVU*,

Showtime's *Huff* and on *Bones* for Fox. In 2008, he went to Sundance with the independent film *Red* (Official Selection) alongside Brian Cox.

2010 was a stand-out year for Fisher, as he was seen in the HBO nominated miniseries *The Pacific*, the follow up to the hit miniseries *Band of Brothers*. His other television credits from the past two years include solid performances in Fox's *Lie to Me*, FX's *Terriers*, CBS' *Criminal Minds: Suspect Behavior* and TNT's *Dark Blue*. Audiences may best remember Fisher from his breakout performance in the critically acclaimed FX series *The Riches*, portraying "Cal," the conniving and clever son of Eddie Izzard and Mini Driver.

When not working, Fisher loves camping, the beach, and just hanging out at home with a good movie and frozen yogurt. He is also an animal lover and supports the efforts of The Humane Society of the United States, as well as the youth outreach charity, Visual Impact Now.

Alan Ritchson (*Raphael*) is an actor, writer and producer who began his career by making a splash as "Aquaman" on the popular CW series *Smallville*. He quickly expanded his TV resume by making appearances on such hit shows as *CSI: Miami*, *Hawaii Five-O*, and *New Girl*. He eventually landed his own show as the loveable antagonist "Thad Castle" on the college comedy *Blue Mountain State*.

After three seasons on *BMS*, Ritchson made the leap to feature film by starring as "Gloss" in the global franchise phenomenon, *The Hunger Games: Catching Fire*, and went on to join another hit film, Michael Bay's *Teenage Mutant Ninja Turtles*, as the hotheaded, hero-in-a-half-shell, Raphael. Ritchson also played the hilarious groomsman "Kip" in the Kevin Hart-fueled comedy *The Wedding Ringer* before turning his eye to writing and producing his own comedic feature.

After noticing the continued growth of his former series *BMS* on Netflix, he approached Lionsgate about securing the rights to produce a feature version of the show. Upon optioning the film, Ritchson spent the next two years co-writing, producing and starring in *Blue Mountain State: The Rise of Thadland*, which went on to become the #1 film in the world in digital sales as well as one of the most popular films on Netflix.

Next up, Ritchson will be seen playing opposite Bryce Dallas Howard and Alice Eve in Netflix's dark comedic series *Black Mirror*. He is also set to co-star with Alec Baldwin in the independent action thriller *Ice* for director Chuck Russell and Paradox Films.

Ritchson resides with his wife Cat and three young boys, Calem, Edan and Amory, in Los Angeles, California.

Jeremy Howard (*Donatello*) has been acting since the age of six, in a long career that spans television, film and commercials. He is best known for the quirky characters he portrays as well as for his chameleon-like ability to change appearance from role to role. His latest role as “Donatello,” the genius turtle, in the highly successful *Teenage Mutant Ninja Turtles*, produced by Michael Bay, has made him a fan favorite.

Most recently Howard appeared in seasons 1 and 2 of Disney’s *Mighty Med* in which he plays the alien visitor “Philip,” a character whose massively large head leads to endless comic relief for young audiences. Viewers should look for Howard on upcoming episodes of the Disney Channel’s newest hit, *K.C. Undercover*, in which he plays “Bob McCoy,” a wrongfully accused art thief aided by super sleuth K.C., portrayed by the beautiful and talented Zendaya.

In 2011 Howard took a memorably dramatic turn on Sony’s hit crime drama, *Breaking Bad*, playing Aaron Paul’s druggy motor-mouth friend in back to back episodes. In addition, his

resume boasts guest starring roles on some of television's top programs including *Grey's Anatomy*, *Entourage*, *Suburgatory*, *House*, *Monk*, *My Name is Earl*, *Scrubs*, *Malcolm in the Middle*, and on *The Drew Carey Show*, playing Ryan Stiles' son.

Along with 50-plus commercials under his belt, Howard has amassed an impressive list of movie credits in his young life. Holiday cheer mongers may recognize him as "Dru Lou Who" in Ron Howard's *How the Grinch Stole Christmas*, while sci-fi fans recall a young Howard playing "Kyle" in his first major motion picture, *Galaxy Quest*, helping Tim Allen and Sigourney Weaver return to earth. Starring alongside Amanda Bynes in the 2007 film *Sydney White*, Howard played "Terrence," an eighth year college hangout who refuses to stop learning and eventually sells his ideas for millions of dollars. Jeremy has also developed a cult following for his "Freaky" role in the 2006 film *Accepted*, starring Jonah Hill and Blake Lively, in which he portrayed a shy loner who learns how to blow things up with his mind.

Howard also appeared in supporting roles in Barry Sonnenfeld's *Men in Black 2* and in Steven Spielberg's *Catch Me If You Can*. With the aid of makeup effects, Howard played four characters in Disney's *The Haunted Mansion*, starring Eddie Murphy, including one of the iconic hitchhiking ghosts from the Disney ride. Kids will also recognize Howard in the 2009 DreamWorks' film *Hotel for Dogs*, bookending the film's opening and finale as the snarky "Hot Dog Man."

Jeremy currently resides in Los Angeles.

Stephen Amell (*Casey Jones*) is quickly making his mark on both the big and small screens. Amell currently stars as "Oliver Queen/Green Arrow" on the fourth season of the wildly popular CW series *Arrow* based on the DC Comic.

Previously, Amell appeared opposite Zooey Deschanel on *New Girl*, had a recurring arc as EMT "Scotty" on the series *Private Practice*, and joined the final season of the HBO series *Hung* as "Jason," a young gigolo who becomes the competitor of Thomas Jane's character. In 2009 Amell starred as Joran Van Der Sloot in Lifetime's *Justice for Natalee Holloway*, which told the true story of Beth Holloway's quest to bring Joran, the presumed killer of her daughter, to justice. Other notable guest star appearances include *Queer as Folk*, *The Tracey Fragments*, *CSI: Miami*, *NCIS: LA*, *The Vampire Diaries* and *90210*. In the fall of 2007, Amell won a Gemini Award for Best Actor in a Guest-Starring Role for his work in *Regenesis*, a dramatic series on Canada's The Movie Network.

In 2012, Stephen Amell and friend Andrew Harding co-founded one of Washington State's newest and fastest growing wineries, Nocking Point Wines. In 2015 they partnered with GooglePlay and YouTube to launch a webseries called *Dudes Being Dudes in Wine Country* which takes the viewer on the road with them as they seek to satisfy their own growing curiosities about the world of wine.

Amell currently splits his time between Vancouver and Los Angeles with his wife Cassandra and daughter Mavi.

Brian Tee (*Shredder*) is the consummate actor, performing with equal aplomb in dramas and comedies alike.

Last year he played "Hamada," the head of park security, in the Universal Pictures/Amlin Entertainment box office smash *Jurassic World*, co-starring opposite Chris Pratt and Bryce Dallas Howard and directed by Colin Trevorrow, and in 2013 appeared as "Norburro

Mori” in Fox’s summer blockbuster, *The Wolverine*, starring Hugh Jackman and directed by James Mangold.

Also in 2013, Tee starred in the Korean-American romantic comedy *Wedding Palace*, from director Christine Yoo, and in 2014 was featured in the Korean movie, *No Tears for the Dead*, playing opposite Dong-Gun Jang and Min-Hee Kim for acclaimed writer/director Jeong-Beom Lee.

Known to many movie fans for his starring role as the lead villain “DK, the Drift King,” in Universal Pictures’ *The Fast and the Furious: Tokyo Drift*, directed by Justin Lin, his big screen resume also includes Lin’s comedy, *Finishing the Game: The Search for A New Bruce Lee* as well as the independent films *Deadland* and *Chain Letter*.

Early on in his career, Tee gave an unforgettable, heart wrenching performance as “PFC Jimmy Nakayama,” in Randall Wallace’s action drama *We Were Soldiers*, starring Mel Gibson, and was featured in the comedies *Austin Powers in Goldmember*, starring Mike Myers, and *Fun with Dick and Jane*, starring Jim Carrey.

Tee’s career is even hotter on the small screen. After a standout performance in the NBC pilot *Love Is A Four Letter Word* from 20th Century Fox, he was offered the opportunity to become a series regular on NBC’s new hit drama *Chicago Med*. As Naval veteran “Dr. Ethan Choi,” Tee plays a dedicated yet impulsive physician suffering from post traumatic stress who works tirelessly on behalf of his patients despite grappling with his own personal struggles. His character also appears on the network’s popular cross-over series, *Chicago P.D.* and *Chicago Fire*.

Recently Tee was part of the premiere episodes of CBS’ series *Zoo*, based on the novel from best-selling author James Patterson, and *Anatomy of Violence*, from the creators of

Homeland. He also starred in a recurring role on the network's long-running show, *Hawaii Five-0*, as Yakuza money man "Hideaki Kitamura." Continuing to stretch his range, Tee took on a lead role in Lifetime's *The Gabby Douglas Story* as the inspirational "Coach Liang Chow."

Additionally, Tee was series regular "EMT Eddie Choi" in *Crash*, a Starz series based on the Academy Award-winning film, and had a recurring role on the hit NBC show, *Grimm*, playing assassin "Akira Kimura."

Tee has made memorable guest star turns on such shows as *Agents of S.H.I.E.L.D.*, *The Lottery*, *Legends*, *Beauty and the Beast*, *Burn Notice*, *The Good Guys*, *C.S.I.*, *Dark Blue*, *Bones*, *Lie to Me*, *Jericho*, *Grey's Anatomy*, *Entourage*, *The Unit*, *Wanted*, *Without A Trace*, *JAG*, *Family Law*, *The Pretender* and *Buffy the Vampire Slayer*, among many others.

This native of Los Angeles is a mixture of multiple Asian descents, proficient in both Japanese and Korean. He holds a bachelor's degree in dramatic arts/acting from the University of California, Berkeley.

Stephen Farrelly (Rocksteady) is best known to his fans worldwide as WWE Superstar "Sheamus," whose red-hot temper matches his fiery head of hair. Hailing from Dublin, Ireland, the ginger-headed juggernaut brings a ferocious offensive style to the ring that harkens the image of his noble and heroic Celtic ancestors.

Farrelly grew up in the inner-city and often found himself defending his smaller friends from bullies. He excelled at Gaelic football, soccer and rugby and took to weight lifting with his father, who would bring him to amateur bodybuilding competitions. He set a goal to bring a true taste of Irish heritage, with its rich history and folklore of fierce warriors feared by their

opponents, to WWE. As Sheamus, Farrelly sees himself as a modern incarnation of those powerful fighters and has become one of the hardest working Superstars in WWE today.

Sheamus is a four-time WWE World Heavyweight Champion, the 2010 King of the Ring, a two-time United States Champion, the winner of the 2012 Royal Rumble -- an honor which paved the way for him to defeat Daniel Bryan in 18 seconds at WrestleMania to win the World Heavyweight Title -- and the winner of the 2015 Money in the Bank contract. The list of Superstars he's pummeled is long and reputable: John Cena, Randy Orton, Big Show, Daniel Bryan and Triple H.

Always up for a challenge, Farrelly has entered the arena of the acting world and will soon appear in Paramount Pictures' *Teenage Mutant Ninja Turtles 2*, set for release June 3, 2016.

Gary Anthony Williams (*Bebop*) can currently be seen in recurring roles on CW's *Whose Line is It Anyway?* and TV Land's *Soul Man*, opposite Cedric The Entertainer. He is also known from his appearances in *Key and Peele*, *How I Met Your Mother*, *Weeds*, *Reno 911*, *Hot in Cleveland*, *Workaholics* and series regular roles in *Boston Legal* and *Malcolm in the Middle*. His film credits include *The Internship* opposite Owen Wilson and Vince Vaughn, *Harold and Kumar Go to White Castle*, *Soul Plane*, and *The Factory* opposite John Cusack.

In the world of animation, Williams plays "Uncle Ruckus" in Aaron McGruder's *The Boondocks* (Adult Swim), "Doc's Dad" on *Doc McStuffins* (Disney), "Dusty & Dirty Dan" on the Emmy-Nominated *Sheriff Callie's Wild West* (Disney Junior), "Mufasa" on Disney's new *Lion Guard* and voiced the "Mutant Leader" in *Batman: The Dark Knight Returns*. He is the narrator of the five-time NAACP Image Award-winning *Unsung* and has voiced numerous video games including STAGECRAFT II and ALPHA PROTOCOL.

As a writer and producer, Gary co-created (with Jeanne Roshar) DreamWorks' award-winning digital series, *Life Hacks for Kids* which now has over 130,000,000 views. The pair also created and co-directed the short-form series *Snackdown* for Disney as well as various music videos and web shorts. The two co-founded the largest comedy film festival in the U.S., The L.A. Comedy Shorts Festival. Gary is also a member of the all-black improv show, *The Black Version*, which performs regularly at Largo in Los Angeles.

Laura Linney (*Chief Rebecca Vincent*) is an American actress who works in film, television and theatre.

Her film work includes the upcoming *Genius* directed by Michael Grandage, alongside Colin Firth, Jude Law and Nicole Kidman, Tom Ford's *Nocturnal Animals* and *The Dinner* directed by Oren Moverman with Richard Gere, Steve Coogan and Rebecca Hall. Most recently she has been seen in *Mr. Holmes* directed by Bill Condon and starring Ian McKellan. She has appeared in *You Can Count on Me*, *Kinsey*, and *The Savages* (nominations), *The Fifth Estate*, *Hyde Park on Hudson*, *The Squid and the Whale*, *Mystic River*, *Absolute Power*, *The Truman Show*, *Primal Fear*, *The Mothman Prophecies*, *Love Actually*, *P.S.*, *The House of Mirth*, *The Details* and *Congo*, among others.

She starred in and produced the Showtime Series *The Big C* for four seasons for which she won a few awards, as she did for her portrayal of Abigail Adams in the HBO miniseries *John Adams* directed by Tom Hooper. Early in her career she starred as Mary Ann Singleton in Armistead Maupin's *Tales of the City* series, a job for which she continues to be most grateful and proud. She appeared as Kelsey Grammer's final girlfriend in the last six episodes of *Frasier*,

was directed by Stanley Donen in *Love Letters*, and starred opposite Joanne Woodward in *Blindspot*.

Linney has appeared in many Broadway productions, most notably *Time Times Still* and *Sight Unseen* both directed by Daniel Sullivan and written by Donald Margulies, and Arthur Miller's *The Crucible* directed by Richard Eyre opposite Liam Neeson with whom she has worked many times. Other plays include *Six Degrees of Separation*, *Honour*, *Uncle Vanya*, *Les Liaisons Dangereuses*, *Holiday* and *The Seagull*.

She has been nominated three times for the Academy Award, three times for the Tony Award, once for a BAFTA Award, and five times for the Golden Globe. She has won one SAG Award, one National Board of Review Award, two Golden Globes and four Emmy Awards. She holds two honorary Doctorates from her alma maters, Brown University and The Juilliard School.

Tyler Perry's (*Baxter Stockman*) inspirational journey from the hard streets of New Orleans to the heights of Hollywood's A-list is the stuff of American legend. Born into poverty and raised in a household scarred by abuse, Tyler fought from a young age to find the strength, faith and perseverance that would later form the foundations of his much-acclaimed plays, films, books and shows.

It was a simple piece of advice from Oprah Winfrey that set Tyler's career in motion. Encouraged to keep a diary of his daily thoughts and experiences, he began writing a series of soul-searching letters to himself. The letters, full of pain and in time, forgiveness, became a healing catharsis. His writing inspired a musical, *I Know I've Been Changed*, and in 1992, Tyler gathered his life's savings in hopes of staging it for sold out crowds. He spent all the money but

the people never came, and Tyler once again came face to face with the poverty that had plagued his youth. He spent months sleeping in seedy motels and his car but his faith - in God and, in turn, himself - only got stronger. He forged a powerful relationship with the church, and kept writing. In 1998 his perseverance paid off and a promoter booked *I Know I've Been Changed* for a limited run at a local church-turned-theatre. This time, the community came out in droves, and soon the musical moved to Atlanta's prestigious Fox Theatre. Tyler Perry never looked back.

And so began an incredible run of 13 plays in as many years, including *Woman Thou Art Loosed!*, a celebrated collaboration with the prominent Dallas pastor T.D. Jakes. In the year 2000, *I Can Do Bad All By Myself* marked the first appearance of the now-legendary Madea. The God-fearing, gun-toting, pot-smoking, loud-mouthed grandmother, Madea, was played by Perry himself. Madea was such a resounding success, she soon spawned a series of plays - *Madea's Family Reunion* (2002), *Madea's Class Reunion* (2003), *Madea Goes To Jail* (2005) - and set the stage for Tyler's jump to the big screen. In 2015 Perry returned to the stage, performing his new original play, *Madea on the Run*, to sold out audiences across the United States.

In early 2005, Tyler's first feature film, *Diary of a Mad Black Woman*, debuted at number one nationwide. His ensuing films, *Madea's Family Reunion*, *Daddy's Little Girls*, *Why Did I Get Married?*, *Meet The Browns*, *The Family That Preys*, *I Can Do Bad All by Myself*, *Why Did I Get Married Too?*, *For Colored Girls*, *Madea's Big, Happy Family*, *Good Deeds* and *Madea's Witness Protection* have all been met with massive commercial success, delighting audiences across America and around the world. He also starred in the Rob Cohen directed *Alex Cross* and helped release Academy Award-nominated *Precious*, a movie based on the novel *Push* by Sapphire, in conjunction with his 34th Street Films banner, Oprah Winfrey's Harpo Films and

Lionsgate.

2006 saw the publication of Tyler's first book, *Don't Make A Black Woman Take Off Her Earrings: Madea's Uninhibited Commentaries On Life And Love*, which shot to the top of the New York Times nonfiction bestseller list and remained there for eight weeks. It went on to claim Quill Book Awards for both "Humor" and "Book of the Year" (an unheard-of feat for a first-time author), and spread Tyler Perry's unique brand of inspirational entertainment to a devoted new audience. It is a brand that quickly became an empire. In 2007, Tyler expanded his reach to television with the TBS series *House of Payne*, the highest-rated first-run syndicated cable show of all time, which went into syndication after only a year. His follow up effort, *Meet the Browns*, was the second highest debut ever on cable - after *House of Payne*. In late 2012, Perry teamed up with Oprah Winfrey in an exclusive deal to bring scripted programming to her cable network, OWN, and launched with the half hour sitcom, *Love Thy Neighbor*, and the hour-long drama, *The Haves and The Have Nots*, which made its debut in 2013 and has posted the network's highest ratings to date.

In the fall of 2008, Perry opened his 200,000 square foot Studio in Atlanta, situated on the former Delta Airlines campus of more than 30 acres. The Studio consists of five sound stages, a post production facility, a pond, a back lot, a 400-seat theater, a private screening room, and designated areas for entertaining and hosting events.

Not one to rest on success, Tyler Perry and his 400 Atlanta-based employees have been hard at work. His latest films include *Temptation: Confessions of a Marriage Counselor*, released in March 2013 and his 34th Street Films banner, *Peeples*, released in May 2013. In late 2013, Tyler starred in *A Madea Christmas*, adapted from his stage play by the same name. In 2014 he was seen in 34th Street Film's production that he also directed, *Single Mom's Club*. A

new show for OWN entitled *If Loving You Is Wrong*, based on the film, premiered Fall 2014.

Tyler garnered rave reviews for his role opposite Ben Affleck in David Fincher's box office hit, *Gone Girl*. He will next be seen reprising the role of Madea in *Boo! A Madea Halloween*.

But listen to Tyler Perry and you'll hear a man who hasn't forgotten about the people that have helped him reach the top of a mountain he could once only dream of climbing. He has been intimately involved and donated generously to civil rights causes through work with the NAACP and NAN. He also strongly supports charities that focus on helping the homeless, such as Feeding America, Covenant House, Hosea Feed the Hungry, Project Adventure, and Perry Place - a 20-home community that Tyler built for survivors of Hurricane Katrina in New Orleans. In January 2010, Perry pledged \$1,000,000 via The Tyler Perry Foundation to help rebuild the lives of those affected by the earthquakes in Haiti.

Tyler Perry practices what he preaches, and what he preaches has endeared him to millions of fans drawn by that unique blend of spiritual hope and down-home humor that continues to shape his inspiring life story and extraordinary body of work.

Born and raised in Orange County, California, **Brittany Ishibashi** (*Karai*) grew up in a home filled with the arts. Her father, a concert promoter and musician, and mother, a singer, saw their daughter's love for performing and encouraged her to try her hand in many facets of the entertainment world. Brittany discovered her passion for musical theater at a young age, and went on to be a triple threat, excelling in dance, music and acting. She continued her formal education at UCLA's prestigious school of Theatre, Film and Television, while building her acting resume outside of class. Her first big break came right after she graduated from high school, when she was cast by J.J. Abrams on the Golden Globe Award-winning series *Felicity*.

Brittany has worked consistently over the years in recurring and guest starring roles on over three dozen television series, including *The Office*, *Grey's Anatomy*, *House M.D.*, *The Mentalist*, *Emily Owens M.D.*, *Bones*, *Castle*, *Major Crimes*, *Grace and Frankie*, *Young & Hungry* and *Supernatural*. After an exciting debut at ComicCon, Brittany reprised her role as "Maggie Zeddmore" in the *Supernatural* spinoff *Ghostfacers*, which has developed a worldwide fan base. Brittany might be best known however for her role as "Anne Ogami" on USA Network's Golden Globe and Emmy-nominated series *Political Animals*. She was a scene stealer as the bright, beautiful interior designer whose distress is quietly mounting, as the pressures of life in a family of political animals begins to take its toll.

On the film and multimedia front Brittany has worked on nearly two dozen projects, some of which were under the direction of Joan Scheckel, Robert Redford, and Danny DeVito.

In addition to working in front of the camera, Brittany has a passion for producing innovative, engaging content. She launched her production company Mana Moments in 2015, which focuses on comedic, female-driven content.

When she's not on set, Brittany can be found training in Tae Kwon Do in which she holds a black belt. She also loves to spend time with her family. She currently lives in the Los Angeles area with her husband Jeff and their son, Kai.

Jane Wu (Jade) is a Chinese actress and producer with a background in Chinese and American movies. The famous Chinese movie media platform, 1905.com of CCTV6 China Movie Channel is her exclusive representative in China. Her latest short film, *A Children's Song*, was jointly produced by the China Movie Channel and tells the story of Jewish refugees in

Shanghai during World War II. *A Children's Song* was commended by the Museum of Tolerance in Los Angeles in 2016.

ABOUT THE FILMMAKERS

Dave Green (Director) made his feature film debut with the family adventure film, *Earth to Echo*. Successfully appealing to parents and kids alike, the film proved Green's ability to blend heart and spectacle for audiences of all ages.

Currently Green is producing the film *Campfire* for New Line Cinema. Additionally, he is attached to direct *Lore* for Warner Bros. Dwayne Johnson is currently attached to star in the film, which is based on the IDW graphic novel written by Wood and T.P. Louise.

Prior to transitioning to features, Green was best known for his work as a short film and music video director. Among his past credits are the virally successful short films *Meltdown* starring David Cross, *Pinkberry: The Movie*, and *Zombie Roadkill* produced by Sam Raimi. His shorts and music videos have been produced in partnership with Comedy Central, Funny or Die, Warner Bros. Records and ABC.

Green developed an interest in filmmaking at an early age, making short films with his friends as a childhood hobby. He graduated from UC Berkeley before returning to his Southern California roots, where he currently resides.

Michael Bay (Producer) became a professional director at the young age of 23. By 25 he was recognized as one of the world's major commercial directors. He went on to win the Cannes Lions Grand Prix for Best Commercial in the world for his "Got Milk?/Aaron Burr" spot, which has been established as one of the top ten classic commercials of all time. Several of his commercials are housed in the permanent collection of MOMA (the Museum of Modern Art) in New York.

From there Bay became a feature film director who jump-started Will Smith's film career as an action hero with *Bad Boys*. Next, he moved into the memorable high stakes action film, *The Rock*, starring Sean Connery, Nicholas Cage and Ed Harris.

His career, along with his Bay Films production company, continued with blockbuster after blockbuster: *Armageddon*, *Pearl Harbor*, *Bad Boys 2*, and four films of the *Transformers* franchise. With the huge box office success of these films, Bay is currently the second highest grossing film director in America, after one of his mentors, Steven Spielberg, and the fourth most successful director in the global market. Forbes and Vanity Fair magazines have listed him among the very top earners in Hollywood for the past six years.

In the past couple of years, Bay has branched beyond the mainstream into smaller, more artistically driven films like the dark comedy *Pain and Gain* with Mark Wahlberg and Dwayne Johnson and more recently *13 Hours: The Secret Soldiers of Benghazi* -- the true, untold story chronicling the heroic rescue mission that saved 36 Americans during an attack on the US Consulate in Benghazi, Libya on 9/11, 2012.

This past September 2015 he was honored with a career tribute at the 41st Deauville American Film Festival where several of his films were screened and where the Mayor of Deauville, in an enduring tradition of the seaside town, christened a beach cabana with his name.

The Hollywood Reporter named Bay and his two partners in Platinum Dunes as the 2014 “Producers of the Year.” The company, boasts an extremely successful track record with films of all genres, from smaller horror movies like *Texas Chainsaw Massacre* (2003), *Amityville Horror* (2005) and *Nightmare on Elm Street* (2010), which help break new actors and directors, to tent pole features like *Teenage Mutant Ninja Turtles*. Overall, Bay's films, as director and producer, total more than \$7.3 in global box office receipts.

Platinum Dunes Television division has produced the popular Starz series *Black Sails*, which recently aired its third season to rave reviews, and *The Last Ship*, set to air their third term on TNT this summer. A small screen version about novelist Tom Clancy’s CIA hero *Jack Ryan* is currently in development with partners Paramount Television and Amazon.

Recently Bay helped to launch yet another company, 451 Media Group, which will focus on developing, producing and worldwide marketing of technology, art and merchandise, based on graphic novels as well as new content.

With the money he has made from his business empire, Bay is funding a sizable long term Animal Conservancy Trust Fund that focuses on the protection of African endangered animals. He also has plans to produce a large scale IMAX documentary on elephant poaching in Africa.

Bay has lectured at Harvard Graduate School of Architecture, Wesleyan University and the University of Southern California, among several others, as well as at various national business leader conferences. In 2011 he was honored with a Distinguished Alumni Award from his alma mater, Wesleyan University.

He is currently at work on the fifth installment of *Transformers*, set for release in June 2017.

Andrew Form and **Brad Fuller** (Producers) founded Platinum Dunes in 2001, along with partner Michael Bay. Established with the intent of creating opportunities for first-time directors, the partners strive to make commercially viable films on modest budgets for a global audience. Since its inception, the company has released 13 films. The partners renewed a first-look deal with Paramount Pictures through 2019.

In 2014 they produced *Teenage Mutant Ninja Turtles*, starring Megan Fox, Will Arnett and William Fichtner for Paramount Pictures. The film opened in August and garnered more than \$493 million around the globe.

Later that year, on October 24, Universal released the Platinum Dunes produced *Ouija*, a horror film based on the popular Hasbro board game. Made for \$5 million, the film made over \$103 million in box office receipts. A follow-up to the saga, *Ouija 2*, starring Henry Thomas, Elizabeth Reaser and Doug Jones, directed by Mike Flanagan, is set for release this coming October.

In 2013 Platinum Dunes produced *The Purge* for Universal Pictures for a mere \$3 million. The innovative sleeper hit surprised the industry when it grossed \$34.1 million its opening weekend. Last summer's sequel, *The Purge: Anarchy*, grossed \$29.8 million its opening weekend, earning \$112 million worldwide. A third installment, *The Purge: Election Year*, written and directed by James DeMonaco, will hit theatres on July 1 this summer.

Also for Paramount, the filmmakers released the low budget thriller *Project Almanac*, last January 2015. Directed by Dean Israelite, the film introduced a cast of exciting new talent including Jonny Weston, Sofia Black-D'Elia, Sam Lerner, Allen Evangelista and Virginia

Gardner as a group of friends who embark on the adventure of their lives when they stumble upon secret designs for an experimental time machine.

In 2014 the Platinum Dunes partners made their first foray into television with two hugely successful shows. *Black Sails*, starring Toby Stephens, which debuted on Starz on January 25, 2014 and recently aired its third season to rave reviews, is shooting their fourth season in South Africa. *The Last Ship*, starring Eric Dane, first aired on TNT on June 22, 2014 and will soon premiere its third season on June 12, 2016. A new show, *Billion Dollar Wreck*, chronicling the adventures of real life treasure hunter Martin Bayerle, debuted this past February on the History Channel.

The production team has several film and television projects in development, among them, the much anticipated *Jack Ryan*, based on the Tom Clancy-created character, for Paramount Television.

Galen Walker (Producer) has worked within the entertainment industry for over 25 years successfully leaving his artistic and professional mark within the field. As a studio and touring musician in the 80's & 90's and a Lead Sound Designer and Post Production Sound Supervisor. His trained ear for sound and strong creative background put him high demand as a Sound Supervisor / Designer for such companies such as: Disney, DreamWorks Paramount, FOX, Miramax, WB, Sony, Nickelodeon Lions Gate, American Zoetrope, HBO and Showtime.

Walker is also an accomplished businessman; his company Pacifica Media Affiliates (PMA) acquired, owned and operated five of Hollywood's largest independent sound studio facilities. His studios were awarded numerous accolades. His Theatrical Group Weddington / Digital Sound Works earned Two Academy Awards for sound achievement. The Television

facilities: Larson Sound and Echo Sound Services were credited with over 75 Emmy Awards for sound services in the long and short form television fields. Walker also owned and operated one of LA's premier Voice Over Facilities: Hollywood Recording Services (HRS). Considered a leader in the voice over industry, HRS accumulated multiple awards in the Radio and Television industry including 15 Cleo awards. In 2003 Walker successfully constructed the acquisition of his company, "PMA" to Thompson / Technicolor.

In 2003, Walker developed a US production business plan for the growing Hong Kong based animation facility, Imagi. The studio completed DreamWorks's TV series: Father of the Pride in 2003 and Walker established and became president of Imagi Studios USA. Walker secured the theatrical feature rights to the Teenage Mutant Ninja Turtles and Highlander franchises and launched an animation production teams in Los Angeles, Japan and Hong Kong. He produced *TMNT*, a CGI- animated film. *TMNT* was financed and distributed by Warner Bros. and The Weinstein Co. (2007) and was #1 at the US box office in its opening weekend producing \$25M. It went on to gross \$98M at the WW box office and 60M+ in video release. It has been the most profitable film for the Weinstein Co. to date. Walker remained with Imagi as VP of Production and helped set the Animation production platform for their newest Animation release *Astroboy* in 2009. Walker continues to control the TMNT film rights with Viacom.

Walker is currently producing the new live-action reboot of *Teenage Mutant Ninja Turtles*, *Teenage Mutant Ninja Turtles: Out of the Shadows* with Michael Bay and his production company Platinum Dunes for Paramount Pictures.

Walker is Exec. Producer of "THE DEFINATIVE Teenage Mutant Ninja Turtles" Documentary thru Paramount Home video. A 25-year look at one of the most successful

franchises in history.

Walker co-created and is Exec. Producer of the primetime game show *Take it All* with partner Howie Mandel and NBC/Uni. In 2011 Galen Walker and his producing partner Maria Norman (*Public Enemies*) formed Gama Entertainment Partners.

Gama is currently producing a slate of feature film and television content including the recently completed independent film *Jamesy Boy* and currently *Dead Awake* – written by Jeffrey Reddick- Creator and writer of the *Final Destination* franchise.

Scott Mednick (Producer) has been a part of the producing and financing teams on motion pictures that have grossed more than \$3.5 Billion dollars and include such major motion pictures as *300*, *Superman Returns*, *Batman Begins*, *We Are Marshall*, *Where the Wild Things Are*, *10,000 BC*, *Delivery Man*, *Teenage Mutant Ninja Turtles* and the soon to be released *Teenage Mutant Ninja Turtles: Out of the Shadows*.

Among his many accomplishments Mednick has worked on the marketing campaigns for over 250 diverse motion pictures including *Walt Disney's Fantasia*, *Coal Miners Daughter*, *A Few Good Men*, *Spinal Tap*, *Dune*, *An American Werewolf in London*, *Groundhog Day*, *X-Men* and *The Matrix*. He also has worked on the marketing campaigns for hundreds of television programs from *Lonesome Dove* to *Survivor*.

Mednick's individual clients in the sports and entertainment world have included Tom Cruise, Denzel Washington, Larry Bird, Wayne Gretzky, Sting, Nicole Kidman, Phil Collins and Madonna. His on screen work spans from the opening credits for NBC's *Mad About You* to the onscreen logo for *Dirty Dancing*.

Mednick has created corporate identity systems and logos for major corporations including SONY Pictures, Columbia Pictures TriStar Pictures, Legendary Pictures, Reebok and Kaiser Permanente,. His clients in the sports world have included the NFL, NBA and NHL where he has created logo and uniform designs for teams including the Minnesota Timberwolves, Boston Bruins, Columbus Blue Jackets and the Pittsburgh Penguins.

Mednick has been honored with the selection of four pieces of his work for inclusion in the permanent collection of the Library of Congress and has been published in every major design and marketing publication around the world. He is past President of the Art Directors Club of Los Angeles and past Chairman of its' advisory board. He is a frequent lecturer at forums, conferences and educational institutions around the world including Japan, Australia, France, England, Switzerland and Mongolia. His work has garnered Gold and Silver Medals with inclusion in shows sponsored by the Broadcast Designers Association, Hollywood Reporter Key Art Awards, Art Directors Club of New York, The Society of Typographic Arts, The New York Society of Illustrators, American Institute of Graphic Arts and many more.

Mednick created the board game 'Twenty Questions'. Through his distribution deals with Milton Bradley, Pressman, University Games and Disney, Mednick's line of Twenty Questions games has sold more than 4 million units around the world and is currently being developed for TV.

In addition to his corporate responsibilities, Scott was a member of the National Board of Directors of the After-School All-Stars for 12 years. Founder Arnold Schwarzenegger and the After-School All-Stars awarded Scott the Inspiration Award at their Gala in Beverly Hills in 2007.

Scott served as a board member of Navy 100 the group that coordinated the yearlong celebration of 100 years of naval aviation with the United States Navy, Marines, Air Force and Coast Guard.

New York natives **André Nemec** and **Josh Appelbaum** (Executive Producers/Screenwriters) broke into the entertainment industry together as television writers.

The two, who originally met in third grade, attended Riverdale Country School together and have remained longtime writing and producing partners after graduating from college. Nemec attended NYU's Tisch School of the Arts where he studied acting and the history of dramatic literature, while Appelbaum attended USC, studying creative writing.

Their early credits include *Alias*, where they rose to the level of co-executive producer. They then went on to co-create and executive-produce ABC's *October Road*, *Life on Mars*, and *Happy Town*.

In 2010 J.J. Abrams approached Appelbaum & Nemec to write *Mission: Impossible: Ghost Protocol*, the fourth installment in the multi-billion dollar franchise starring Tom Cruise. This was the pair's first produced feature film.

Building on the success of *Mission: Impossible: Ghost Protocol*, the pair was then tapped to write the newest incarnation of the *Teenage Mutant Ninja Turtles* franchise as well as the latest installment of *Beverly Hills Cop*. Last year, the pair co-created, co-wrote and executive produced CBS' exciting summer-series *Zoo*, based on James Patterson's novel of the same name, set to premiere its second season June 2016.

Appelbaum & Nemec remain active with multiple television and film projects; they write and produce under their Midnight Radio banners along with partners Jeff Pinkner and Scott Rosenberg. Currently, they are executive producers on the History Channel original series *Knightfall*, which will begin airing in January 2017.

Denis L. Stewart (Executive Producer) most recently produced *Monster Trucks*, starring Rob Lowe, Amy Ryan and Jane Levy, set for release from Paramount Pictures next year.

In 2013 he executive produced the fan favorite, *Teenage Mutant Ninja Turtles: Out of the Shadows*, starring Megan Fox and Will Arnett and in 2012 served in the same capacity on *Hansel and Gretel: Witch Hunters*, starring Jeremy Renner. His resume also includes the Jon Favreau-directed films *Cowboys & Aliens* and *Iron Man 2*.

Stewart was co-producer for Steven Spielberg on *Indiana Jones and the Kingdom of the Crystal Skull* which marked his third film with *Indian Jones* producer Frank Marshall, having served as production manager on *Eight Below*, *The Bourne Supremacy* and *The Bourne Ultimatum*.

He is a thirty year film veteran, working as production manager on *Spider-Man 2 and 3*, *Munich*, *Bewitched*, *Charlie's Angels: Full Throttle* and *Panic Room*. Before that he worked as first assistant director on more than 20 feature films including, *Amistad*, *Speed 2: Cruise Control*, *The Chamber*, *Executive Decision*, *The Mask*, *Random Hearts* and *Fair Game*.

Grant Curtis (Executive Producer) has been making motion pictures for over 20 years. Most recently, *Delaney*, a film he directed and produced for ESPN Films' *30 for 30* documentary series, premiered this past August.

From the mystical drama *The Gift*, starring Cate Blanchett, Hilary Swank, Keanu Reeves, Greg Kinnear, Katie Holmes, and Giovanni Ribisi, to the eye-popping *Oz The Great And Powerful*, starring James Franco, Mila Kunis, Rachel Weisz, Michelle Williams and Zach Braff, Curtis has been instrumental in bringing some of celebrated director Sam Raimi's most creative and vibrant projects to the screen. Curtis has devoted much of his tenure as a producer to supporting Raimi's vision of the widely acclaimed *Spider-Man* franchise. This extraordinary trilogy starring Tobey Maguire, Kirsten Dunst and James Franco, received multiple Academy Award nominations, broke new ground in visual effects, and garnered the approval and admiration of comic book purists. All three films broke box office records during their respective 2002, 2004 and 2007 openings.

In 2009, Curtis entered the world of the supernatural, partnering with Raimi on the horror hit *Drag Me To Hell*. The Universal Pictures release, starring Alison Lohman and Justin Long, garnered critical acclaim as one of the most fun and terrifying horror movies in years.

For the small screen, Curtis produced the pilot and first episode of *Rake*, starring Greg Kinnear, for 20th Century Fox Television and Sony Pictures Television.

In addition to producing, Curtis has the distinction of being a published author, penning the behind-the-scenes chronicles *The Spider-Man Chronicles: The Art and Making of Spider-Man 3* and *The Art of Oz The Great And Powerful*.

A graduate of the University of Missouri with a bachelor's degree in marketing, Curtis went on to receive a master's degree in mass communication from the University of Central Missouri.

A 30-year film industry veteran, **Martin Laing** (Production Designer) has worked on some of the most high profile films in entertainment, many of which have earned Academy Award nominations and awards. He spent the first eight years of his career honing his skills in England, where he was born and raised, before moving to Hollywood in 1993.

Laing has worked on projects across the globe, with such respected directors as Stephen Spielberg, Michael Bay, Tim Burton, McG, Jan de Bont, Gore Verbinski, Neil Jordan and James Cameron. He was part of the team that created the amazing look for Cameron's ground-breaking movies *Avatar* and *Titanic*, both of which won multiple Oscars and BAFTAs including those for Best Art Direction/Production Design. Laing, along with seven of his colleagues, was presented the Art Director's Guild Award for Excellence in Production Design for his outstanding work on *Titanic*.

As an art director Laing lent his diverse talents to *Pearl Harbor*, *The Haunting, In Dreams*, *True Lies* and *Judge Dredd* before becoming a production designer, overseeing the visual style of films like *This Means War*, *Clash of the Titans*, *Terminator Salvation* and *City of Ember*, for which he won the Hamilton Behind-the-Camera Award in 2008.

An artist at heart, he is currently at work painting and writing several independent projects.

Debra Schutt (Set Decorator) has been fortunate to have worked with many of the great directors and production designers of her generation.

Born and raised on an apple farm in upstate New York, she moved to New York City where she started working on Broadway and Off-Broadway shows before establishing herself as a set decorator in film. She has had an artistically varied career, decorating sets for such

critically acclaimed movies as *Noah*, directed by Darren Aronofsky; Adrian Lyne's *Lolita* (1997); *A Bronx Tale*, written by Chaz Palminteri and directed by Robert De Niro; and Jon Avnet's *Fried Green Tomatoes*.

She was nominated for a BAFTA as well as an Oscar for her work on *Revolutionary Road* for director Sam Mendes, and won an Emmy for director Martin Scorsese's pilot episode of the popular HBO series *Boardwalk Empire*.

Most recently Schutt worked on the hit films *Trainwreck* and the previous *Teenage Mutant Ninja Turtles*. She is currently at work on Todd Haynes' *Wonderstruck*, starring Julianne Moore.

Schutt continues to live and work in New York City.

A native of Buenos Aires, Argentina, **Pablo Helman** (Visual Effects Supervisor) joined Industrial Light & Magic in 1996 as the Sabre Department Supervisor. Prior to joining the company, Helman was a compositing supervisor on *Independence Day* for Pacific Ocean Post, a digital compositor on *Apollo 13* and *Strange Days* for Digital Domain, and a compositor on numerous projects for Digital Magic. Helman received a masters of arts in education from Cal Poly Pomona, and a bachelor of arts degree in music composition from UCLA.

He has been nominated twice for an Academy Award for Best Visual Effects. The first time for *Star Wars: Episode II Attack of the Clone* and his second Oscar nomination came for his contribution to Steven Spielberg's *War of the Worlds*. Helman also received a Visual Effects Society Award for Best Single Visual Effects of the Year on the film as well.

On the latest installment of the *Indiana Jones* franchise, *Kingdom of the Crystal Skull*, Helman served not only as visual effects supervisor but also as second unit director. He took the helm as visual effects supervisor for Peter Berg's 2011 film, *Battleship*.

Pablo served as the visual effects supervisor and second unit director on *Teenage Mutant Ninja Turtles*, which marked the first use of ILM's innovative facial performance capture technology, *Muse*.

Additional credits as visual effects supervisor include *The Last Airbender*, *The Spiderwick Chronicles*, *Munich*, *Jarhead*, *The Bourne Supremacy*, *The Chronicles of Riddick*, *Master and Commander: The Far Side of the World* and *Terminator 3: Rise of the Machines*, among others.

Lula Carvalho, ASC (Director of Photography) was born in Rio de Janeiro in 1977 and visited a film set for the first time in his early childhood, with his father, the cinematographer and director Walter Carvalho. At ten, he had already loaded a magazine. Soon after, he became a second camera assistant. Upon finishing high school, Lula was working as a first camera assistant, and he pulled focus on over nineteen Brazilian features, including *City of God* (directed by Fernando Meirelles) which was nominated for an Academy Award for Best Cinematography in 2003; *Behind the Sun* (directed by Walter Salles); and *Carandiru* (directed by Hector Babenco). During this time, Lula also worked as a cinematographer on short films, documentaries, music videos and second units, and as a camera operator on features. He also completed cinematography and still photography classes at New York University and the School of Visual Arts in New York.

In 2005, Carvalho shot his first feature as a cinematographer, *Incuráveis* (*Incurables*), directed by Gustavo Accioli. He went on to shoot *Elite Squad*, directed by José Padilha, which won the Golden Bear at the 2008 Berlin Film Festival; *A Festa da Menina Morta* (*The Dead Girl's Feast*), directed by Matheus Natchergaile, which was an official selection in Un Certain Regard at the 2008 Cannes Film Festival; *Feliz Natal* (*Merry Christmas*), directed by Selton Mello; and *Budapest*, directed by Walter Carvalho, along with three documentaries.

In 2008, Carvalho was awarded the Best Cinematography Prize by both the Brazilian Cinema Academy and the International Press Correspondents Association in Brazil (ACIE) for *Elite Squad*. *Elite Squad 2: The Enemy Within* was Brazil's Academy Award entry for Best Foreign Film.

Carvalho and Padilha's first U.S. studio feature was MGM's 2014 reboot of the science fiction classic, *Robocop*, starring Joel Kinnaman, Gary Oldman and Michael Keaton. The duo also teamed up last year for the premiere season of the Golden Globe-nominated Netflix series *Narcos*.

Soon after, Lula shot two features for Paramount Pictures and Michael Bay's Platinum Dunes, *Teenage Mutant Ninja Turtles* (2014) and *Teenage Mutant Ninja Turtles 2: Out of the Shadows* (2016).

Carvalho became a member of the American Society of Cinematographers in 2015.

Bob Ducsay (Editor) most recently edited the action adventure hit *San Andreas* for director Brad Peyton. His other recent editing credits include *Godzilla*, which he also co-produced; Bryan Singer's fantasy adventure *Jack the Giant Slayer*; and Rian Johnson's acclaimed thriller *Looper*.

Ducsay is a longtime collaborator with filmmaker Stephen Sommers, having served as Sommers' editor and producer on *The Mummy Returns*, *Van Helsing* and *G.I. Joe: The Rise of Cobra*, in addition to producing *The Mummy: Tomb of the Dragon Emperor*.

His other editing credits include *The Adventures of Huck Finn*, *Jungle Book* and *The Mummy*. Ducsay also executive-produced the 2004 Academy Award-winning short film *Two Soldiers*.

The Miami native received a B.A. from the University of Pennsylvania and an M.F.A. from the University of Southern California's School of Cinematic Arts.

He is currently editing *Star Wars: Episode VIII* for Rian Johnson.

Jim May (Editor) recently finished editing Rob Letterman's feature *Goosebumps*, based on the R. L. Stine young-adult fright book series. Other recent credits include: Jaume Collet-Serra's thriller *Non-Stop* starring Liam Neeson and Julianne Moore; *G.I. Joe 2: Retaliation* for Jon Chu; Jon Favreau's *Cowboys & Aliens*, starring Daniel Craig, Harrison Ford and Olivia Wilde and Joe Carnahan's *The A-Team*, starring Bradley Cooper and Liam Neeson. May has teamed up with Stephen Sommers on four films, serving as an editor on *G.I. Joe: The Rise of Cobra* and *Van Helsing*, as well as *The Mummy* and *Deep Rising*, serving as visual effects editor on both. He has also worked with producer Jerry Bruckheimer on three projects as co-editor on *Kangaroo Jack*, additional editor on his Oscar®-nominated epic *Pearl Harbor*, and as visual effects editor on *Armageddon*, which received an Oscar® nomination for visual effects.

May has also edited a variety of films in different genres, including the thriller *The Horsemen*, Andrew Adamson's blockbuster *The Chronicles of Narnia: The Lion, the Witch and*

the Wardrobe, the Platinum Dunes horror films *The Texas Chainsaw Massacre: The Beginning* and *The Hitcher*, as well as the futuristic animated film *Battle for Terra*, as an additional editor.

May's other motion picture credits (in various capacities) include Frank Oz's fantasy film *The Indian in the Cupboard* (as VFX editor), Steven Spielberg's Oscar®- winning *Jurassic Park*, James Cameron's Oscar®-winning *Terminator 2: Judgment Day*, John McTiernan's *Die Hard* and *The Hunt for Red October*. May also edited the short film *The Same*, which earned a Best Editing Prize at the 2000 Toronto Film Festival, and the independent feature *Cookers*, which collected Best Picture and Best Editor honors at the 2000 Milan International Film Festival.

A native of Denver, Colorado, May attended film school at Loyola Marymount University in Los Angeles. Following graduation, he entered the specialized world of visual effects editing during tenures with such renowned VFX companies as ILM, Sony Pictures Imageworks and Boss Films.

Debra Neil-Fisher (Editor) is a highly accomplished, award winning motion picture editor. Her accomplishments include receiving the coveted ACE Eddie Award for Best Edited Feature Film (Comedy or Musical) for *The Hangover*. Most recently, she cut the box office hit *Fifty Shades of Grey*.

Her vast library of work includes editing some of the most successful comedies of all time including *Ted 1&2* for Seth McFarlane, all three of Todd Phillips' *Hangover* films, Tina Fey and Amy Poehler's *Baby Mama* as well as both of Mike Myers' *Austin Powers 1&2*. Debra also edited the romantic comedy *How to Lose a Guy in 10 Days* as well as *Fried Green*

Tomatoes among other films. The feature films Debra has edited have grossed close to \$2 billion worldwide.

Special effects are a family affair for **J.D. Schwalm** (Special Effects Supervisor). Born and raised in the San Fernando Valley, Schwalm watched his father, renown special effects wizard Jim Schwalm, and prominent effects guru John Frazier of FXPerts, create spectacular, award-winning effects for many of Hollywood's most important films of the past 30 years. From the time he was a small boy, visiting his father on sets around the world, he learned his craft at the knee of some of the most experienced and innovative technicians in the field.

Since then, Schwalm has created his own legacy, working as a technician and then foreman, on a wide variety of films including *Priest*, *The Sorcerer's Apprentice*, *Hancock*, *National Treasure: Book of Secrets*, *Transformers*, *Pirates of the Caribbean* (2 & 3), *The Island*, *Bad Boys II*, *xXx* (1 & 2), *Spider-Man* (1, 2 &3), *Pearl Harbor*, *Almost Famous* and *Forces of Nature*, among others.

He first became a special effects coordinator on the teen comedy *Fired Up!* and soon after began coordinating additional photography for such projects as *The Wolverine*, *Oz the Great and Powerful*, *Zero Dark Thirty*, *Battleship*, *This Means War*, *Mission: Impossible - Ghost Protocol*. He quickly transitioned to coordinating main unit work, as he was hired on such films as *The Muppets* (2011), *Saving Mr. Banks* and *Earth to Echo* (the latter working for director Dave Green).

In 2012 Schwalm opened Innovation Workshop, where he creates the special effects for numerous TV shows, commercials and feature films. Most recently his effects can be seen in *The Jungle Book*, *Ted 2*, *Mojave*, *McFarland, USA*, *Alexander and the Terrible, Horrible, No Good,*

Very Bad Day, *Muppets Most Wanted*, and on the small screen on ABC's *The Fosters*, AMC's *Mad Men*, The CW's *Crazy Ex-Girlfriend* and HBO's popular series *Ray Donovan*. He last created the special effects for the second unit of the 2014 *Teenage Mutant Ninja Turtles*.

His work will next be seen in *Monster Trucks*, and he is currently filming *Fast 8*.

Jonathan Eusebio (Stunt Coordinator) is a stunt coordinator and performer, fight coordinator, martial arts technical advisor, and actor for film and television. His credits include some of cinemas most exciting action films, among which are *300*, *Iron Man 2*, *John Wick*, *The Wolverine*, *The Bourne Ultimatum* and *Teenage Mutant Ninja Turtles*.

He was the martial arts technical advisor for *The Bourne Identity* and served as the fight coordinator on Marvel's upcoming, *Doctor Strange*, starring Benedict Cumberbatch and Rachel McAdams. He is a two time winner of the Taurus World Stunt Award, and his work on the films *Never Back Down*, *The Twilight Saga: Eclipse* and *The Avengers* contributed to 2008, 2011 and 2013 MTV Movie Awards for Best Fight.

Eusebio studied at the famed Inosanto Academy, honing his abilities in a wide range of disciplines, including bladed weapons arts, Kali, Jun Fan Gung Fu, Filipino Martial Arts, Brazilian Jiu-Jitsu, western boxing, wrestling, judo, kick boxing and more. Through his training and experience in front of and behind the camera, he is highly knowledgeable in how to enhance performances cinematically while maintaining the integrity of the story.

Jon Valera (Fight Coordinator) last designed the fight sequences for *xXx3: The Return of Xander Cage*, starring Vin Diesel, Donnie Yen and Tony Jaa, set for release in 2017, and *The Coldest City*, starring Charlize Theron, whom he also trained, coming to theatres later this year.

Valera was the fight coordinator on *Hitman: Agent 47*, with Rupert Friend, Zachary Quinto and Hannah Ware; *The Hunger Games*, starring Jennifer Lawrence and Josh Hutcherson; and *The Killer Elite*, starring Jason Statham and Clive Owen. He acted as the fight choreographer and was a member of the fight team on the original *Teenage Mutant Ninja Turtles* in 2014 as well as on such incredible action movies as *John Wick*, *The Wolverine*, *The Avengers*, *The Bourne Legacy*, *Haywire*, *Conan the Barbarian* (2011), *The Expendables*, *Twilight: Eclipse*, *X-Men Origins: Wolverine*, *Ninja Assassin**, *300** and *Mr. & Mrs. Smith*, among many others.

He has trained many of the principal talent from the aforementioned movies including Lawrence, Statham, Owen, Friend and Quinto in addition to Hugh Jackman, Keanu Reeves, Michael Fassbender, Gerard Butler, Jeremy Renner, Angelina Jolie, Jessica Alba, James Franco, Sylvester Stallone and more.

Valera has also been a stunt performer on several of these same titles along with appearing in many other action adventures including *Pirates of the Caribbean 2 & 3*, *Mission Impossible 3*, *Lords of Dogtown*, *Collateral* and dozens of other films. He has won two Taurus World Stunt Awards for Best Fight* and been nominated for an additional three as well as being nominated for two Screen Actors Guild Awards for Outstanding Stunt Ensemble.

His work can also be seen on the small screen in the upcoming CBS version of the film franchise *Rush Hour*, and on such hit series as *Banshee*, *NCIS: Los Angeles*, *C.S.I.*, *Alias*, *JAG*, *Buffy the Vampire Slayer*, *Power Rangers*, plus many more.

Valera was born and raised in Roanoke, Virginia where he began training in martial arts at 8 years old, studying the combined disciplines of Shotokan, Tae Kwon Do, Aikido, and Chinese Kempo. He has traveled all over the world, competing and teaching seminars in sport karate, for

which he is considered one of the pioneers, overseeing tournaments akin to *The X Games* for martial arts.

Sarah Edwards (Costume Designer) most recently designed the costumes for Relativity Media's comedy *Masterminds*, starring Zack Galifianakis, Owen Wilson, Kristen Wiig and Jason Sudeikis, set for release in fall 2016. She also lent her talents to the pilot episode of HBO's newest hit series, *Billions*, starring Damian Lewis and Paul Giamatti.

In 2014 she worked on Paramount's fantasy action adventure *Teenage Mutant Ninja Turtles*, starring Megan Fox, Will Arnett and William Fichtner. She was the costume designer on Ben Stiller's *The Secret Life of Walter Mitty*, which garnered her a Costume Designers Guild Award nomination and Brett Ratner's caper comedy *Tower Heist*, starring Ben Stiller and Eddie Murphy. She was also the costume designer for Tony Gilroy's film *Michael Clayton*, which received seven Academy Award® nominations, including Best Picture.

Based in New York, Edwards has designed costumes for the action-thriller *Salt*, starring Angelina Jolie; *When in Rome*, starring Josh Duhamel and Kristen Bell; and *Ghost Town*, starring Ricky Gervais and Greg Kinnear; Sydney Pollack's political thriller *The Interpreter*, starring Nicole Kidman and Sean Penn; Boaz Yakin's *Uptown Girls*, starring Brittany Murphy and Dakota Fanning; and Burr Steers' *Igby Goes Down*, for which she was nominated for a Costume Designers Guild Award. She counts among her other film credits *The Perfect You*, starring Jenny McCarthy; *Jack Frost*, starring Michael Keaton and Kelly Preston; and Whit Stillman's *The Last Days of Disco*, starring Chloë Sevigny and Kate Beckinsale.

As assistant costume designer, Edwards worked on *Six Degrees of Separation*, *The Quick and the Dead*, *Great Expectations*, *Lolita* and *The Pallbearer*. In 1997, she co-designed *The Devil's Advocate*, with Judianna Makovsky.

Edwards' work in the theater includes the Broadway production of *Tru*, the 2005 production of David Mamet's *Romance* at the Mark Taper Forum, and numerous productions at the Atlantic Theater Company in New York.

Edwards is the daughter of two distinguished theatrical designers: set designer Ben Edwards and costume designer Jane Greenwood.