

PARKLAND

EEN FILM VAN

PETER LANDESMAN



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PROJECT SUMMARY

EEN PRODUCTIE VAN	THE AMERICAN FILM COMPANY
IN SAMENWERKING MET	EXCLUSIVE MEDIA, PLAYTONE
LAND VAN HERKOMST	USA
TAAL	ENGELS
LENGTE	93 MINUTEN
GENRE	DRAMA
FILMMAKER	PETER LANDESMAN
PRODUCER	TOM HANKS
HOOFDROLLEN	JAMES BADGE DALE, ZAC EFRON, MARCIA GAY HARDEN, BILLY BOB THORNTON, JACKI WEAVER, PAUL GIAMATTI
RELEASEDATUM	30 JANUARI 2014
FESTIVALS & AWARDS	VENICE FILM FESTIVAL TORONTO INTERNATIONAL FILM FESTIVAL GENT FILMFESTIVAL
GEBASEERD OP	HET BOEK 'FOUR DAYS IN NOVEMBER' VAN VINCENT BUGLIOSI

KIJKWIJZER



SYNOPSIS

Na de aanslag op president John F. Kennedy op 22 november 1963 werd er in het Parkland ziekenhuis met man en macht tevergeefs gewerkt om het leven van de president te redden. De gebeurtenis choqueeerde de hele wereld en liet zijn sporen overal achter. Zo ook bij de medische staf van het ziekenhuis, de Dallas Secret Service, de FBI-agenten en de onwetende cameraman Abraham Zapruder, die de filmbeelden van de moordaanslag in zijn bezit bleek te hebben.

CAST

ROBERT OSWALD	JAMES BADGE DALE
DR. JIM CARRICO	ZAC EFRON
FATHER OSCAR HUBER	JACKIE EARLE HALEY
DR. MALCOLM PERRY	COLIN HANKS
AGENT GORDON SHANKLIN	DAVID HARBOUR
NURSE DORIS NELSON	MARCIA GAY HARDEN
JAMES HOSTY	RON LIVINGSTON
LEE HARVEY OSWALD	JEREMY STRONG
FORREST SORRELS	BILLY BOB THORNTON
MARGUERITE OSWALD	JACKI WEAVER
ABRAHAM ZAPRUDER	PAUL GIAMATTI
AGENT ROY KELLERMAN	TOM WELLING
JACKIE KENNEDY	KAT STEFFENS

CREW

DIRECTOR AND WRITER	PETER LANDESMAN
PRODUCER	TOM HANKS GARY GOETZMAN
EXECUTIVE PRODUCER	GUY EAST
DIRECTOR OF PHOTOGRAPHY	BARRY ACKROYD
PRODUCTION DESIGNER	BRUCE CURTIS
COSTUME DESIGNER	KARI PERKINS
EDITOR	LEO TROMBETTA

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**NOVEMBER 22, 1963, 12:38 P.M.
A TRAUMA PATIENT IS RUSHED TO
PARKLAND MEMORIAL HOSPITAL IN DALLAS.
HIS NAME IS PRESIDENT JOHN F. KENNEDY.**

Parkland recounts the chaotic events that occurred in Dallas, Texas, on November 22, 1963, the day President John F. Kennedy was assassinated. Written and directed by Peter Landesman and produced by Playtone partners Tom Hanks and Gary Goetzman, Bill Paxton and Exclusive Media's Nigel Sinclair and Matt Jackson, *Parkland* is the ferocious, heart-stopping and powerful untold true story of the people behind the scenes of one of the most scrutinized events in history.

Parkland weaves together the perspectives of a handful of ordinary individuals suddenly thrust into extraordinary circumstances: the young doctors and nurses at Parkland Hospital; Dallas' chief of the Secret Service; an unwitting cameraman who captured what became the most watched and examined film in history; the FBI agents who nearly had the gunman within their grasp; the brother of Lee Harvey Oswald, left to deal with his shattered family; and JFK's security team, witnesses to both the president's death and Vice President Lyndon Johnson's rise to power over a nation whose innocence was forever altered.

The ensemble cast includes James Badge Dale ("The Pacific," "Rubicon," *Shame*), Zac Efron (*The Paperboy*, *At Any Price*, *The Lucky One*), Oscar®-nominee Jackie Earle Haley (*Lincoln*, *Watchmen*, *Shutter Island*), Colin Hanks (*The Guilt Trip*, *W.*, *The Good Guys*), David Harbour (*End Of Watch*, "The Newsroom," *The Green Hornet*), Oscar-winner Marcia Gay Harden (*Mystic River*, *Pollock*), Golden Globe®-nominee Ron Livingston (*Office Space*, "Band Of Brothers," "Sex And The City"), Jeremy Strong (*Zero Dark Thirty*, *Lincoln*), Oscar-winner Billy Bob Thornton (*Sling Blade*, *Eagle Eye*), Oscar-nominee Jacki Weaver (*Silver Linings Playbook*, *Animal Kingdom*), Mark Duplass ("The League," *Zero Dark Thirty*), Gil Bellow (*House at the End of the Street*, *The Shawshank Redemption*) and Oscar-nominee Paul Giamatti (*The Ides Of March*, *Cinderella Man*).

Based on the book [Four Days In November](#), by Vincent Bugliosi, the adapted screenplay is written by award-winning journalist and novelist Peter Landesman, who is making his directorial debut with *Parkland*.

Producers are Tom Hanks and Gary Goetzman ("The Pacific," *Charlie Wilson's War*), Nigel Sinclair (*Snitch*, *The Ides of March*, *End of Watch*), Matt Jackson (*Snitch*, *End of Watch*) and Bill Paxton ("Big Love," *The Colony*). Director of photography is Academy Award®-winner Barry Ackroyd (*The Hurt Locker*, *Contraband*, *United 93*). The creative team also includes production designer Bruce Curtis (*Fast Food Nation*, *Bernie*), costume designer Kari Perkins (*Mud*, *Bernie*), and Emmy Award®-winning editor Leo Trombetta (HBO's "Temple Grandin"). Original Music is by James Newton Howard (*The Hunger Games*, *The Bourne Legacy*).

Executive producers are Guy East (*Snitch*, *End of Watch*), Brian Falk (*The Conspirator*), Joe Ricketts (*The Conspirator*), Steve Shreshian (*Larry Crowne*, *The Great Buck Howard*) and Ginger Sledge (*Bernie*, *Miss Congeniality*). Lauren Selig (*One Square Mile*) is co-executive producer. Jill Longnecker (*End of Watch*, *Let Me In*) is co-producer.

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ABOUT THE PRODUCTION

An extraordinary new retelling of the JFK assassination, *Parkland* takes a closer look at one of the 20th century's most examined events in a unique new light. The film takes a question that defined a generation of Americans—"Where were you when John F. Kennedy was assassinated?"—and answers it through the eyes of a group of ordinary citizens who were called upon to do the unthinkable.

The idea for the film began in a conversation between actor, director and producer Tom Hanks, producer Gary Goetzman, and actor Bill Paxton. "We were at a baseball game and the Kennedy assassination came up," says Goetzman. "Bill is fascinated by all of the theories about it. He is from Fort Worth and remembers seeing Kennedy speak there on the day of the assassination."

Sometime later, Paxton visited the Sixth Floor Museum at Dealey Plaza in Dallas, which is dedicated to the assassination and legacy of President John F. Kennedy. Watching a film loop of the president's visit to Texas, he was shocked to recognize himself in the background, perched on his father's shoulders.

When he stopped in an airport bookstore later the same day and found a copy of Vince Bugliosi's book, Four Days in November, he became determined to find a way to tell the familiar story from a particularly personal point of view. He shared the book with Hanks and Goetzman, who began to see it as a perfect project for Playtone, which has produced a number of award-winning mini-series for HBO based on pivotal moments in American history, including "John Adams," "The Pacific," and "Band of Brothers."

Investigative journalist Peter Landesman, an award-winning writer, was already at work on a feature script for Playtone about the Watergate scandal and the mysterious whistleblower known as Deep Throat. Approaching him to develop a script inspired by Bugliosi's book just seemed to make sense to the producers.

Landesman embarked on a period of intensive research that revealed a complex, multifaceted story he believes needs to be told. "Some people think they know all about it," he says. "But they don't know the story we are about to tell. To experience this film is to experience the assassination for the first time through the eyes of the ordinary people who lived it, people we didn't even know existed, but who played important roles from front-row seats to a true American tragedy. Everyone who read the script had the same comment: 'I had no idea.'"

As he began to condense his narrative, Landesman found himself strongly drawn to one particular thread in the saga. "I looked at the script and asked myself what the engine of the story was. What had no one ever seen before? No one had ever seen what happened inside Parkland Hospital. With that, the rest fell into place."

The writer very quickly came up with a draft that thrilled everyone at Playtone. "It was visceral," Goetzman says. "It was tactile. It was ferocious. It was kinetic. It really moved on the page."

When the script was completed, Landesman decided he wanted to direct the film himself, an idea that Goetzman and Hanks immediately supported. "Peter had worked so hard on the screenplay and felt so strongly about the material that when he wanted to make this his directing debut, Tom and I did not hesitate," remembers Goetzman.

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Exclusive Media came on board to fully finance and co-produce the film with Playtone, from development and production to international sales and domestic release through their U.S. releasing arm, Exclusive Releasing.

According to Exclusive Media's head of U.S. production Matt Jackson, who serves as a producer on the film, "We were more than excited to get involved. The script was a page-turner, so we immediately mobilized on it."

Exclusive Media co-chairman and CEO and *Parkland* producer Nigel Sinclair read the screenplay and knew he wanted to be in business with Peter Landesman. "*Parkland* is about ordinary people caught up in a devastating event," he says. "The world will never be the same and they were at ground zero for the event that changed it. It makes no difference that you think you know the ending, because it's like you become one of these people."

Exclusive Media also brought in the American Film Company, whose mandate to make movies about American history made it a perfect fit. "This is our first partnership with Playtone and we have found a great synergy between the two companies," says American Film Company president and executive producer Brian Falk. "The Kennedy assassination is more than just a piece of American history. It is a defining moment of the 20th century. It moved us into the '60s, Vietnam and distrust of government. It changed the culture.

"When I read the script, I was immediately interested by the unique take," adds Falk. "Everybody knows what happened to the president that day, but what happened to the doctors at Parkland Hospital when he arrived? What happened to Abraham Zapruder after witnessing the events through the lens of his little 8mm camera? What happened to the Oswald family? It personalizes the Kennedy assassination in a new way."



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To accomplish that, Landesman knew he would have to go beyond published accounts and conduct his own interviews with those touched by the assassination. “We began developing the script from Vince Bugliosi’s majestic book,” he says. “But I also went looking for people who had never spoken before. When I was a journalist, I learned that the only people I really wanted to speak with were those who didn’t want to speak to me. They are the ones who have the untouched truth. People who are eager to talk usually have an agenda.

“I found the ground-zero stories of the non-celebrities,” he continues. “These are the people whose names you don’t know, the people who have withdrawn into the shadows of history. When the crisis was over, these people didn’t capitalize on the publicity or gain attention from their front-row seat to history. They went back to work.”

The family of Abraham Zapruder, the garment-industry executive who shot the notorious 26 seconds of 8mm film that recorded the instant of the shooting, had never publicly shared their story before. “This is the first time the family has cooperated with anyone,” says Landesman. “I think they agreed to help because this script treats him with objectivity, clarity and fairness, perhaps for the first time. They realize this might be their last chance to tell their story themselves.”

Landesman also spent three days with FBI Special Agent Jim Hosty before he died in June 2011. “To me, he is the most tragic figure, because he was doing his job, the job he loved, but he always felt that the FBI and others blamed him for the assassination,” says the writer-director.

In addition to interviews, Landesman searched out sources of information that had been long forgotten: out-of-print books, oral histories, interviews tucked away for decades in drawers. “There are few really important accounts of the Oswald family,” he says. “Probably the most valuable was a little-known book by historian Priscilla McMillan called Marina and Lee. She was a young American journalist living in Moscow at the time that Lee Harvey Oswald defected to the Soviet Union. She interviewed him while he was recovering from a suicide attempt. After he was killed, she spent many days talking with his widow and her book was the only one that made simple, undeniable sense to me. The Robert Oswald storyline in the movie largely came out of that.”

Sinclair compares the film to an opera in its emotional scope. “You couldn’t make up the events of those three days,” he says. “Lives were forever changed, and the story is an accumulation of reactions—surprise and horror, then integrity and great courage.” He points to the response of Kennedy’s Secret Service team, which suddenly had to shift its efforts from protecting Kennedy to getting his successor, former Vice President Lyndon Johnson, back to Washington safely. “For Kennedy insiders, it was very hard.”

Although the film will be released just prior to the 50th anniversary of the JFK assassination, Landesman says the film is not really about the president’s murder. “I would say the JFK assassination set off a ripple effect. The aftermath, the test of dignity and strength and grace—that’s what the movie’s about. Heroism doesn’t happen when Superman rips off his clothes and puts on his cape. Real heroism is when people who are not being watched do the right thing under impossible circumstances.”

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CASTING PARKLAND

The script for *Parkland*, with more than 80 speaking roles, quickly became a must-read script in Hollywood, attracting the attention of Oscar winners, veteran players and up-and-coming young performers alike. Landesman's intensive research and detailed writing created the kinds of rich and varied characters that are any actor's dream to play, and a Who's Who of Hollywood elites soon lined up for the project.

"It is an embarrassment of riches," says Jackson. "We got every actor we wanted for this. Agents, managers and actors read the script and flipped for it. And because Peter is so charming and so passionate about this, he was also an actor magnet."

As Forrest Sorrels, head of the Secret Service in Dallas, Academy Award-winner Billy Bob Thornton provides an anchor for the multiple stories threaded through the film. "Billy Bob is someone we were dying to work with," says producer Steve Shareshian, head of production for Playtone. "His character is one of the few that spans the various strands of the film. Sorrels takes on the responsibility for the loss and Billy brings so much depth and wisdom to him."

"Billy's level-headed, smart and erudite," says Landesman. "He is a brilliant filmmaker and writer, as well as an actor, which made him an enormous asset to the production. He was a champion of the script from the very beginning. And because he's from Texas, it's a particularly important story for him."

"The part could have been written for him," adds the director. "He brings dignity and grace to that character that nobody else could. He can do so much with just with a look and you don't even notice until you're watching dailies."

Thornton believes that, in Sorrel's mind, it was entirely his fault. "It was his detail and his guy died," the actor says. "But he didn't have time to be a broken man. The real Sorrel was a very mysterious character. Not many people know much about him. I think he felt so devastated by what happened that he kind of dropped out. He kept to himself and never really resurfaced."



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The frenetic pace of filming for Parkland was exhilarating for the actor. “It was a little bit like guerrilla warfare,” he says. “This was a short schedule for such a big movie. I admire Peter for tackling something this daunting. It’s a huge undertaking and I wanted to be part of it because I think it will be a movie that will live on in history. It portrays one of the most iconic American tragedies in an entirely new way.”

Some of the film’s most compelling and revealing scenes take place in the Parkland Hospital Emergency Room and Trauma Unit, where both JFK and Lee Harvey Oswald spent their final moments. Actors Zac Efron, Marcia Gay Harden and Colin Hanks form the core of the extraordinary ensemble cast playing the medical professionals who treated both the president and his assassin over a period of just three days.

Dr. Charles “Jim” Carrico, the resident on duty when JFK arrives at the already hectic emergency room, is an overachieving young surgeon just two years out of medical school. Zac Efron’s breakout performance in Lee Daniel’s *The Paperboy* convinced Landesman that he was right for this role.

“I knew Zac could do anything after I saw that film,” the director says. “He has no idea how good an actor he is. He’s incredible looking and he has been playing to a different demographic in projects like *High School Musical*. But he is a professional and he came to work. He listened to direction and he gained strength from the amazing performers around him.”

Carrico was a relative newcomer to Parkland and still learning the ways of the hospital, says Efron. “He starts out pretty cocky and then his day takes a shocking turn. I was able to work with some fantastic surgeons who took me through every step of what happened in the trauma room, so I had great technical guidance.”

The actor is proud to be a part of the telling of what he sees as an important story. “I really admire and respect this cast so I’m honored to share the screen with them,” he says. “And Peter is a great leader, very direct and confident. We didn’t film this movie in a typical fashion in any way. He was capturing the action as if he were a fly on the wall. I’ve never worked this way. You never knew when you were on camera, so you always needed to be prepared. It became a whole different animal, especially in the trauma room.”

The emergency room’s Nurse Nelson, the majordomo of the trauma unit is played by Marcia Gay Harden. “She brings a combination of compassion, discipline, grace under fire and pathos to the proceedings,” says Goetzman.

Parkland was a teaching hospital with many doctors just at the beginning of their careers, Harden points out. “They work with a bevy of nurses who really run the trauma unit. Nurse Nelson is a rather stoic individual with an unflappable quality and she’s in charge when the president is brought in. She gets the job done despite the wealth of emotions she’s experiencing underneath the surface. Her job is to take care of the doctor who’s taking care of President Kennedy and she does it well.”

Harden and Landesman, whose children attend the same school, knew and admired each other before she was cast. “Nurse Nelson is present in virtually every moment of the hospital thread,” says Landesman. “There are not a lot of lines, but as you watch the movie, it’s clear that she’s leading the charge. I needed someone with Marcia’s presence and power. She also brought things to this role that I didn’t anticipate. She moved me to tears a number of times.”

The actress embraced working with Efron. “Zac’s beautiful, he’s fun, he’s charming, but he is also becoming an actor of depth,” says Harden. “We were both terrified on Day One. Nurse Nelson and

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Dr. Carrico were working on Lee Harvey Oswald in an operating room, there was blood everywhere, and Peter was saying, ‘Do what you would do as a nurse and a doctor.’ We didn’t know what we were doing. Thankfully, we had medical personnel on hand to tell us what to say. We were just moving, moving, moving.”

“Marcia is extraordinary in every way,” says Efron. “She’s always the most sensitive and smartest woman in the room. Nurse Nelson is a leader and a mother figure for the rest of the staff. She wills everybody to continue and Marcia gives an incredibly strong performance.”



Malcolm Perry, Parkland’s chief resident and the veteran doctor in the trauma room, is played by Colin Hanks. According to Landesman, “Dr. Perry was the ramrod-straight, stiff-upper-lip veteran. While everyone else was spinning around, Nelson was trying to keep it together. Colin is the great revelation of this movie. He gives that chaotic, terrifying trauma room a still center.”

“When I read the script, I was looking for small details and connections, the little things that I did not know,” says the actor. “For example, Dr. Perry presided over the attempts to save both JFK and Lee Harvey Oswald. I never knew they were both brought to the same hospital. I didn’t know that the same medical staff attended both. It’s another instance of real life being so much more fascinating than anybody could make up.”

“The manner in which the film was made was an actor’s dream,” Hanks adds. “There wasn’t any waiting around for marks or line readings or turning around for coverage. It was very fast-paced and a lot of fun. It put me in the moment. Pretty much any actor worth their salt would line up to work with Peter.”

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Oscar-nominated actor Jackie Earle Haley appears as the Catholic priest, Father Huber, who is called in to administer last rites to the president in the midst of the chaotic, blood-splattered operating room. “Jackie Earle Haley created a performance in just two days that was majestic,” says Landesman. “He walked cold into a room full of blood with actors who had been there for weeks and really delivered. Like everybody who touched this movie, he added something unique.”

Father Hubert happened to be at the closest Catholic church to Parkland and instinctively headed for the hospital, knowing the importance of Kennedy’s faith and his significance to the Catholic community at large. “At first glance, it seemed like a small role,” Haley says. “But it was also very intriguing, both in the way Peter described the character and how he wanted to shoot it. It became even more fascinating as I understood the critical nature of his actions for any Catholic.”

Also in the emergency room with JFK are numerous members of the United States Secret Service, the FBI, and the Dallas Police Department, as law-enforcement officials race to piece together the tragic events. Tom Welling, aka Clark Kent on the television series “Smallville,” plays Secret Service Agent Roy Kellerman. Welling researched his role in both Ft. Worth and Dallas before arriving on set. “Kellerman actually served under three other presidents before John F. Kennedy,” the actor says. “He was riding in the front seat of the presidential limousine for the first time. It was to have been a big opportunity for him. From my research, it was a very difficult loss professionally and personally. There was a real relationship between the Secret Service agents and John F. Kennedy.”

After the president’s death, Kellerman takes charge of transporting the body back to Washington, an eventuality he was unprepared for. “Up until the point of the shot, it was a routine day,” says Welling. “When this tragedy occurred, it was almost impossible to react. Imagine trying to get the wounded president into the hospital, and later getting the 300-pound casket up the narrow steps into Air Force One.”

Of all the day’s unwilling witnesses to history, no one felt his future more compromised than Abraham Zapruder, the Dallas businessman, who accidentally shot what may be the most famous 26 seconds of film in history. “People, of course, know the Zapruder film,” says Falk. “But for most of America, his story ends there. They don’t realize what happened to him in that next 72 hours.”

Zapruder spent much of the rest of his life struggling with his association with the Kennedy assassination. “He had a constant battle with guilt and remorse, and on the other side of this, trying to make something out of it by selling the film,” Falk continues. “That complexity is something that Paul Giamatti, who plays Zapruder, handles effortlessly. He really is amazing to watch.”

Zapruder, who immigrated to the United States from Russia as a child, was particularly proud to be an American, says Giamatti. “He was very eager to see the president that day. It was supposed to be a wonderful celebratory thing. Then he goes through the trauma of seeing the president killed and the dawning that he has the entire assassination on the film. He has something that is going to be of incalculable consequence in history. And he realizes that this will define his life and his family’s lives. It’s a shattering thing for him.”

The Super 8 film camera that Zapruder used was cutting edge at the time, says Giamatti. “He was a photography enthusiast, but he wasn’t planning to bring the camera that day. At any event that happens today, everybody’s filming it, but at the time it was completely unprecedented.”

Billy Bob Thornton enjoyed the opportunity to meet and work with a kindred spirit in Giamatti. “Paul and I didn’t know each other before this movie,” he says. “But we already had a little bit of a mutual admiration society going the first time we met. Paul’s a terrific guy and a terrific actor. It was

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uncanny how similar we are in so many ways. We worry about the same stuff. We think the same things about acting and life.”

The other actors surrounding Giamatti include Dana Wheeler-Nicholson (“Friday Night Lights”) as his wife, Lillian Zapruder; Bitsie Tulloch (“Grimm”) as his assistant Marilyn Sitzman; and Paul Sparks (“Boardwalk Empire”) as *Dallas Morning News* reporter Harry McCormick, who shadows Zapruder throughout most of the ordeal. The journalist was among many who ran the two blocks from the *Dallas Morning News* to Dealey Plaza after the shots rang out. A legendary crime reporter in Dallas, McCormick was friendly with Walter Cronkite and was once kidnapped by Bonnie and Clyde.

The name Lee Harvey Oswald became infamous that day in Dallas, but the story of the family he left behind is less well known. Told through the eyes of his brother Robert, this thread of the story is revealing and sad. The trio of gifted actors playing the family of the presidential assassin includes James Badge Dale as Robert Oswald, Oscar-nominee Jacki Weaver (*Silver Linings Playbook*) as Marguerite Oswald and Jeremy Strong as Lee Harvey Oswald.

“Robert Oswald represents the incredibly tragic experience of someone whose family member has done one of the most horrific things in history,” says Shareshian. “Being able to embody that in an active and expressive way is incredibly difficult and Badge is unbelievable in the role.”

Landesman adds, “Of all the actors, Badge made the greatest transformation in this film. He’s tough, a real alpha dog and he disappears into the humdrum, punch-the-clock, kiss-the-wife, day-after-day life of an ordinary man. Then he becomes the brother of the devil. Badge captures the transformation from incredible mundaneness to fire. His performance is so subtly modulated.”

Dale says he immediately gravitated toward the part of Robert Oswald. “There was a tornado that surrounded him,” Dale says. “Imagine you’re listening to the radio. You hear that the president of the United States has been shot and killed, and then you hear your brother did it. Your name is no longer your own. It’s forever associated with this event. How does one deal with that? Where should your loyalties lie? He makes the decision that Lee is still his brother and he will try to help in whatever way he can. I find that heartbreaking and brave.”

He says that knowing Jacki Weaver would be playing his character’s mother was also a huge part in his wanting to play the role. “She is a powerful and talented actress with an incredible knack for otherworldly characters. I had an absolute blast working with her.”

Marguerite Oswald emerged as one of the stranger characters in the tale and the Australian actress dove into her idiosyncrasies. “She was the first person I cast in this movie,” says Landesman. “We approached her even before we had financing. Marguerite Oswald is a woman who is impossible to understand, and Jacki is a miracle in the role. If she’d said no, I didn’t have a second choice.”

Weaver found the script riveting. “Marguerite was definitely narcissistic and perhaps delusional,” she says. “She liked becoming the center of attention. She even says at one point, I’ll never be ordinary again. She always had ambitions to improve her station in life, but this was a little skewed. I want the audience to come away from this movie seeing how one single act of madness, and then another one, changed so many lives.”

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Goetzman adds, “Marguerite Oswald was a complicated woman. There’s nobody better to play that than Jacki Weaver, who in reality is the most solid, wonderful, sexy woman you could ever know. We’ve cast quite a dynamic family here. They are all fantastic actors and have what it takes to get deep inside those characters. Jeremy Strong as Lee Harvey Oswald is just scary. It’s a wonderful performance.”



Landesman agrees: “Jeremy Strong is frightening in this movie and a dead ringer for Lee Harvey Oswald. I had seen him in a play in New York, and I knew I could entrust an important role to him, even without knowing exactly how he would approach it.”

Strong decided to isolate himself from the rest of the cast and asked to be excluded from rehearsals, as well as the initial table read, in order to create as much tension on set as possible. “He asked that nobody pay attention to him when he first came to set,” says Landesman. “He was transforming himself into Lee Harvey Oswald. My feeling that he was going to deliver something extraordinary was confirmed when his first takes stopped us all in our tracks.”

Strong is grateful the filmmakers allowed him to play the part his way. “Peter helped create an environment for us where we got to play with fire,” he says. “Lee was reviled. In fact, he was a very damaged person, still a child in a lot of ways. He was emotionally stunted and he needed to be seen on a grand scale to not feel insignificant or inconsequential.”

A little-known fact about the assassination is that FBI Agent James Hosty, who lived in Dallas, had been in contact with Oswald just days before the shooting. Hosty had Oswald on his radar as a local nut job, but never as a serious threat. Although he never spoke with Oswald personally, he interviewed the assassin’s wife, Marina, which caused Oswald to deliver a threat to Hosty’s office in mid-November of 1963.

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Ron Livingston, who was nominated for a Golden Globe in Playtone's miniseries "Band of Brothers," plays Hosty, and David Harbour is Hosty's boss Gordon Shanklin, a professional and political FBI agent who immediately realizes the enormity of what has happened and moves quickly to minimize the damage to his career by ordering Hosty to destroy the FBI file on Oswald.

"That instantly made Hosty a lightning rod for conspiracy theorists," points out Landesman. "It looked to some like the FBI was in on it. The truth is Hosty was a shoe-leather cop looking in the wrong direction, and he was ordered to destroy the file."

Landesman developed tremendous sympathy for the real-life Hosty after interviewing him extensively for this project. "Jim was like a leaf caught in a current. He had Oswald in his grasp and let him go, because he didn't know he was dangerous. It was an incredible tragedy. Ron Livingston brought a deer-in-the-headlights shock to his character that was really beautiful. Ron says so much with his eyes, and does so much by doing so little."

According to all the evidence, Hosty had no reason to believe that Lee Harvey Oswald posed a threat to anyone, much less the president. Still, the incident ruined his future with the bureau. "The thing that struck me most about Hosty was that he didn't understand the dangers of the bureaucratic environment he was working in," says Livingston. "From the moment the shots were fired, his priority was trying to prepare an airtight case for the prosecution. He wasn't thinking about shielding himself from blame, so a lot of the blame ended up falling on him. They really needed to believe that somebody had messed up in a big way, and when they looked around, they found him."

Shanklin, the Special Agent in Charge of the Dallas office, escaped the ensuing scandal with his reputation intact. In fact, he became a local hero and the building that currently houses FBI headquarters in Dallas is named after him. "The relationship between Hosty and Shanklin is intricate," says actor David Harbour. "These guys obviously have a great deal of respect for each other, but by the end of the film, their relationship has been ruined by this event. Shanklin asks Hosty to do a horrible thing that destroys all of them in some ways."

Harbour captured the contradictions and towering ambition of the real-life Shanklin in his performance, says Landesman. "He was a revelation in the role—big, tough and scary, while at the same time, aristocratic and cultured. He was the perfect Gordon Shanklin."

Kennedy was always accompanied by his two closest aides, Kenneth O'Donnell and David Powers, and they were by the president's side when he was shot. "They dragged him into the hospital," says Landesman. "They were in that trauma room until he died, and then they put his body on the plane. They were the two characters that I understood the least, but needed the most."

O'Donnell and Powers had been close Kennedy family friends since childhood and they were privy to all the president's secrets. "There's a yin-yang aspect to O'Donnell's bad cop and Powers' good cop attitude," the director says. "The roles were slightly underwritten, because it's not really about them. I cast Mark Duplass to play O'Donnell largely because Mark is also a director and a writer. I had a gut instinct if I put him in the mix, he'd find it."

"And Gil Bellows, as Dave Powers, exudes a sympathy and softness," adds Landesman. "They're complementary. What these actors brought, with very little to say, in many ways set the tone for the political-thriller aspect of the movie. Kenny O'Donnell highlights the political power as the presidency is handed off to Johnson, and Dave Powers has his arm around the first lady, protecting her throughout that day. Their performances were really astonishing to me. Every take I watched, they did something new."

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Duplass and Bellows were eager to be involved. “I had just done *Zero Dark Thirty* and I found that I really loved being part of a historical, political thriller in a cast with dozens of speaking parts,” says Duplass. “When I read *Parkland*, I saw some of the same DNA in the script.”

The pair had met previously at the Sundance Institute. “I was very excited to hear that Gil was cast,” says Duplass. “He is an old soul with a kind spirit. He’s a lover of people and very easy to connect with as an actor. He had an intrinsic understanding that the way of life that Dave Powers and Kenny O’Donnell led ended that day. Their lifelong friend was the beloved president and a member of one of the most powerful families in the United States. What happens to Kenny and Dave when that is gone?”

Adds Bellows, “I was thrilled to find out that we were working together again. Mark’s an excellent human being. He’s a very skillful filmmaker, which is a great asset on any set. Plus he’s a lovely person to spend time with, so that link between Dave and Kenny is seamless.”

Bellows found it difficult to believe that Landesman had never helmed a film before. “He seems like a guy who’s directed 50 movies,” the actor says. “He really understands the idea of creating tension. But the great thing about Peter is he’s totally unflappable and has a hell of a sense of humor. I consider it a real privilege to get to play this role and be part of this film.”

The three most recognizable players in this drama, President John F. Kennedy, first lady Jacqueline Kennedy and Vice President Lyndon B. Johnson, are always present, but rarely the focus of the action. Because of this, the filmmakers chose to cast less-well-known performers in those roles. Texas actors Sean McGraw and Kat Steffens play Lyndon Johnson and Jackie Kennedy, and Brett Stimely, who has portrayed the president in two other films, is JFK.

“Our goal was to cast first-rate actors whose on-screen persona would not distract viewers,” says Sinclair. “They’re wonderful actors, but they say very little in the film. They are more of a symbolic presence.”

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PRODUCTION VALUES

The first production meeting for *Parkland* took place in July 2012. Principal photography began on January 12, 2013, and was completed in just 24 days, all but one in Austin, Texas. “It was lightning in a bottle,” says Peter Landesman. “We were so lucky to get such incredible personnel starting with director of photography Barry Ackroyd, who was nominated for an Oscar for his work on *The Hurt Locker*. Barry was a fantastic choice for this material, as was our editor, Leo Trombetta, who gathered all the best moments from a huge volume of film.”

Ackroyd’s signature shooting style, which places the cameras in the middle of the action, creates a kinetic and completely immersive cinematic experience. “Barry believes in following the action,” says Gary Goetzman. “The audience is front and center, which was the perfect match for the complex narrative and extended cast. It’s documentary-style, but beautifully photographed.”

“We always knew it was going to be a dense film,” says Barry Ackroyd. “I shoot simply, like an observer in the room. The camera stays very free and fluid. Whole scenes are pre-lit, so the space is given over to the actors, whether it’s 15 people in an operating theater or two people having a chat. It’s very much like the way your eye sees the world. You pan around to things that attract your attention.”

Using primarily handheld cameras and natural light, Ackroyd and Landesman recreated the chaotic energy of those historic four days in a contemporary style. “Period drama can feel dead on arrival,” says Landesman. “This movie is set in 1963, but for the audience, it’s happening right now, largely because of Barry Ackroyd’s talent. His style is honest and raw, like the script. The combination is like nuclear fusion, but with skinny ties and 50-year old clothes.”

Ackroyd filmed most scenes with two cameras, which he used to focus either on different, simultaneous events, or to shoot the same moment from multiple angles. This approach was initially a bit jarring for the actors. “But once I understood exactly what Barry and Peter were doing, it became incredibly liberating,” says Colin Hanks. “You couldn’t overthink things. Instead of trying to create the most perfect moment, you’re experiencing the moment.”

It was guerrilla filmmaking at its best, according to Zac Efron. “Barry went past foreground to catch beautiful moments that you didn’t necessarily know were being filmed. All we had to do was exist and let him peek through the curtain. I’d never done anything like it.”

Mark Duplass compares Ackroyd to a cinematic sniper. “He is picking things off precisely and in the chaos, you get these little magical moments. It’s terrifying and it’s messy, and that’s part of the greatness of this film. Historic films can be over-rehearsed and can ring false because of that. The truth is no one knew what was going to happen that day. In this movie, we’re stumbling all over each other and that adds an intimacy and reality.”

Production designer Bruce Curtis recreated the physical world of Texas in 1963 with the assistance of costume designer Kari Perkins, makeup artists Randy Westgate and Jacenda Burkett, hair stylists Bridget Cook and Missy Forney, and prop master Scott Reeder.

“It was daunting to try and process all the information that was available,” says Curtis. “We had almost the opposite problem we usually have with a historical project. Often, you can’t find enough reference material. But Vincent Bugliosi’s book alone is like a brick. And in Dallas, someone always knew someone who knew something about the story. It was a constant struggle to weed out the rumors and focus on the story that Peter told in his script.”

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In Curtis, Landesman found a designer with the same obsession for detail he himself has. “I can’t say enough about Bruce Curtis,” says Landesman. “The sets didn’t feel like sets at all. He hunted, cajoled and bribed in order to fill these rooms authentically. His team re-created Parkland Hospital for us.”

The film’s eponymous setting, Parkland has undergone significant renovation since 1963. The additions and improvements made over 50 years have transformed the original structure beyond recognition. Instead, the filmmakers used a closed wing of the Austin State Hospital as a stand-in for the Emergency and Trauma Rooms. They rebuilt the exterior of the Emergency Entrance at the Old National Guard Armory, which also provided the tarmac of Dallas’ Love Field Airport, as well as rooms that were dressed as the Kodak Lab.

“The outside space at the hospital was especially important to get right,” says Bruce Curtis. “One of the most iconic moments in the aftermath of the shooting is of the people outside the ER, waiting for the news. The tears that were shed right there at those doors were pretty powerful.”

The interior posed special problems. Even in 1963, Parkland was not a state-of-the-art medical facility, but a rather dated and run-down public teaching hospital. “We needed a place that hadn’t been modernized and that we could go into without causing a disruption,” says locations manager Robbie Friedman. “The parts of Austin State Hospital we used are frozen in time. The entrance, hallways, cafeteria and surgical trauma rooms all still had the green hospital tiles typical of the period on the walls. That whole wing of the hospital is closed down, so we had complete control.”

“We were very fortunate to find a location that had immense production value,” agrees Curtis. “The tile work, the terrazzo flooring and the lighting were a gift. The detail is cinematically gorgeous and very similar to what Parkland was in 1963.”

Jackson adds, “Driving onto the grounds, I had this feeling of stepping back in time. You feel like you’re in a time portal with the wardrobe, the design, the locations, everything. The level of precision and detail that went into the production was excellent.”

Curtis and property master Reeder filled the 1960s era movie sets with many objects sourced or made in Dallas. “Scott found or fabricated everything we needed,” Landesman says. “It’s all period-correct from the cigarettes to the tools in the trauma ward to the X-rays, as well as Zapruder’s infamous 8mm camera. There’s not a moment in this film that isn’t filled with the authentic stuff of life in 1963.”

Costume designer Kari Perkins found a wealth of information to help her outfit over 80 principal actors, as well as hundreds of extras. “There are so many reference pictures of the event and time period available,” she says. “In my first meeting with Peter, I brought character costume boards to explore together. Even after four years of research, he hadn’t seen some of the images before. My perspective was all about the clothing, so I had some different ideas to offer.”

Already deep in preproduction, Landesman found his vision for the film enriched by what he saw on Perkins’ boards. “I felt like I was really seeing the film for the first time,” he says. “I had been shooting in my head, visualizing the action and the emotion, but a light bulb went off when I saw her boards. Creating a period world without making it feel old fell heavily to the costume, hair and makeup departments. And they were responsible for a cast of thousands, when the extras are taken into consideration. I’m in awe of what they did.”

Perkins scoured antique stores, vintage clothing stores and antique malls throughout Texas for clothing from the period. “I was on a quest to find pieces that looked like my research pictures,” she

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says. “And I wanted things to have an authentic regional feel. Lillian Zapruder is wearing a vintage Neiman Marcus dress from 1960. I pulled together suits that were from stores that were popular at the time.

“All the actors are wearing authentic suits from the ’60s,” she adds. “They just hang in a different way. We have a lot of suits with really narrow lapels in beautiful Italian wools. The shoulders are wider and the suits are very slim with a boxy cut and worn with skinny ties. The pants were very straight-legged with short cuffs right to the top of the shoe.”

She used wardrobe to differentiate between the various law-enforcement camps. “We tried to create some very clear parameters using texture, color, and pattern to give realism and depth. The Secret Service guys are in dark, mostly black suits with really sharp shapes. For the FBI, I used browns and greens in a little more casual style. The Texas Rangers are in really nice suits and jackets in softer colors,” Perkins explains.

For the women, she used pieces that span the 1950s through 1963 for a realistic tapestry of styles. “The ’60s stuff is very slim, with narrow skirts. Everything was tapered to the body with sleeves and there are a lot of raglan looks. The ’50s styles had pleated skirts with really tight waists and three-quarter sleeves. We have quite a few outfits that might have been inspired by Jackie Kennedy. She was very much a style icon.”

And then there’s the famous pink suit Mrs. Kennedy was wearing that day. “We built it from scratch because we needed to have three identical ones due to the progression of the blood in the story,” the designer notes. “The texture was extremely important. I had to have 20 yards of boucle Italian wool dyed to get that specific color of pink.”

Period makeup and hair were created not just for principal actors, but for background players as well. “Eyebrows, lips and up-dos were important on the women,” says makeup head Randy Westgate. “As far as the men, it was a very clean-cut look. Our barber Danny did a fantastic job, giving dozens and dozens of haircuts every day.”

Westgate was also responsible for the special-effects makeup appliances used to create the head and chest wounds on JFK. “There’s no way to tell this story without including what the doctors went through,” says Landesman. “The wound weighs like its own character. It was hard to be around because it felt so real.”

Transportation coordinator Greg Faucet and picture-car coordinator Russell Scott sourced and fabricated 25 vehicles, including exact replicas of the Kennedy convertible limousine and the Secret Service half-back car in the motorcade, in just over two months.

“We used the same builder that constructed the cars for Oliver Stone’s movie *JFK*,” says Faucet. “The Kennedy limo, which is probably the most iconic car in American history, was a 1961 midnight blue Lincoln Continental. It took the entire two months to build the car for this movie.”

The Secret Service half-back is a 1958 Cadillac limousine that was cut and stretched. “They put a section into it to make it identical to the Secret Service vehicle that agents rode on the running boards of that day. It was right behind the Kennedy limousine in the motorcade.”

Faucet also located Lyndon B. Johnson’s well-known 1962 Lincoln Continental with suicide doors in a private collection and supplied a 1963 Ford Galaxy 500 to stand in for a Dallas Police car, as well as replicas of three 1963 Harley Davidson panhead motorcycles.

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Parkland actually filmed only one day in the city of Dallas. The Dealey Plaza scenes had to be shot while working around extensive refurbishment efforts taking place to ready it for the 50th anniversary of the assassination, as well as a torrential rainfall.

Paul Giamatti and Billy Bob Thornton both found being at the actual site of the shooting to be an emotional and affecting experience. “It’s eerie being in that place,” says Giamatti. “It almost felt like a set, because we’re so familiar with it.”

Thornton acknowledges the weight of working on that hallowed ground. “It was pretty chilling to shoot there,” he says. “Just being there as a tourist is moving, but to be re-creating the incident in the actual location was really pretty creepy.”

Austin, the Texas state capital, is filled with utilitarian architecture, which worked well as locations for **Parkland**: from the Mason’s Parson Lodge building in downtown Austin, which was dressed as Zapruder’s office at Jennifer Junior Clothing, to the isolated Bartlett Cemetery, which doubled as Rose Hill Cemetery in Fort Worth, where Lee Harvey Oswald was buried.

“I’m a big advocate for shooting in Texas,” executive producer Ginger Sledge says. “I work a lot with trying to improve the film incentives and make it known that this is a really great place to shoot. We have amazing, very proficient crews. They’ve worked everywhere in the world, but they choose to live here in Austin, because it’s a great place to live and work. We have a wide range of locations and some of the best actors you can find. I would say more than half the cast of this movie is made up of local actors.”

“I loved working in Austin,” says Goetzman. “The film crews are solid with a great attitude. It really turned out to be the right place for us to stage this picture on so many levels.”

While other locations were briefly considered for the shoot, everyone involved with **Parkland** agrees that making the movie in Texas was inevitable. “There’s a way that people look and talk here,” says Mark Duplass. “A certain way that a man’s neck looks when he’s been eating barbecued ribs his whole life. Every performer, right down to the background players, had that authenticity. Being there gave the movie that extra little something.”

For Landesman, shooting in Texas offered a chance to highlight some important truths about what happened there in 1963. “The stories in this movie are by far the bigger drama, the story of what a desperate nation went through,” he says. “This movie is about the grace with which the people of Texas behaved and that’s why it had to be made here.”



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ABOUT THE CAST

JAMES BADGE DALE (Robert Oswald), one of Hollywood's most respected young actors, is coming off an impressive summer appearing in three major movies, in three complex roles that show off his remarkable abilities and range as an actor.

In Shane Black's *Ironman 3*, starring opposite Robert Downey Jr., Sir Ben Kingsley, Guy Pearce, Gwyneth Paltrow, Don Cheadle and Jon Favreau, he played the unique villain "Eric Savin." In Marc Forster's *World War Z*, based on the highly successful novel by Max Brooks, Dale appeared opposite Brad Pitt as the character "Speke," a soldier struggling with his humanity during the zombie apocalypse. Most recently, in Bruckheimer/Disney's *The Lone Ranger*, directed by Gore Verbinski, Dale starred opposite Johnny Depp and Armie Hammer as "Dan Reid," the grizzled and morally flawed head of the Texas Rangers and brother to Armie's title character.

Dale will continue to showcase his range as he reunites with director Joe Carnahan in the Universal and Blumhouse Prods' action-comedy *Stretch*, opposite Patrick Wilson, Ed Helms and Chris Pine, due out in March 2014.

This fall, Dale can also be seen onstage starring opposite James Ransone and Keegan Allen in the MCC Theater's New York Premiere of John Pollono's celebrated "Small Engine Repair." The comic thriller premiered to rave reviews and sold-out audiences at L.A.'s Rogue Machine Theatre and will open in New York at the Lucille Lortel Theatre with previews on October 30 and opening night on November 18. In the play, directed by the prolific and highly respected theater director, Jo Bonney, former high-school buddies Frank, Swaino (Dale) and Packie meet off-hours in Frank's out-of-the-way repair shop under cloudy circumstances that only Frank has a handle on. Enter Chad, a plugged-in, privileged college jock, whose arrival sets off an explosion of long-simmering resentment in this taut, twisty, comic thriller.

Dale's other notable film credits include Paramount's *Flight*, directed by Robert Zemeckis and starring Denzel Washington, in a role for which Dale was asked to transform himself, losing 20 pounds in six weeks in order to play the memorable character "The gaunt young man"; *Shame*, the much buzzed about, controversial and sexually charged drama directed by Steve McQueen; Joe Carnahan's *The Grey*; Robert Redford's historical drama *The Conspirator*, starring Robin Wright and James McAvoy; and Martin Scorsese's Academy Award-winning film *The Departed*.

In television Dale starred in AMC's critically acclaimed series "Rubicon," constructed in the vein of the political thrillers *Parallax View* and *Three Days of The Condor*. His most-recognized role in television was his lead performance as "Robert Leckie" in HBO's Emmy- and Peabody-awarded epic miniseries "The Pacific." The 10-hour event, executive produced by Tom Hanks, Steven Spielberg and Gary Goetzman, intertwined stories of three U.S. Marines in the Pacific battles against Japan during World War II. Dale is also remembered as "Chase Edmunds," Kiefer Sutherland's younger partner in the hit television series "24".

Dale is the son of late Broadway, film and television star Anita Morris and two-time Tony Award-winning Director/Choreographer, Grover Dale. He followed his parents onto the stage making his Off Broadway debut in 2003 with The Flea Theater Company. Since then, he has returned to the New York stage to work with The New Group and New World Stages.

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ZAC EFRON (Dr. Jim Carrico) has proven to be one of Hollywood's most promising talents. Amassing an impressive body of work that encompasses film and television, Efron has received an array of accolades throughout his career including the ShoWest Award for Breakthrough Performer of the Year, MTV Movie Awards for Breakthrough Performance (2008) and Best Male Performance (2009), as well as multiple Teen Choice and Kids' Choice Awards.

Most recently, Efron starred in Ramin Bahrani's *At Any Price*, alongside Dennis Quaid and Heather Graham, which screened to rave reviews at last year's Venice and Toronto film festivals. The drama focuses on an enterprising farmer whose plans cause problems within his family. Efron was also seen in Lee Daniels' *The Paperboy*, opposite Nicole Kidman, John Cusack and Matthew McConaughey, as well as Josh Radnor's indie drama *Liberal Arts*, alongside Elizabeth Olsen and Allison Janney.

Efron will next be seen in the romantic comedy *Are We Officially Dating?* starring alongside Miles Teller, Imogen Poots and Michael B. Jordan. He just wrapped production on the comedy *Townies*, with Seth Rogen, Rose Byrne and Dave Franco. Additional film credits include *The Lucky One*, opposite Taylor Schilling; *Charlie St. Cloud*, with Charlie Tahan; *New Year's Eve*, alongside Michelle Pfeiffer, Robert De Niro and Halle Berry; *17 Again*, opposite Matthew Perry and Leslie Mann; *Me and Orson Welles*, directed by Richard Linklater; and the box-office smash *Hairspray*, which won the Critics' Choice Award for Best Ensemble. Television credits include a recurring role on the WB series "Summerland" and guest-starring roles on "The Suite Life of Zack & Cody," "ER," "The Guardian" and "CSI: Miami."

Efron became a household name with the launch of the 2006 Emmy-winning Disney Channel phenomenon "High School Musical." He reprised his role as Troy Bolton, captain of the basketball team, in "High School Musical 2," which broke cable-TV records as it drew 17.5 million viewers. Efron also starred in *High School Musical 3: Senior Year*, a feature-film installment of the extremely successful franchise. The film set a box-office record with the highest-grossing opening weekend for a musical.

On stage, Efron starred in the musical "Gypsy" and has appeared in productions of "Peter Pan," "Mame," "Little Shop of Horrors" and "The Music Man." A native of Northern California, the actor currently resides in Los Angeles. He recently opened his own production shingle and has several film projects in development.



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JACKIE EARLE HALEY (Father Oscar Huber) should be an inspiration for any aspiring actor. Like many child stars, Haley's transition to adult actor proved elusive. After a 15-year hiatus from the screen, Haley staged a remarkable comeback and is again one of the film industry's favorite actors. His spectacular return—as sex-offender Ronnie McGorvey in Todd Field's impeccably directed *Little Children*—earned him numerous accolades, including an Academy Award nomination and a coveted New York Film Critics Circle Award.

Most recently, Tim Burton chose Haley to play Willie Loomis, drunken servant to Johnny Depp's Barnabas Collins, in *Dark Shadows*. This comedy was based on the popular late '60s soap opera of the same name.

As a teenager, Haley left an indelible impression on his generation when he played Kelly Leak, a motorcycle-riding, home-run-hitting hellion in Michael Ritchie's Little League comedy *The Bad News Bears* and its two sequels. Peter Yates then cast him to play Moocher in the Oscar®-winning sleeper *Breaking Away*.

Haley wouldn't be in this plum position again if not for Steve Zaillian and Sean Penn, who remembered him from his younger days and brought him back in 2006 to play Sugar Boy in *All the King's Men*, based on Robert Penn Warren's novel.

Martin Scorsese cast Haley in his mind-bending thriller *Shutter Island*, opposite Leonardo DiCaprio, in the pivotal role of asylum patient George Noyce. In Will Ferrell's comedy *Semi-Pro*, Haley played Dukes, the long-haired basketball fanatic and big-time stoner. He also had the good fortune to deliver a vaudevillian performance in Dan Pritzker's silent film *Louis*, with cinematographer Vilmos Zsigmond beautifully capturing a period setting.

When Zack Snyder's *Watchmen* introduced Haley to the discerning world of Comic-Con, he won fanboys over with his portrayal of the iconic vigilante Rorschach.

Taking on yet another genre, Haley played the terrifying Freddy Krueger in Sam Bayer's 2010 reimagining of the horror classic *A Nightmare on Elm Street*.

On the small screen, Haley completed two seasons on Fox's comic-based series "Human Target." Haley's character, Guerrero, was a fan favorite.

COLIN HANKS (Dr. Malcolm Perry) has quickly become one of Hollywood's most sought-after actors, bringing natural talent and raw energy to each of his diverse roles. Hanks was last seen in the road-trip comedy *The Guilt Trip*, alongside Seth Rogen, Barbra Streisand and Adam Scott. He was also seen in the hugely popular web series "Burning Love," a parody of reality dating shows in the vein of "The Bachelor" and "The Bachelorette." Created by Erica Oyama and Ken Marino, the series features an impressive lineup of comedic actors including Kristen Bell, Malin Akerman, Adam Scott and Michael Cera.

Hanks will soon be seen in the unique indie *No Stranger Than Love*, with Alison Brie and Justin Chatwin. Hanks plays a football coach who disappears into an inter-dimensional rift. Additional feature-film credits include the Oliver Stone biopic *W.*, which chronicled the life and presidency of George W. Bush; the indie *Lucky*, directed by Gil Cates Jr. and co-starring Ari Graynor; the ensemble comedy *The House Bunny*, with Anna Faris; Gregory Hoblit's thriller *Untraceable*, with Diane Lane; dramedy *The Great Buck Howard*, opposite John Malkovich; Peter Jackson's epic *King Kong*, alongside Naomi Watts; comedy *Orange County*, with Jack Black; and the rom-com *Get Over It*, opposite Kirsten Dunst.

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On the small screen, Hanks shocked audiences as Travis Marshall, aka the Domsday Killer, on season six of Showtime's hit series "Dexter." Additional television credits include Steven Spielberg's award-winning 10-part miniseries "Band of Brothers," for HBO; the Fox series "The Good Guys," created by Matt Nix and co-starring Bradley Whitford; and his memorable role as a mysterious priest on AMC's highly acclaimed "Mad Men."

Also a skilled stage actor, Hanks appeared in the 2002 production "This Is Our Youth," written by Kenneth Lonergan, at the Garrick Theatre in London's West End. He was also seen on Broadway in Moisés Kaufman's "33 Variations," alongside Jane Fonda.

DAVID HARBOUR (FBI Agent Gordon Shanklin) has gained a reputation as a performer as facile in film and television as he is on stage. He recently completed a Broadway run opposite Al Pacino in "Glengarry Glen Ross" and was nominated for a Tony Award for his performance in "Who's Afraid of Virginia Woolf?"

Harbour has co-starred in many films including *End of Watch*, *Revolutionary Road*, *Thin Ice*, *Brokeback Mountain*, *The Green Hornet*, *Quantum of Solace*, *W.E.* and *Between Us*. Television credits include recurring roles on HBO's "The Newsroom" and ABC's "Pan Am." A New York native, Harbour graduated from Byram Hills High School in Armonk, just north of New York City. In 1977 he graduated from Dartmouth College with a double major in drama and Italian. He soon impressed theatrical critics and audiences alike, appearing in Lanford Wilson's "Fifth of July" and in such Broadway productions as "The Merchant of Venice" (opposite Al Pacino), Tom Stoppard's "The Invention of Love" and "The Coast of Utopia," at Lincoln Center.

MARCIA GAY HARDEN (Nurse Doris Nelson) has forged a remarkable body of work, always crossing between independent and studio films, television and theater. From the glamorous actress Ava Gardner in *Sinatra* to the artist Lee Krasner in *Pollack* (for which she won an Oscar for Best Supporting Actress) and the down-and-out Celeste in *Mystic River* (another Academy Award-nominated role), Harden has created a signature style based in character transformation. Her versatility and range are seen in such films as *Miller's Crossing*, *The First Wives Club*, *Meet Joe Black*, *Mona Lisa Smile*, *The Hoax* and *Used People*.

Next up for Harden is the ABC comedy series "Trophy Wife," in which she stars opposite Malin Ackerman and Bradley Whitford. This summer, Harden guest-starred in Aaron Sorkin's acclaimed HBO series "The Newsroom." Additionally, she recently wrapped production on Woody Allen's Untitled 2014 project which stars Emma Stone, Colin Firth and Jacki Weaver.

Forthcoming film releases for the busy actress include *Elsa & Fred*, starring the legendary Shirley MacLaine and Christopher Plummer; and *Get a Job*, which stars Bryan Cranston and Anna Kendrick.

Harden received an Independent Spirit Award nomination for her performance in *American Gun*. Additional film credits include *If I Were You*, with Aidan Quinn; *Someday This Pain Will Be Useful to You*, with Peter Gallagher and Ellen Burstyn; *Detachment*, co-starring Adrien Brody, Christina Hendricks and Lucy Liu; Drew Barrymore's directorial debut, *Whip It*, in which Harden's daughter Eulala Scheel had a co-starring role; *The Maiden Heist*, with William H. Macy, Morgan Freeman and Christopher Walken; *Canvas*, opposite Griffin Miner; *Rails & Ties*, with Kevin Bacon; *The Mist*, for which she won a Saturn Award; Sean Penn's *Into the Wild*, with Emile Hirsch; and *Thomas Kinkadee's Christmas Cottage*, with Peter O'Toole.

On the small screen, Harden was nominated for an Emmy for Outstanding Supporting Actress in a Miniseries or Movie for her role in "The Courageous Heart of Irena Sendler." She earned another Emmy nomination for her guest appearance on "Law & Order: SVU."

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Television appearances include starring opposite Hayden Panettiere in Lifetime's "Amanda Knox: Murder on Trial in Italy," portraying Edda Mellas, Amanda Knox's mother. Additionally, she reprised her Emmy-nominated role on NBC's "Law & Order: SVU" and co-starred on the critically acclaimed FX drama "Damages," opposite William Hurt and Glenn Close.

On stage, Harden most recently reprised the role she originated on Broadway in the Tony Award-winning play "God of Carnage." Along with the original cast of Hope Davis, Jeff Daniels and the late James Gandolfini, she completed a tremendously successful run at the Ahmanson Theater in Los Angeles. In 2009 it was her exceptional Broadway performance in this starring role that garnered her the Tony Award for Best Actress. Additionally, she received an Outer Circle Critics Award and nominations from the Drama Desk and Drama League.

Previously, Harden received a Tony nomination for Tony Kushner's "Angels in America." For this performance, she won the Drama Desk and Theatre World awards.

Harden graduated from the University of Texas with a B.A. in theater. She earned her M.F.A. from the graduate acting program at New York University.

RON LIVINGSTON (James Hosty) is a Golden Globe®-nominated actor comfortable working in the comedy, drama and action genres on both the small and silver screens. Livingston may be best known as the star of the cult hit *Office Space*. Directed by Mike Judge and co-starring Jennifer Aniston, the film has become one of the industry's most popular rentals of all time.

This summer, Livingston starred in James Wan's hit supernatural thriller *The Conjuring*, alongside Patrick Wilson, Vera Farmiga and Lili Taylor. Almost reaching \$200 million worldwide, the film is based on the real-life story of the Perron family and their horrifying experiences while living in a haunted Rhode Island farmhouse in the 1970s.

Livingston currently appears in *Touchy Feely*, which stars Rosemarie DeWitt, Allison Janney and Ellen Page. The film premiered in competition at the Sundance Film Festival earlier this year. Last year, he co-starred in *The Odd Life of Timothy Green*, opposite Jennifer Garner and Joel Edgerton; and *10 Years*, with Channing Tatum, Rosario Dawson and Anthony Mackie.

This fall marks Livingston's debut in the critically acclaimed "Boardwalk Empire" in which he plays Roy Phillips, a wealthy out-of-town businessman.

Other film credits include in *Dinner for Schmucks*, with Steve Carell and Paul Rudd; *Queens of Country*, with Lizzie Caplan; *The Time Traveler's Wife*, with Eric Bana and Rachel McAdams; *The Music Within*, starring Michael Sheen and Melissa George, winner of the audience awards at the Palm Springs and AFI Dallas film festivals; *Holly*, a riveting film about child trafficking that was shot on location in Cambodia and screened at several major festivals; *The Cooler*, co-starring William H. Macy, Maria Bello and Alec Baldwin; *Adaptation*, with Nicolas Cage, Meryl Streep and Chris Cooper; *Swingers*, with Jon Favreau and Vince Vaughn; *Pretty Persuasion*, with Evan Rachel Wood and James Woods; *Winter Solstice*, with Anthony LaPaglia and Allison Janney; and *Little Black Book*, with Brittany Murphy.

On the small screen, Livingston appeared in HBO's multiple-award-winning telefilm "Game Change," directed by Jay Roach. Based on the bestselling book authored by John Heilemann and Mark Halperin, this real-life drama starred Ed Harris, Julianne Moore, Woody Harrelson and Sarah Paulson and won the Emmy and Golden Globe in 2012.

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As Captain Lewis Nixon in the 2001 HBO miniseries “Band of Brothers,” Livingston was nominated for a Golden Globe in the Best Supporting Actor category. The critically acclaimed series won both the Emmy and the Golden Globe for best miniseries that year. Livingston also had a memorable turn as Jack Berger on the ever-popular HBO series “Sex and the City,” opposite Sarah Jessica Parker.

Livingston appeared Off Broadway in 2007 in the Neil LaBute play “In a Dark, Dark House.” Raised in Iowa, Livingston graduated from Marion High School and attended Yale University. He resides in Los Angeles.

JEREMY STRONG (Lee Harvey Oswald) was recently seen in Steven Spielberg’s Oscar-nominated *Lincoln*, opposite Daniel Day-Lewis, and Kathryn Bigelow’s *Zero Dark Thirty*, opposite Jessica Chastain. Strong will also be co-starring in the new TNT series “L.A. Noir,” from Frank Darabont. Currently he is co-starring alongside Robert Downey Jr. and Robert Duvall in *The Judge*.

Strong was last seen co-starring opposite Frank Langella in *Robot and Frank* and in the indie *See Girl Run*, produced by David Gordon Green. In 2010 he costarred in Galt Niederhoffer’s *The Romantics*, opposite Katie Holmes, Anna Paquin, Elijah Wood and Josh Duhamel. In 2009 Strong appeared opposite Ben Foster in Oren Moverman’s Academy Award-nominated drama *The Messenger*. Strong can also be seen in the role of Matt Becker on the CBS hit “The Good Wife.” Other film credits include M. Night Shyamalan’s *The Happening*, alongside Mark Wahlberg, and *Humboldt County*, in the leading role.

In the theater world, Strong most recently starred to rave reviews in Amy Herzog’s “The Great God Pan” at Playwrights Horizons and in Richard Nelson’s world-premiere translation of Turgenev’s “A Month in the Country,” at The Williamstown Theater Festival. He also starred in Adam Rapp’s “Hallway Trilogy” Off Broadway. Strong is a two-time Lortel Award nominee for Outstanding Lead Actor, receiving honors for his performance in David Ives’ “New Jerusalem” at Classic Stage Company and for playing the title role in “The Coward” at Lincoln Center.

Previously, Strong made his Broadway debut opposite Frank Langella in “A Man for All Seasons,” at The Roundabout Theatre Company. Other theater credits include Theresa Rebeck’s “Our House” at Playwrights Horizons, Richard Nelson’s “Conversations in Tusculum” at the Public Theater (opposite David Strathairn, Brian Dennehy and Aidan Quinn), John Patrick Shanley’s “Defiance” at Manhattan Theatre Club and “Frank’s Home” at Playwrights Horizons. Strong was the 2009-2010 recipient of the prestigious Lincoln Center Theater Annenberg Fellowship as “an Artist of Extraordinary Talent.” He trained at Yale, The Royal Academy of Dramatic Art in London and Chicago’s Steppenwolf Theatre Company.



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BILLY BOB THORNTON (Forrest Sorrels) is an Oscar-winning writer, actor, director and musician who has enjoyed an impressive career in motion pictures, television and theater. Charismatic and uniquely talented, Thornton has established himself as one of the most sought-after filmmakers of his generation. Thornton will next be seen in the ensemble drama *Jayne Mansfield's Car*, an original script co-written by Thornton and longtime collaborator Tom Epperson, for which he once again stepped behind the camera to direct. The film co-stars Robert Duvall, John Hurt and Kevin Bacon. Thornton also directed *The King of Luck*, a documentary about country music legend and longtime friend Willie Nelson.

Thornton recently completed production on *The Judge*, opposite Robert Downey Jr. and Robert Duvall, and *Cut Bank*, in which he co-stars with John Malkovich, Bruce Dern, Oliver Platt and Liam Hemsworth. He is set to begin filming the drama *London Fields*, co-starring Amber Heard. Thornton also recently signed on to star in the television-series adaption of the Coen brothers' classic *Fargo*, for FX.

The critically acclaimed and phenomenally popular feature *Sling Blade* (1996), which Thornton starred in and directed from his own original script, firmly secured his status as a preeminent filmmaker. For his efforts, he was honored with both an Academy Award for Best Adapted Screenplay and an Academy Award nomination for Best Actor. The film co-starred Robert Duvall, J.T. Walsh, Dwight Yoakam and John Ritter.

For Thornton's role in the critically acclaimed box-office hit *Bad Santa*, he garnered a Golden Globe nomination for Best Actor in a Musical or Comedy. He received Academy Award and Golden Globe nominations for Best Supporting Actor for his celebrated work in Sam Raimi's tightly woven thriller *A Simple Plan*. This performance also earned him a Best Supporting Actor prize from the Los Angeles Film Critics Association and a Best Supporting Actor nomination from the Screen Actors Guild (SAG).



Showing the versatility of his acting abilities, in 2001 alone Thornton starred in Barry Levinson's caper comedy *Bandits*, co-starring Bruce Willis and Cate Blanchett; the noir *The Man Who Wasn't There*, for the Coen brothers; and the heart-wrenching drama *Monster's Ball*, alongside Halle Berry, Peter Boyle and Heath Ledger. All three performances garnered Thornton critical acclaim and he was named Best Actor of 2001 by the National Board of Review. He netted Golden Globe nominations for Best Actor in a Drama for *The Man Who Wasn't There* and Best Actor in a Musical or Comedy for *Bandits*.

Additional film credits include *Eagle Eye*, *Mr. Woodcock*, *The Astronaut Farmer*, *School for Scoundrels*, *The Bad News Bears*, *The Alamo*, *Friday Night Lights*, *Armageddon*, *U-Turn*, *Primary Colors*, *Pushing Tin*, *Waking Up in Reno*, *Levity*, *Intolerable Cruelty*, *Love Actually*, *The Winner*, *Indecent Proposal*, *Dead Man*, *Tombstone*, *On Deadly Ground*, *Bound by Honor*, *For the Boys*, *The Stars Fell on Henrietta* and *One False Move*.

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For his second and third directorial outings after *Sling Blade*, Thornton chose the comedy *Daddy and Them*, which he again wrote and starred in; and *All the Pretty Horses*, starring Matt Damon, Penélope Cruz and Henry Thomas, based on the bestselling Cormac McCarthy novel.

As a writer, Thornton has worked on numerous projects for United Artists, Miramax, Universal Studios, Warner Bros., Touchstone Pictures, Island Pictures, David Geffen Productions and HBO. He scripted *A Family Thing*, a highly regarded feature film that starred Robert Duvall and James Earl Jones. Thornton also co-wrote *The Gift*, starring Cate Blanchett, Giovanni Ribisi and Hillary Swank.

JACKI WEAVER (Marguerite Oswald) is an Australian theater, film and television actress well known in her home country for more than 50 years. She is best known outside Australia for her performance in David Michôd's *Animal Kingdom* (2010), for which she was nominated for the 2011 Academy Award for Best Supporting Actress. She also received a National Board of Review Award, her third Australian Film Institute Award and a Golden Globe nomination for Best Supporting Actress in a Drama.

Most recently, Weaver received an Oscar nomination for Best Supporting Actress in David O. Russell's *Silver Linings Playbook*, co-starring alongside Jennifer Lawrence, Bradley Cooper and Robert De Niro. It was the first film since 1981's *Reds* to score Oscar nominations in all four acting categories.

Up next for the actress is crime-drama *The Voices*, co-starring Anna Kendrick and Ryan Reynolds; drama *Six Dance Lessons in Six Weeks*, co-starring Gena Rowlands and Julian Sands; and *Haunt*, an indie horror film. She has recently completed filming Woody Allen's latest movie, shot on location on the French Riviera. As yet untitled, the film co-stars Colin Firth and Emma Stone.

Weaver made her Hollywood debut with the comedy *The Five-Year Engagement*, alongside Emily Blunt and Jason Segel. She then went on to co-star in Park Chan-Wook's English-language debut *Stoker*, alongside fellow Australian actors Nicole Kidman and Mia Wasikowska.

Weaver's film debut came in 1971's *Stork*, for which she won her first Australian Film Institute Award. In the 1970s, Weaver gained a sex-symbol reputation thanks to her sizzling performances in the likes of *Alvin Purple* (1973). Other notable films during this time include Peter Weir's *Picnic at Hanging Rock* (1975), often seen as one of Australia's greatest films, and *Caddie* (1976), for which she won her second Australian Film Institute Award.

Weaver's extensive television experience includes two situation-comedy series written especially for her, "Trial by Marriage" and "House Rules." She has starred in more than 100 plays produced for the Australian stage, starring in iconic titles such as "A Streetcar Named Desire," "Last of the Red Hot Lovers," "Death of a Salesman" and, most recently, a Sydney stage production of "Uncle Vanya," alongside Cate Blanchett. This last production received so much praise that the cast reprised their roles for a run at the Kennedy Center in Washington, D.C. and then again for the 2012 Lincoln Center Festival in New York City.

Weaver currently resides in Sydney.

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PAUL GIAMATTI (Abraham Zapruder) has established himself as one of the most versatile actors of his generation with a diverse roster of finely etched, award-winning and critically acclaimed performances.

He was most recently heard lending his vocal talents to DreamWorks Animation's *Turbo*, which also features the voices of Ryan Reynolds, Richard Jenkins and Bill Hader.

This fall he will be seen in several films: Steve McQueen's *Twelve Years a Slave*, opposite Brad Pitt, Michael Fassbender, and Chiwetel Ejiofor; John Lee Hancock's *Saving Mr. Banks*, co-starring Tom Hanks and Emma Thompson; Carlo Carlei's *Romeo and Juliet*, as Friar Laurence, opposite Hailee Steinfeld and Damian Lewis; and Ari Folman's *The Congress*, co-starring Robin Wright and Harvey Keitel. He will also be seen this year in Phil Morrison's *All is Bright*, which he produced and stars in alongside Paul Rudd.

Giamatti recently wrapped production on the highly anticipated sequel *The Amazing Spider-Man 2*, directed by Marc Webb, in which he stars as "Aleksai Sytsevich / The Rhino," opposite Andrew Garfield, Emma Stone, Jamie Foxx and Sally Field, as well as *Downton Abbey* where he will appear in the Season 4 finale playing Harold as the "maverick, playboy brother" to Elizabeth McGovern's Cora.

Other credits for him include *Rock of Ages*, David Cronenberg's *Cosmopolis*, *The Ides of March*, Curtis Hanson's HBO movie "Too Big To Fail," in which his performance earned him his third SAG Award for Outstanding Performance by a Male Actor in a Television Movie or Miniseries as well as an Emmy and Golden Globe nomination. Giamatti also starred in the critically praised *Win Win*, a film written and directed by Oscar nominee Tom McCarthy.

His performance in 2010's *Barney's Version* earned him his second Golden Globe Award. Based on the best-selling novel of the same name by Mordechai Richler, the film was directed by Richard J. Lewis and co-starred Dustin Hoffman, Rosamund Pike and Minnie Driver.

In 2008 Giamatti won an Emmy, SAG and Golden Globe Award for Best Actor in a Miniseries for his portrayal of the title character in the HBO seven-part Emmy Award-winning Mini-Series "John Adams." Directed by Emmy Award-winning director Tom Hooper, Giamatti played President John Adams in a cast that also included award-winning actors Laura Linney, Tom Wilkinson, David Morse and Stephen Dillane.

In 2006 Giamatti's performance in Ron Howard's *Cinderella Man* earned him his first SAG Award and a Broadcast Film Critics' Award for Best Supporting Actor, as well as Academy Award and Golden Globe nominations in the same category.

For his role in Alexander Payne's critically lauded *Sideways*, Giamatti earned several accolades for his performance including Best Actor from the Independent Spirit Awards, New York Film Critics Circle as well as a Golden Globe and SAG Award nomination.

In 2004 Giamatti garnered outstanding reviews and commendations (Independent Spirit Award nomination for Best Actor, National Board of Review Breakthrough Performance of the Year) for his portrayal of Harvey Pekar in Shari Springer Berman and Robert Pulcini's *American Splendor*.

Giamatti first captured the eyes of America in Betty Thomas' hit comedy *Private Parts*. His extensive list of film credits also includes Jonathan English's *Ironclad*; Todd Phillips' *The Hangover 2*; *The Last Station*, opposite Christopher Plummer and Helen Mirren; Tony Gilroy's *Duplicity*; *Cold Souls*, which Giamatti also executive produced; David Dobkin's *Fred Claus*; *Shoot Em' Up*, opposite Clive Owen;

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Shari Springer Berman and Roger Pulcini's *The Nanny Diaries*; M. Night Shyamalan's *Lady in the Water*; *The Illusionist*, directed by Neil Burger; Milos Forman's *Man on the Moon*; Julian Goldberger's *The Hawk is Dying*; Tim Robbins' *The Cradle Will Rock*; F. Gary Gray's *The Negotiator*; Steven Spielberg's *Saving Private Ryan*; Peter Weir's *The Truman Show*; Mike Newell's *Donnie Brasco*; Todd Solondz' *Storytelling*; Tim Burton's *Planet of the Apes*; *Duets*, opposite Gwyneth Paltrow; the animated film *Robots*; and *Big Momma's House*, co-starring Martin Lawrence. Giamatti also appeared in James Foley's *Confidence* and John Woo's *Paycheck*.

As an accomplished stage actor, Giamatti received a Drama Desk nomination for Best Supporting Actor as "Jimmy Tomorrow" in Kevin Spacey's Broadway revival of "The Iceman Cometh." His other Broadway credits include "The Three Sisters," directed by Scott Elliot; "Racing Demon," directed by Richard Eyre; and "Arcadia," directed by Trevor Nunn. He was also seen Off Broadway in the ensemble cast of "The Resistible Rise of Arturo Ui," with Al Pacino.

For television, Giamatti appeared in "The Pentagon Papers," with James Spader, HBO's "Winchell," opposite Stanley Tucci, and Jane Anderson's "If These Walls Could Talk 2." He resides in Brooklyn, NY.

TOM WELLING (Secret Service Agent Roy Kellerman) is best known for his award-winning portrayal of Clark Kent on the CW's hit show "Smallville." In the first season, Welling was named one of *People* magazine's "Breakthrough Stars of 2001." He has received various awards and nominations including four Saturn Award nominations for "Best Actor in a Television Series" and three Teen Choice Award nominations. He won his first Teen Choice Award in 2001 and returned as the fan favorite this past year for Choice TV Male Breakout Star.

Welling not only starred as the heroic Superman on "Smallville," he also worked as an executive producer and director. He later served as executive producer on the CW's "Hellcats."

Welling made his feature-film debut opposite Steve Martin and Bonnie Hunt in the 2003 comedy *Cheaper by the Dozen*. He was also seen in the 2005 film *The Fog* and 2006's *Cheaper by the Dozen 2*.

A native of Michigan, Welling moved to Los Angeles shortly after high school and received his first break on the CBS drama "Judging Amy." Shortly thereafter, he was cast in the lead role on "Smallville."



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ABOUT THE FILMMAKERS

PETER LANDESMAN (Director, Writer) is an award-winning journalist and novelist who has successfully made the transition to feature-film director. He recently penned the script for Michael Cuesta's forthcoming crime drama *Kill the Messenger*, which stars Jeremy Renner, Mary Elizabeth Winstead and Rosemarie DeWitt. The film is based on a book by Nick Schou and Gary Webb.

As a writer, Landesman has a number of scripts in active development including *The Mission*, for Warner Bros. and producer Lorenzo di Bonaventura, and the story of former FBI agent Mark Felt, aka "Deep Throat." The latter film is set up at Playtone and Universal Pictures. Landesman also wrote *The Galton Case*, an adaptation of the eighth book in the mystery series by Ross MacDonald, for Warner Bros. and Silver Pictures.

Landesman wrote the *New York Times* article "The Girls Next Door," the basis for the Kevin Kline starrer *Trade*, which he also executive-produced.

TOM HANKS (Producer) is an award-winning actor, director, producer and writer. He holds the distinction of being the first actor in 50 years to be awarded back-to-back Academy Awards for Best Actor for his roles in *Philadelphia* and *Forrest Gump*. In 2009 Hanks was honored by the Film Society of Lincoln Center with the Chaplin Award. He can next be seen in the upcoming Paul Greengrass film *Captain Phillips* and in Disney's *Saving Mr. Banks*.

Hanks executive produced two highly acclaimed, Emmy and Golden Globe-winning projects for HBO, the miniseries "John Adams" and the telefilm "Game Change."

In 2013 Hanks made his Broadway debut with a Tony Award-nominated performance in Nora Ephron's "Lucky Guy."

BARRY ACKROYD, BSC (Director of Photography) shot Paul Greengrass' Iraq War thriller *Green Zone* (2010) and before that, he received a BAFTA Award nomination for his work on the director's award-winning *United 93* (2006). His latest film credits include Baltasar Kormákur's *Contraband*, Ralph Fiennes' *Coriolanus* and Stuart Townsend's *Battle in Seattle*.

Ackroyd is well known for his long creative association with British director Ken Loach. Their collaboration *The Wind That Shakes the Barley* won the Palme d'Or at the 2006 Cannes Film Festival. A period drama set in Ireland, the film brought Ackroyd Best Cinematographer honors at the 2006 European Film Awards. His film credits with Loach include *Riff Raff* (1991), *Raining Stones* (1993), *Ladybird Ladybird* (1994), *Land and Freedom* (1995), *Carla's Song* (1996), *My Name Is Joe* (1998), *Bread and Roses* (2000), *The Navigators* (2001), *Sweet Sixteen* (2002), *Ae Fond Kiss...* (2004) and *Looking for Eric* (2009).

For documentarian Nick Broomfield, Ackroyd shot *The Leader, His Driver and the Driver's Wife* (1991), *Aileen Wuornos: The Selling of a Serial Killer* (1992) and *Tracking Down Maggie: The Unofficial Biography of Margaret Thatcher* (1994).

In 2010 Ackroyd received an Oscar nomination for Best Cinematography for his work on the Best Picture-winner *The Hurt Locker*, for director Kathryn Bigelow. For that film he won both the BAFTA and BSC Awards for Best Cinematography. Earlier, he received a BAFTA nomination for Best Photography and Lighting for the 2004 miniseries "The Lost Prince," directed by Stephen Poliakoff. A native of Manchester, Ackroyd studied film at Portsmouth College of Art. His own film, *The Butterfly Man*, was nominated for the 1997 BAFTA Award for Best Short Film.