

D W A Y N E J O H N S O N

WALT DISNEY
PICTURES PRESENTS

RACE TO WITCH MOUNTAIN

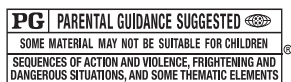


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PICTURES PRESENTS

RACE TO WITCH MOUNTAIN

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Presents

RACE TO WITCH MOUNTAIN

A
GUNN FILMS
Production

Directed by ANDY FICKMAN
Screen Story by MATT LOPEZ
Screenplay by MATT LOPEZ
and MARK BOMBACK

Based on the Book by ALEXANDER KEY
Produced by ANDREW GUNN
Executive Producers MARIO ISCOVICH
ANN MARIE SANDERLIN

Director of Photography . . . GREG GARDINER
Production Designer DAVID J. BOMBA
Edited by DAVID RENNIE, A.C.E.
Costume Designer . . . GENEVIEVE TYRRELL
Special Character Effects

Designed and Created by ALEC GILLIS
and TOM WOODRUFF, JR.

Music by TREVOR RABIN
Music Supervisor LISA BROWN
Casting by RANDI HILLER, C.S.A.
and SARA FINN, C.S.A.

Unit Production Manager PAUL MOEN
First Assistant Director GEOFF HANSEN
Second Assistant
Director SUNDAY STEVENS

CAST

Jack Bruno	.....	DWAYNE JOHNSON
Sara	.....	ANNASOPHIA ROBB
Seth	.....	ALEXANDER LUDWIG
Dr. Alex Friedman	.....	CARLA GUGINO
Burke	.....	CIARÁN HINDS
Matheson	.....	TOM EVERETT SCOTT
Pope	.....	CHRIS MARQUETTE
Carson	.....	BILLY BROWN

Dr. Donald Harlan. GARRY MARSHALL
Tina. KIM RICHARDS
Sheriff Antony IAKE EISSINMANN
Siphon. TOM WOODRUFF, JR.
Siphon Stunt Double PAUL DARNELL
Frank JOHN DUFF
Marty BOB KOHERR
Matt. KEVIN CHRISTY
Lloyd BOB CLENDENIN
Imperial

Stormtrooper Ciardi SAM WOLFSON
Imperial Stormtrooper Gray . . . BRYAN FOGEL
Dominick ROBERT TORTI
Chuck JOHN KASSIR
Stenftenagel BETH KENNEDY
Gallagher JONATHAN SLAVIN
Analyst D. Pleasence . . . HARRY S. MURPHY
Four-Star

General V. Lewton TED HARTLEY
General E. Albert. JACK EASTLAND
Natalie Gann. MEREDITH SALENGER
Casey Taylor. ANDREW SHAFER
Gail Ross SUZANNE KRULL
Oren Bergman. STEVE ROSENBAUM
Sunday. CHRISTINE LAKIN
Brokedown Cadillac CORRI ENGLISH
RANDY DUNHAM

DON IAN
JEFF LEGORE
DANNY REULAND

Iscovich. DAVE ENGFER
Police Officer Hough. OMAR DORSEY
Frankie Valet JOSEPH LEO BWARIE
Teddy Tentacles PAUL NYGRO
Hendricks. BRANDON MILLER
Repola. ANDREW T. JANEY
Ray. DENNIS HAYDEN
Shira the UFO Huntress . . . SHENGYI HUANG
Fem-Alien #1 HIROMI OSHIMA
Fem-Alien #2. CHRISTINA WUN
Hansen CHRIS DOBLER
Bombback GARRETT MARSHALL
Junkyard. BUCK

Stunt Coordinator SCOTT ROGERS
Assistant Stunt Coordinator . . . KEVIN SCOTT
Jack Stunt Doubles TANOAI REED
NORM COMPTON
Sara Stunt Doubles KARINE MAUFFREY
ALLISON CAETANO

Seth Stunt Doubles. DAVID ST. PIERRE
JUSTIN GANT

Alex
Stunt Double MARILYN GIACOMAZZI

Burke
Stunt Double PAUL ANTHONY SCOTT

Stunts

SALA BAKER	SEAN GRAHAM
MICKY GIACOMAZZI	GARY BAXLEY
RICHIE BURDEN	CHRIS O'HARA
EDDIE BRAUN	DAVID BARRETT
SCOTT FISHER	RAY MORQUECHO
DANE FARWELL	JASON RODRIGUEZ
CORY FLEMING	CHARLIE GRISHAM
TIM GILBERT	DENNY PIERCE
LOREN DENNIS	KEVIN FOSTER
AUSTIN PRIESTER	KEITH SHINDOLL
KEVIN L. JACKSON	JEREMY FRY
STANTON BARRETT	STEVE KELSO
KEII JOHNSTON	MATT BAKER
SIMON RHEE	SAMMY VALDIVIA
MONTY SIMONS	ROB ALONZO
GABE NUNEZ	JIMMY HART
KIM KAHANA, JR.	JON BRAVER
DANNY ARRIAS	LANE LEAVITT

And CHEECH MARIN as Eddie

Associate Producer . . . AMY STENFTENAGEL

Production Supervisor ELLEN WOLFF

Art Director. JOHN R. JENSEN

Assistant Art Director ROB SIMONS

Concept Illustrator JOHN EAVES

Set Designers ARIC CHENG
LORI ROWBOTHAM GRANT

Pre-Viz Designer/
Supervisor HARRY WEINMANN

Set Decorators PATRICK CASSIDY
KARA LINDSTROM

Leadman. TOMMY SAMONA

Graphic Artist AMANDA J. HUNTER

Assistant
Costume Designer NICKOLAUS BROWN

Costume Supervisor DEBORAH HALL

Key Costumer TAMMY S. HYNES

Costumer to
Mr. Johnson. DAMIEN A. QUINN

Set Costumers BRYAN BIRGE
KIA M. TYRRELL
VALARIE FUSARO
KAT MUSSEHL

Makeup
Department Head LOUIS LAZZARA

Key Makeup Artists ANNA FLEINER
ALLAN A. APONE

Hair Department Head RACHEL SOLOW

Hair Department
Head CHARLOTTE A. PARKER

Key Hair Stylist CHERYL ECKERT

Camera
Operator BILLY O'DROBINAK, SOC

Camera Operator/Steadicam . . . JODY MILLER

First Assistant Camera. . . . JORGE SANCHEZ
KEITH B. DAVIS
MARK FIGUEROA

Second Assistant Camera . . RANDALL STONE
CHRISTOPHER J. GARCIA
ROBERT VELIKY

Loader RUSS MILLER

Script Supervisor . . BETTY BENNETT PAPPE

Sound Mixer NELSON STOLL, C.A.S.

Boom Operator BRIAN COPENHAGEN

Sound Utility TOM PINNEY

Video Assist BRYCE SHIELDS

Computer/Video
Graphic Supervisor THOMAS CONROY

Location Manager CRAIG POINTES

Key Asst.
Location Managers BILLY CAMPBELL
PAVEL PAUL STERBA

Additional Editor KEITH BRACHMANN

Assistant Editors DAVID BILOW
EMILY KOONSE

Editorial
Production Assistant ANNIE ARNETTE

Visual Effects Producer . . . DAVID YRISARRI

Post Production
Supervisor JAYNE ARMSTRONG

Post Production
Coordinator CHRIS GAIMAN

Sound Design & Supervising
Sound Editors ROBERT L. SEPHTON
RANDLE AKERSON

Re-Recording Mixers TERRY PORTER
DEAN A. ZUPANCIC

Assistant Sound
Supervisor F. SCOTT TAYLOR

Sound FX Editors DON MALOUF
DAVID KERN
GARY WRIGHT
RANDY BABAJTIS

Additional Sound Design . . SHANNON MILLS

DIA/ADR Supervisor . . . VAL KUKLOWSKY
DIA/ADR Editors KIMBERLY WILSON
ELIZA POLLACK ZEBERT
FRANK SMATHERS

ADR Mixer DOC KANE
ADR Recordist JEANETTE BROWNING
Sound Field Recordist ROB NOKES
Foley Supervisor MARK PAPPAS
Foley Editors MATHEW HARRISON
DAN YALE

Foley Artist DAN O'CONNELL
Foley Mixers JOHN CUCCI
JIM ASHWELL

ADR Casting SANDY HOLT
Mix-Tech BRIAN DINKINS
Re-Recorded
at THE WALT DISNEY STUDIOS

Gaffer BRIAN BARTOLINI
Best Boy Electric CARSON E. MAYNE
Key Grip GARY L. DAGG
Best Boy Grip RODNEY VETO
Dolly Grips PAUL THRELKELD
DAVID W. NIMS

Grips
PETE MCADAMS PAUL RYCHLEC
BOBBY CROCKETT RICK AYOTTE
KEVIN PHILIPS
Rigging Gaffer J.A. BYERLY
Rigging Best Boy MITCH BYERLY

Rigging Key Grip STEELE HUNTER
Rigging Best Boy Grip . . . JOSEPH E. BATES

Special Effects Coordinator . . . MARK BYERS
Special Effects Foremen BLAIR FOORD
WERNER HAHNLEIN
DAVID A. POOLE

Production
Coordinator TERRENCE COLGAN MARTIN
Assistant Production
Coordinator STACY A. SOLOMON
Production
Secretary ISAIAH GUYMAN MARTIN IV
Office Production
Assistants CHUCK RADTKE
MATT BRADLEY
JOSEPH PAYO
KYLE LOLL

Property Master SCOTT BUCKWALD
Assistant Property Master . . . JARED FLEURY
Assistant Props JULIE WITHERINGTON

Second Second
Assistant Director IAN CALIP
DGA Trainee KYLE A. HOLLINGSWORTH
Set Production
Assistants TOUSSAINT BANKS
MATTI KLUTTZ
ANNA RAMEY
ADAM FARNSWORTH
SAMUEL H. COLICH

Executive Assistant to
Mr. Fickman LORI BETH BERNAT
Assistant to Mr. Fickman KEV MAGEE
Assistants to Mr. Gunn . . . HOLLY C. MURRAY
HEATHER HUTT

Assistant to
Ms. Sanderlin MARC BRUNSWICK
Assistant to
Mr. Johnson BENJAMIN T. RIGAUD
Assistant to
Ms. Gugino ALANA EMHARDT
Assistant to
Mr. Hinds MAUREEN MCEVOY
Stand-In for
Mr. Johnson JAPHETH GORDON
Stand-In for Ms. Robb . . . SONNI STOMMEL

Stand-In for Ms. Gugino KAREN KELLY
 Stand-In for
 Mr. Ludwig ALEXANDER RICHARD

Construction Coordinator . . . HUGH CONLON
 General Foreman . . . RICARDO "ACE" MONA
 Art Department
 Coordinator NICOLE BALZARINI
 On-Set Painter TOM IVANJACK
 On-Set Dressers. SALVADOR VALLE
 KURT A. WEIDMANN

Art Department
 Production Assistants KYLE WILSON
 WHIT VOGEL

Production Accountant. ALLEN TAYLOR
 First Assistant Accountant CHERI HALL
 Second Assistant
 Accountants SANDY DIXON
 DAVE GRABAREK
 RICHARD WILSON
 Payroll Accountant LORI IKEDA
 Post Production
 Accountant NADIA BOMBINO

Unit Publicist DAVID LINCK
 Stills Photographer RON PHILLIPS

Transportation
 Coordinator KENNY SEARLE
 Transportation Captain NEIL MARSHALL
 Picture Car Coordinator. STEVE MANN

Extras Casting
 Coordinator MARYELLEN AVIANO
 Casting Associate TAMARA HUNTER
 Casting Assistant LESLIE ANN REALE

Studio Teachers. MAURA GANNETT
 LAURA GARY

Animals Supplied by GENTLE JUNGLE
 Animal
 Handlers . ELIZABETH "EDIE" MCMULLAN
 CHERYL HARRIS

Medics ROBERT BRUGGER
 JIM KILEY
 CHRIS CARRINGTON

Craft
 Services DAVID ALAN KASUBOWSKI
 BRANDON LITTLE
 Catering CHEF ROBERT CATERING

Music Editors BRENT BROOKS
 ROBB BOYD

Additional Music by PAUL LINFORD

Orchestrations by GORDON GOODWIN
 TREVOR RABIN
 and PAUL LINFORD

Score Recorded and
 Mixed by STEVE KEMPSTER
 Score Recorded
 at SONY SCORING STAGE,
 CULVER CITY, CA

Score Mixed
 at. EASTWOOD SCORING STAGE,
 BURBANK, CA

Orchestra Contractors PETER ROTTER
 and SANDY DECRESCENT

Choir Contractor JASPER RANDALL
 Orchestra

Conducted by GORDON GOODWIN
 Choir Conducted by MARSHALL BOWEN
 Digital Workstation Operator. . . . LARRY MAH
 Music

Preparation BOOKER WHITE,
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Main Title Sequence
 Designed & Produced by yU + co
 End Title Sequence by PICTURE MILL
 HD Preview Colorist YORAM TAL
 Digital Intermediate & Opticals by
 TECHNICOLOR DIGITAL INTERMEDIATES,
 A TECHNICOLOR® COMPANY

Digital Film Colorist TRENT JOHNSON
 Digital Intermediate Producer . . BOB PEISHEL
 Digital Intermediate
 Editor EVERETTE JBOB WEBBER
 Digital Edit Assist. JENNIFER LEE
 Digital Color Assistants JADA BUDRICK

FRANK FIGUEROA
 RON LEIDELMEIJER
 DAN WILLIAMS
 Film Editorial SCOTT DROST

Negative
Cutter .. BUENA VISTA NEGATIVE CUTTING,
MARY BETH SMITH
Color Timer GEORGE CHAVEZ

SECOND UNIT

Director SCOTT ROGERS
Production Supervisor..... NOELLE GREEN
First Assistant Directors NICK SATRIANO
JAYSON MERRILL

Second
Assistant Director WILLIAM PURPLE
Directors of
Photography CHRISTOPHER MOSELEY
GARY CAPO
Camera Operators GREG SMITH
SEAN MARK MCKELVEY
Helicopter Pilot TOM SCHAUS
Stunt Coordinator..... MIKE JUSTUS
Gaffer PATRICK MURRAY
Best Boy Electric JUSTIN STROH
Key Grip..... LOREN CORL
Best Boy Grip SAMMY ESCOBAR
Script Supervisor..... JILLIAN GIACOMINI
Location Manager JAMES C. CARBERRY
Propmasters JOSH ELLIOTT
MARK RICHARDSON

Special Effects
Supervisor LEE ALAN MCCONNELL
Key Makeup Artist BARRY R. KOPER
Hair Department Head SOO JIN YOON
Set Costumer AMY E. FEGELY
DGA Trainee LINDSAY MOORHEAD
Assistant Production
Coordinator ANN PUTNEY
First Assistant Accountant MATT DEMIER
Production Assistants LINDSEY BOYD
JASON SUHRKE
AIRICA PRANGE
JEREMY LAZELLE
Set Medic MICHAEL MATUS
Transportation
Captains..... STEVE HUMPHREY
ROBERT JOHNSON
Transportation Co-Captain GARY PREECE

LAS VEGAS UNIT

Location Manager. JAMES C. TRAYNOR

Location Liaison/
Consultant JERRY PERCIVAL
First Assistant
Accountant LISA G. SHILLINGBURG
Additional
2nd 2nd AD RAMIRO A. GOMEZ
Set Costumer MONIQUE MARIE LONG

Visual Effects and
Animation by FURIOUS FX

Executive Visual Effects
Supervisor..... DAVID LINGENFELSER
Executive Producer SCOTT DOUGHERTY
CG Supervisor..... MARK SHOAF
Visual Effects
Producer..... TRACY TAKAHASHI
Visual Effects
Associate Producer..... TIFFANY A. SMITH
Creative
Supervisor..... KEVIN LINGENFELSER
Production Coordinator..... ERIKA ABRAMS
Compositors

SEAN O'CONNOR	TOMMY TRAN
MARTIN HALL	KIMO PEPE
BRIAN SMALLWOOD	LINDA HENRY
DAVID LOCKWOOD	FRANK MAURER
LONDON MEDEIROS	TONY NOEL
MICHAEL PECCHIA	ADAM STERN
DAN A. WALKER	CHRISTOPHER WOOD

CG Artists
PEDRAM SHOHADAI CHRIS MACKINNON
BRYAN SHEPPERD VALENTIN SINLAO
KEN BAILEY JOHN BAKER
GREGG DOMAIN ERIC EHEMANN
MICHAEL FISHER ADRIAN GREY
RAYMOND KING RAYMOND LIU
ROBERT C. POWERS CHRISTIAN SEVERIN
KEITH YAKOUBOFF

Rotoscope Artists KRISTINE LANKENAU
ERIN M. CULLEN
REBECCA AGUILERA
Paint Artists CHRISTINE CRAM
DAN CLARK
Tracking Artists MICHAEL RAMIREZ
ANTHONY SERENIL

Additional Visual
Effects by..... AMALGAMATED PIXELS

Pre-Visualization by PROOF, INC.

Creatures

by AMALGAMATED DYNAMICS,
INCORPORATED

Shop Supervisor YURI EVERSON
Assistant

Shop Supervisor GARTH WINKLESS

Mold Shop Supervisor STEVE FRANKS

Mechanical Supervisor DAVID PENIKAS

“Siphon” On Set Supervisor . . . ERIC HAYDEN

“Siphon” On Set

Lead Technician MIKE WOWCZUK

Illustrators MICHAEL BROOM

JOHN DONAHUE

JERAD MARANTZ

JOE PEPE

FARZAD VARAHRAMYAN

Sculptors DAVIS FANDINO

AKIHITO IKEDA

HIROSHI KATAGIRI

STEVE KOCH

CASEY LOVE

MIKE O'BRIEN

TETSU SAKAE

Mold Department

HOWIE ADAMS DAVID A. BROOKE

CHRIS BURKE CARL CRANDALL, JR.

ANTHONY DIAZ JOHNNIE SAIKO ESPIRITU

HORATIO FERNANDEZ DAMIAN FISHER

ANTHONY GROW DARNELL ISOM

BILL JACOB ANTHONY JULIO

MICHAEL MANZEL TIM MARTIN

JAMES MCLOUGHLIN STEVEN MUNSON

STEVE NEWBURN GARY PAWLOWSKI

FRANK RYDBERG ERIC SKODIS

Foam Department JASON BARNETT

MATT MASTRELLA

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WALTER PHELAN

Mechanical Department PETER CLARKE

LON MUCKEY

Seaming/Finishing Department

SUMA ADAMS CRISTINA CERET

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MATTHEW KILLEN TIM LEACH

KEVIN MCTURK MIKEY ROTELLA

KATHY SULLY CHRIS WALKER

Model Department NICHOLAS SELDON

GEORGE WILLIS

CLINT ZOCCOLI

Fabrication

Department CONSUELO DURAN

DAVID FEDELE

RATNA PAPPERT

Paint Department BRIAN CLAWSON

MIKE LARRABEE

IAN BEN LOME

MORGAN RAE MUTA

Office MELISSA CUEVA

COLIN GILLIS

MICHAEL HEINTZELMAN

LIBBY PIERSON

SONGS

“Fly On The Wall”

Written by Miley Cyrus, Antonina Armato,

Devrim Karaoglu and Tim James

Performed by Miley Cyrus

Courtesy of Hollywood Records

“Perdoname”

Written by Juan Zambrano

Performed by Sonic Quiver

Courtesy of 5 Alarm Music

“Eyewitness News”

Written by Chris Gari and Frank Gari

Performed by Chris Gari

Courtesy of Gari Communications

“Scarlett”

Written by Randy Dunham

Produced by Jamie Houston

Performed by Brokedown Cadillac

“Big City”

Written by Randy Dunham and Corri English

Produced by Jamie Houston

Performed by Brokedown Cadillac

“Southern Nights”

Written by Randy Dunham

Produced by Jamie Houston

Performed by Brokedown Cadillac

“Breakers”

Written by Randy Dunham and Corri English
Produced by Jamie Houston
Performed by Brokedown Cadillac

“Boogie Woogie Saturday Night”

Written by Randy Dunham and Corri English
Produced by Jamie Houston
Performed by Brokedown Cadillac

“Emergency”

Written by Steve Rushton, Tim Woodcock
and Paul Meehan
Performed by Steve Rushton
Courtesy of Hollywood Records

“I’m No One Else”

Written by Cadence Blaze, Francisco Santacruz
and Dana Taprogge
Courtesy of 5 Alarm Music

“Stars”

Written by Brian Leseney Fennell
Performed by Barcelona
Courtesy of Universal Motown Records
Under License from
Universal Music Enterprises

Soundtrack Available on



American Humane monitored the animal action.
No animals were harmed.
(AHAD 01256)



The Filmmakers Wish To Thank:

Planet Hollywood Resort & Casino – Las Vegas
Amy Sadosky, VP Public Relations
Andrea Roqueni, Manager Public Relations
Filmore & Western Railway
Main Street Station Hotel, Casino and Brewery
Sandman Studios, Inc., One80 Visuals,
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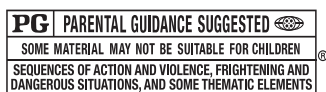
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PICTURES



RACE TO WITCH MOUNTAIN

ABOUT THE PRODUCTION

For years, stories have circulated about a secret place in the middle of the Nevada desert known for unexplained phenomena and strange sightings. It is called Witch Mountain, and when Las Vegas cab driver Jack Bruno (Dwayne Johnson) encounters two teens with supernatural powers in his cab, he suddenly finds himself in the middle of an adventure he can't explain. Working together, Jack and his young passengers discover that the only chance to save the world lies in unraveling the secrets of Witch Mountain, and the race begins.

Walt Disney Pictures' "Race to Witch Mountain" marks the Disney reunion of director Andy Fickman ("The Game Plan," "She's the Man") with Dwayne Johnson ("Get Smart," "The Game Plan"). The producer is Andrew Gunn ("Bedtime Stories,"



ABOUT THE PRODUCTION

"Freaky Friday"), with executive producers Mario Iscovich ("The Princess Diaries 2: Royal Engagement") and Ann Marie Sanderlin ("Freaky Friday"). The film's screenplay is by Matt Lopez ("Bedtime Stories") and Mark Bomback ("Live Free or Die Hard"), from a screen story by Matt Lopez based on the book "Escape to Witch Mountain" by Alexander Key. The film is a modern-day re-imagining of Key's book, which was made into the 1975 Disney classic "Escape to Witch Mountain" and whose characters inspired the 1978 film sequel, "Return from Witch Mountain."

Working alongside Johnson is an impressive roster of up-and-comers, as well as some of the industry's leading talent: AnnaSophia Robb ("Bridge to Terabithia," "Charlie and the Chocolate Factory"), Carla Gugino ("Night at the Museum," "Watchmen"), Ciarán Hinds ("There Will Be Blood," "Munich"), Alexander Ludwig ("The Seeker: The Dark Is Rising"), Tom Everett Scott ("That Thing You Do!," "ER"), Christopher Marquette ("Just Friends"), Cheech Marin ("Beverly Hills Chihuahua," "Cars"), Garry Marshall ("The Simpsons," "Chicken Little") and Billy Brown ("Cloverfield," "Lakeview Terrace"). The cast also includes Kim Richards and Iake Eissinmann, who played the original alien children Tia and Tony in the first "Witch Mountain" films.

Behind-the-scenes talent includes director of photography Greg Gardiner ("The Game Plan"), production designer David J. Bomba ("Walk the Line") and editor David Rennie ("National Treasure: Book of Secrets").

A RETURN TO 'WITCH MOUNTAIN'

For many moviegoers in the 1970s, “Escape to Witch Mountain” and its sequel, “Return from Witch Mountain,” were popular science-fiction adventures that became warmly recalled touchstones of youth as those audiences grew from children to adults. The central duo of both films, alien children Tony and Tia, became icons of sorts, their adventures fondly recalled by scores of viewers who introduced the films to their own children by watching television, videotapes or DVDs.



Such was the popularity of these films that Gunn Films’ founder, producer Andrew Gunn, asked to attempt a new version of the “Witch Mountain” story once he made a deal to operate his company at Walt Disney Studios Motion Pictures. He had found success with his remake of the studio’s “Freaky Friday” in 2003 and wanted a chance to create something new for “Witch Mountain.” But this re-imagined

version would be a much more action-filled story, complete with breathtaking sequences and state-of-the-art special effects.

“It is no accident we ended up with the title ‘Race to Witch Mountain,’” says Gunn, “because once this film starts, it takes off like a shot. We wanted it to be a ride that, once you got on, you weren’t getting off until the end.”

Director Andy Fickman, who had just completed the hit comedy “The Game Plan” for Walt Disney Pictures, heard that Gunn was contemplating a reworking of the “Witch Mountain” franchise.

“I loved ‘Escape to Witch Mountain’; it was one of my all-time favorite films as a kid,” says Fickman. “Nothing excited me more than the movie as well as reading the book it was based upon. So when I was given an opportunity after ‘The Game Plan’ to continue my relationship with Disney, I told them I wanted to make ‘Race to Witch Mountain’ as memorable for audiences today as it was for me in 1975.”

For Fickman, having a fascination for the unexplained and inexplicable began almost at birth—he was born in Roswell, New Mexico, a small town made infamous by a supposed crash of a UFO that the government and the military allegedly covered up. And in “Race to Witch Mountain,” that predilection for the mysterious (along with the Roswellian theme of the collision of two worlds) proves central to the plot of the high-octane story and



highly enjoyable storyline.

It is, indeed, that element of the ordinary meeting the extraordinary that he found so compelling. “‘Race to Witch Mountain’ is a great action-adventure story,” says Fickman. “It is a fantastic journey in which the most unlikely of heroes end up saving not one world, but two worlds.”

SCENES TAILORED FOR DWAYNE JOHNSON

Having signed on to the production, Fickman went to work tailoring stunts and action sequences that might interest his “The Game Plan” star, Dwayne Johnson, in coming aboard the project.

“Having Dwayne Johnson be involved would be a dream come true, I thought,” Fickman says. “He showed so much heart and warmth and charm in ‘The Game Plan,’ and I wanted to combine that with more action than he has ever seen in one movie. I wanted him to see that this new film would mean bigger stunts, scarier thrills, greater characters and more adventure than ever before. I wanted him to know we were racing up a much bigger mountain.”

As it turns out, the film was not a hard sell to Johnson, who was a fan as well of the original movies in the 1970s.

“I got a phone call from Andy, who invited me to lunch to discuss a new project for us to do together,” Johnson says. “We sat down and he asked me if I was familiar with ‘Witch Mountain.’ Not only was I familiar, I told him, I loved the films when I was a kid. In fact, I had just watched ‘Escape to Witch Mountain’ with my little girl! When Andy pitched me this great story that made the whole thing a compelling and contemporary thrill ride, I was in. I said, ‘Where do I sign up, coach?’”

The character of Jack Bruno, a cab driver and ex-con who has gone straight, didn’t exist in either earlier film. “Jack is a cab driver in Las Vegas who has been dealt a bad hand in life,” Gunn explains. “He’s on a hamster wheel, driving up and down the Vegas Strip, trying to lay low in life. Everything changes for him once two children jump in his cab. The next thing he knows, he is being chased by men in black SUVs as well as an alien hunter from another planet. What he doesn’t realize is that these kids are really something special and will change his life forever.”

What was appealing to Johnson about Jack was his character’s shot at redemption in a city that is known for making fortunes change in an instant.

“Jack Bruno is a guy who has struggled to stay on the right path in life for some time,” Johnson says. “The only personal relationships he has are taking fares from point A to point B in Vegas. But once these extraordinarily gifted kids step into his cab, he gets an opportunity to do something that is really, really special. And that is the opportunity to save the world!”

“I have a real affinity for Disney,” Johnson continues, “and I was excited about the great, intense entertainment in the film. The first 10 to 15 minutes of the movie is like an amazing



roller coaster and, once you get on it, it never stops...but the action is merged with all the qualities that make up the Disney brand: heart and family and humor, along with a touch of magic.”

BROTHER, SISTER ALIENS

The central characters of the two alien children are on a quest with a clear goal and a very short timetable to achieve it. They must retrieve a device left on Earth by their parents that holds the secret to saving not only their world but ours as well.

“Seth and Sara are visitors from another planet who have a unique mission,” Fickman says. “They have the weight of two worlds on their shoulders.”

Seth and Sara possess some very powerful paranormal abilities.

“Sara has the power of telepathy as well as telekinesis,” Gunn says. “She can read your mind or move things with hers. Seth, her brother, has the power to change the density of his body. He can become like a ghost and slip through walls or become as hard as metal so anything can run into him but not harm him. They are not scared or weak but focused, capable and strong. The stakes are very high for them, and therefore they take a while to decide if they can trust a human like Jack with their mission.”



Two very talented and resourceful teenage actors were needed to carry the film and create new characters that, while original, contained echoes of their popular predecessors, Tony and Tia. Almost immediately, Fickman found his perfect Sara in AnnaSophia Robb, who had recently acted in Walt Disney Pictures’ memorable fantasy “Bridge to Terabithia” as well as other films such as “Charlie and the Chocolate Factory” and “The Reaping.”

“I thought AnnaSophia, who broke hearts in ‘Bridge to Terabithia,’ would be remarkable as Sara,” Fickman recalls. “She was the first person we cast after we had Dwayne.”

Robb, a 15-year-old from Colorado, wanted to play Sara from the moment she walked into Fickman’s office to talk about the role.

“Andy had just finished ‘The Game Plan’ and his office was covered in pictures from that movie of Dwayne and Madison Pettis,” says Robb. “He really didn’t have a finished script at that time to show me. I was so excited just to be considered at that time, and as we went along, the script took shape. By the time we started to cast the movie, I walked back into his office and saw pictures of Dwayne and aliens and little UFO toys...and me! I knew then that I was going to be involved. It was an honor to be considered first all along.”

Finding a young actor to play the enigmatic Seth would prove to be more of a challenge. Scores of young actors vied for the role, but no one stepped up as being the clear choice. Then Fickman remembered a 15-year-old Canadian actor named Alexander Ludwig.

Ludwig, who hails from West Vancouver, British Columbia, says: “Apparently Andy was releasing ‘The Game Plan’ and wanted to check out the competition for his opening weekend.

So he went to see my film, ‘The Seeker: The Dark Is Rising,’ which I had just shot in Eastern Europe and was my first starring role in a feature film. When it came time to cast ‘Race to Witch Mountain,’ he remembered me and arranged for my audition. I loved working with him immediately. I later met Dwayne and AnnaSophia for a final audition and we really connected. Not only did we have some serious chemistry, but we really had a lot of fun.”



The aspect Ludwig most liked about the character of Seth was his innate distrust, at first, for any human he and his sister encountered,

especially Jack Bruno.

“My character, Seth, and my sister, Sara, come from a different planet,” Ludwig says. “We are on Earth to save both planets from being destroyed. We are involved in a big race to get back to our planet in time to save the day. My character is a serious kind of guy, not very trusting. He has an interesting character arc and becomes a lot more loving and caring as the film progresses. But most of the time, he is opposed to working with Jack Bruno, Dwayne’s character, and there is a great deal of tension between the two of us.”

Robb says: “My character has a magical ability to read minds—I am telepathic and telekinetic, I have the ability to move things with my mind. So that is great fun, to play a girl with amazing abilities. Also, I often say what somebody is thinking before they can get the words out, so there is also a lot of comedy in my role. My brother, played by Alex, and I are a team. Without both of us working together, we would not be able to complete our mission. I care for humans and I learn to love someone new, Jack Bruno, and really trust him. Loving a human is a new experience for me.”



NO ORDINARY ASTROPHYSICIST

NOT YOUR ORDINARY ASTROPHYSICIST

With the key roles of Seth and Sara in place, Fickman and Gunn focused on casting the many other parts in the film. They concentrated initially on who would play a beautiful and brainy astrophysicist, Dr. Alex Friedman, who is giving a presentation at a UFO conference when she meets Jack Bruno.

“We were lucky to have Carla Gugino walk through our door,” Gunn says. “She is very much like her character: smart, pretty and funny. Her character needed strength, and she was perfect for it. We could tell from the very first scenes we shot with Carla and Dwayne that

there would be a real cohesive bond between these two people.”

The character was created in the screenplay to mirror some of the real science-based believers within the burgeoning UFO community, according to Fickman.

“Dr. Alex Friedman is a bit of an amalgam of several real UFO experts operating today within the UFO community,” Fickman says. “In doing all of our research, we wanted to fuse the science and knowledge these people bring to their field inside this character. She’s a nice contrast to the rough-and-tumble Jack Bruno and also provides a bit of maternal guidance for Seth and Sara.”

For Gugino, meeting Fickman for the first time cemented her interest in being a part of the new “Witch Mountain” film.

“I was already a big fan of the original films,” Gugino says. “But when I met Andy I realized he was such a collaborator and creative force. He was already very well-versed in the UFO culture and the paranormal, which gave me a strong point from which to build my character. I also thought there would be some great comedy in putting this discredited astrophysicist and ex-con cab driver together to explore their two different perspectives on the world.”

Playing the role of a cerebral scientist, the actress began to wonder if she was getting to be somewhat typecast. “Now I’ve played an astrophysicist, a neurosurgeon, a rocket scientist and a contingency analyst,” Gugino says.



“But what I love about playing Alex is that she is also a total goofball. I like the fact that when we meet her, she has gone from lecturing at Harvard and Stanford to speaking at the UFO convention in Las Vegas, but only because she truly believes in her information and findings. She believes in life on other planets, even if that makes her a pariah of sorts.”

For the role of the crusty UFO specialist, Dr. Donald Harlan, the filmmakers had just one actor in mind: Garry Marshall.

“As Garry plays Dr. Harlan, he is the antithesis to Alex,” Gunn says. “Where Alex is all about science fact, Dr. Harlan is all about science fiction. But he plays a very important role in getting our heroes into the secret Witch Mountain government facility. Garry is also one of the funniest men I have ever met, and he brings a truly wonderful, funny and eccentric character to Dr. Harlan.”

Although primarily known for his skilled writing and directing for both television (“Happy Days,” “Mork and Mindy”) and feature films (“Pretty Woman,” “The Princess Diaries”), Marshall has also enjoyed a celebrated career as an actor. In “Race to Witch Mountain” his



character owns a totem very important to the fans of the original “Escape to Witch Mountain”: the Winnebago motor home, owned by Eddie Albert’s Jason O’Day character in the first film.



“I guess you could say my character has something in common with Eddie Albert’s in the first film, and that is living in the same Winnebago,” Marshall says. “Only I have a Bronx accent, very different from Eddie. I enjoy the fact that my character is very eccentric. One of the reasons I took this role was that my

own children enjoyed the original films, and now my grandchildren will enjoy this new one.”

CREATING STRONG ANTAGONISTS

It was important to the filmmakers that they create strong antagonists to match the charisma of the film’s heroes. In the original films, celebrated actors such as Ray Milland, Donald Pleasence, Christopher Lee and Bette Davis played those parts. In “Race to Witch Mountain,” it was popular Irish actor Ciarán Hinds playing the government’s lead UFO investigator, the no-nonsense Henry Burke.

Hinds, a success in films (“There Will Be Blood”), on television (playing Julius Caesar in the HBO series “Rome”) and in theater (Broadway’s recent Tony nominee for Best Dramatic Play, “The Seafarer”), looked forward to creating the sinister yet earnest character of Burke, a man whose whole life has been dedicated to finally capturing beings from another world.

“He is a part of a very hidden organization, a group charged with working against any sort of extraterrestrial invasion,” Hinds says. “They don’t know what is out there, but they are vigilant in case something comes their way. He has been at the helm a long time, and he finally has a chance to grab hold of these creatures and find out if they are a threat or not.”

Burke’s ace in the hole is that he has recovered Seth and Sara’s spaceship, hiding it deep within the caverns of Witch Mountain.

“His primary interest is what he can learn from the spacecraft and the teens, using them to our government’s advantage,” Gunn explains. “These kids are ultimately an experiment to him and his team.”

Rounding out Burke’s team are a medical expert, Matheson (played by Tom Everett Scott); a computer expert, Pope (played by Christopher Marquette); and a combat specialist, Carson (played by Billy Brown).



STRONG ANTAGONISTS

CONNECTING TO FANS OF ORIGINAL ‘WITCH MOUNTAIN’ FILMS

For fans of the older “Witch Mountain” films, Fickman felt the need to create smaller roles that would connect them to the new adventures in “Race to Witch Mountain.”



The role of a car mechanic, played by famed comic actor Cheech Marin, was named Eddie as an homage to Eddie Albert, star of “Escape to Witch Mountain.” Two key actors to participate were the performers who had created the roles of the original alien children, Tony and Tia: Ike Eissinmann (who initially spelled his name Ike Eisenmann) and Kim Richards.

“The first question I was always asked was: ‘Are Kim and Ike coming back?’” Fickman says. “That’s why it wasn’t really a movie for me until I had the opportunity to talk to both of them on the phone, then meet them and get them to be a part of this new world. After all, they were in two of my all-time favorite movies. I always wanted to be like Tony and Tia.”

The director created two pivotal roles for the actors. Richards would play sympathetic waitress Tina at Ray’s Tavern in the small town of Stony Creek and Eissinmann would play the town’s lawman, Sheriff Antony. Stony Creek is the same town that Tia and Tony were trying to get to in the 1975 film “Escape to Witch Mountain.” Being back to shoot at Walt Disney Studios, where scenes of the original films were produced, proved to be an exciting adventure for both actors.

“The whole experience was a wonderful dream come true for me,” says Richards, who recently co-starred in the film “Black Snake Moan.” “When I left work each day, I felt incredible. I would say to my family that I had another fantastic day on Witch Mountain!”

For Eissinmann, the sensation of being back on the Disney lot was overwhelming. Now a successful voiceover artist as well as the founder of his own digital animation production company, Mighty Mojo Studios in Florida, the actor says: “I would look around and see the space my original trailer was parked in, and where Kim and I attended school, and where Kim and I played together between takes. We shot most of our interior scenes and visual effects scenes from ‘Escape to Witch Mountain’ in some of the same buildings we were working in during this new film. It was such a great opportunity for us then as well as now.”



PRODUCTION COMMENCES

Once the cast was in place, production was ready to commence on “Race to Witch Mountain.” The filmmakers determined that, for logistical reasons, most of the film would be shot in California, with two weeks planned for Las Vegas, Nevada.

Fickman and production designer David J. Bomba (who had collaborated on the films “She’s the Man” and “The Game Plan”) planned massive sets that would be constructed at Disney Studios as well as on location. Genevieve Tyrrell, who had worked with both men on “The Game Plan,” created the costumes while veteran stunt coordinator Scott Rogers (“Spider-Man 3”) collaborated on the cutting-edge physical stunts.

A new menace was created for “Race to Witch Mountain”: the Siphon, a humanoid bred on Seth and Sara’s planet as a ruthless hunter whose assignment is to stop the teenagers at any cost. For the creation of a new alien villain that would be as original as it would be sinister, the production turned to famed monster makers Alec Gillis and Tom Woodruff, Jr., partners in the special effects firm Amalgamated Dynamics Incorporated (ADI).

ADI had created and operated many memorable screen creatures, from the jungle beasts of “Jumanji” to the otherworldly beings in “Alien vs. Predator.” For the Siphon, filmmakers wanted a tough and versatile adversary to go up against the physicality of Dwayne Johnson, known for his expert stunt work in such films as “The Scorpion King” and “The Rundown,” among others.

“We all agreed that the Siphon had to be a real monster, not just a computer-generated effect,” Johnson says. “So we went to ADI, which had the best track record for creating out-of-this-world physical beings. They really did a great job in creating this very real, six-foot-six hunting machine. As an actor it is so important to be able to see what you are fighting, not just to react to points on a green screen. I love the fact the Siphon has so many weapons at his disposal, making him a very worthy opponent for Jack Bruno.”



Stunt coordinator (and 2nd unit director) Scott Rogers needed a versatile suit for the Siphon so the stunt performer inside could move easily and be as comfortable as possible over the long days of shooting. Stunt man Paul Darnell portrayed the Siphon in all stunt scenes, while Woodruff played it in other sequences.

“Having done stunts in similar suits, I knew what to expect,” Rogers says. “You need a special skill set and personality to deal with the claustrophobia and the heat. On top of that, you need the performance. Luckily we found stunt man Paul Darnell, who has a fluid, catlike ability to move and jump while also being strong enough to perform the tougher stunts.”

The Siphon was created with lightweight material such as sponge rubber and nylon spandex, allowing maximum movement for the actor inside while housing an impressive array of weapons on its arms. The versatility of the suit came in handy when shooting stunts that literally blew the stunt man off his feet.

Rogers' other challenges involved the film's intense car chases, which the filmmakers designed to be on a par with the groundbreaking vehicle sequences in "The Bourne Supremacy"—some of which had been performed on screen in that film by Rogers himself.

For a sequence in which Jack, Seth and Sara are chased through the desert by three menacing SUVs, Johnson did a lot of his own driving aided by a stunt vehicle called the Go Mobile, a specialized camera car that integrates the actor with the action instead of shooting the actor from a separate trailing vehicle. "I loved being strapped into the Go Mobile," Johnson says. "Scott Rogers devised all these action scenes that literally put me right in the middle, especially the car chases. I was so happy to be able to push the stunt envelope again and do things I always wanted to do physically."



Working with an actor with the physicality of Johnson was also a plus for Rogers. "Usually I am trying to make actors look better than they really are," Rogers says. "But Dwayne is such a good athlete and so quick with his hands, he made it easy for us. He was infectious, too. Even Gugino was asking if she could do more and more of her own stunts."

PRODUCTION DESIGN CREATES SCI-FI LOOK

For the teens' space craft, production designer David J. Bomba wanted to give the craft an original design yet stay within boundaries of what the public has come to recognize as a flying saucer.

"While we wanted our landing craft to be a sort of flying saucer, I wanted to make it a new variation of what everyone has become accustomed to," Bomba says. "Andy wanted specific light patterns and movements. I wanted to do away with the usual dials and levers inside the ship, so we went with what we thought a superior intelligence would use, like touch pads and screens. For the Siphon ship, we used a much more angular, stealthy design as would befit a warrior's ship."



Another set to challenge the art department was the aliens' underground lab, a futuristic Garden of Eden used by Seth and Sara's parents years before to create new ways to grow and oxygenate plant life, a function vital to their parched, globally warmed home planet. The lab was accessed through a secret succession of tunnels, with an entry through an unlikely appliance: the open door of an old refrigerator in the kitchen of an abandoned desert cabin.

“The underground lab was supposed to be an experimental world the kids’ parents created to study the secrets of life on Earth,” Bomba says. “They wanted to discover what was needed to re-grow plant life since their own planet was barren. When one hears the word ‘laboratory,’ one thinks of Bunsen burners and beakers. I wanted it to be much more organic. Since these are aliens and using alien methods, I created these huge pulsating pods to serve as their Petri dishes. The idea was that they were using four elements—water, air, earth and fire—to re-create the basics of new life. These are all contained in a balloon-type mechanism that resembles a breathing, glowing plant pod.”

A more familiar, yet no less bizarre, set presented a huge design challenge for the film’s technicians: the colorful and vibrant UFO convention, set in Las Vegas but actually filmed in Pomona, California. In his quest for authenticity, director (and UFO enthusiast) Fickman populated the booths with real UFO celebrities as well as many business people who actually sell their wares at conventions worldwide.

“We did a lot of research on past UFO conventions,” Fickman says. “They are truly fantastic and so visual, one part ComicCon, one part science fair, one part space camp. I thought it would be entertaining to have, among all these people dressed as extraterrestrials, two little blond kids who are really aliens walking among them unnoticed.”



The production design team, including art director John R. Jensen, set decorator Patrick Cassidy as well as costume designer Genevieve Tyrrell, used inspiration from real UFO conventions and added otherworldly touches of their own. With so many people dressed as lobster men, E.T.s and storm troopers, who would notice a Siphon in their midst?

“We made sure there were so many things to see and so many people milling about in strange costumes that the actors would be able to blend in,” Bomba says.

Fickman also invited some of the elite members of the real-life UFO hierarchy to attend, including Bill Birnes (publisher of *UFO Magazine* and host of the popular television series “UFO Hunters”) and his wife, Nancy; Dr. Roger Leir (alien implant specialist and lecturer); Giorgio Tsoukalos (editor of *Legendary Times Magazine* and a paleo-SETI researcher); and Whitley Strieber (author of “Communion,” “Wolfen” and “The Hunger,” as well as one of the most famous alleged alien abductees).

“Andy convinced my wife, Anne, and me to participate in his film while we all met for lunch,” Strieber says. “As it turned out, Andy knew a lot about UFOs and thought it would be funny if Anne and I were manning a booth at the film’s UFO convention. We really enjoyed ourselves.”

Through a special association with Planet Hollywood Resort & Casino, the movie company set up shop among real-life gamblers and merrymakers for two weeks on the Las Vegas Strip. The film’s design team embellished the interior of the casino with set pieces and video screens, but the majority of what is on screen is pure Vegas. Other familiar Las Vegas haunts were used, such as downtown Las Vegas and the neon cascade known as the Las Vegas Strip

(on which Johnson and Gugino filmed late night cab rides).

Back in Saugus, California, production designer Bomba created the majority of the Witch Mountain secret underground government facility, a lair that would eventually house not only the alien teenagers, but their captured spaceship as well.

“We did a ton of research on what Witch Mountain should look like,” Fickman says. “We had the opportunity to actually visit the Cheyenne Mountain NORAD facility, which is one of our country’s most guarded locations. We also designed our facility to have the mystery and aura of Area 51, the Nevada base that is the source of so much UFO lore.”

Although most of the Witch Mountain construction was in a glass factory in Saugus, many of its tunnels were located just below the street level at a very unlikely, non-secret location: the Walt Disney Studios.

ABOUT THE CAST



DWAYNE JOHNSON (Jack Bruno) creates a memorable new action hero in “Race to Witch Mountain” playing a down-and-out Las Vegas cabbie whose life is thrown into out-of-this-world chaos by two alien teenagers. A return to raw action is familiar territory for this versatile leading man, whose recent roles in the box-office hits “The Game Plan” and “Get Smart” continue to display his adept comedic timing as well as his ability to connect with audiences of all types both domestically and internationally.

Born into a family of unique entertainers, Johnson had the opportunity to develop a grassroots understanding of the nuances of live performance as he watched both his father and grandfather achieve tremendous success in the world of professional wrestling. Watching them perform throughout the country gave Johnson a primary education that was unlike any other. With a move to Pennsylvania in his latter teenager years, Johnson focused his natural athletic abilities on football, attracting the attention of the University of Miami. With a full football scholarship in place Johnson joined the powerhouse football program and won his first National Championship with the team in 1991. Playing again for the National Championship in 1992, Johnson closed out his illustrious football career by competing for a third National Championship in 1995 against the University of Nebraska in the Orange Bowl.

Upon graduation, Johnson capitalized on his inherent drive and discipline to turn his passion for entertainment into a life-changing career. Following in the footsteps of his grandfather and father, Dwayne quickly utilized his past life lessons to develop the iconic character “The Rock.” Johnson performed to over 10 million fans a week on television as well as both domestic and international live audiences that reached in excess of 70,000 people. Johnson consistently sold out venues such as The Houston Astrodome, Madison Square Garden and Toronto Sky dome. As the character “The Rock,” Dwayne achieved unprecedented success, becoming a *New York Times* bestselling author for his autobiography entitled “The Rock Says” as well as a platinum recording artist for his World Wrestling Entertainment compilations CD performing with such artists as Grammy® Award winner Wyclef Jean.

Pursuing his desire to expand his entertainment mediums, Johnson transitioned from television to film where he played the Egyptian man/god, The Scorpion King, in the 2001

blockbuster “The Mummy Returns,” leading to his first starring role in “The Scorpion King” in 2002. The success of that film led to subsequent leading roles in “The Rundown” (as a bounty hunter out of his element in South America), “Walking Tall” (as a returning Persian Gulf War hero who protects his hometown from drug dealers) and “Gridiron Gang” (as a compassionate, yet tough, corrections officer inspiring a team made of teenage inmates). He also gave an acclaimed standout performance in the ensemble hit, “Be Cool,” as a colorful gay Samoan bodyguard.

A global philanthropist, Johnson has been frequently recognized for his commitment to children and children’s issues. Johnson most recently received the 2008 Congressional Horizon Award for his dedicated efforts. In 2006 Dwayne established the Rock Foundation to educate, empower and motivate children worldwide through health education and physical fitness. To date, the foundation has served thousands of children all over the world.

The actor will return to big family comedy this coming holiday season and be seen in his next starring role as an arrogant professional hockey player who constantly crushes the dreams of children and is forced by Fairyland to don a tutu, magic wand and fairy wings as “The Tooth Fairy.”

He also lends his voice as astronaut Captain Charles Baker in the upcoming animated adventure “Planet 51,” also due out this coming holiday season.



ANNASOPHIA ROBB (Sara) is an accomplished actress at the age of 15, having built a formidable list of major film credits over the past six years including starring roles opposite such established stars as Johnny Depp (Tim Burton’s “Charlie and the Chocolate Factory”), Charlize Theron (“Sleepwalking”) and Hilary Swank (“The Reaping”).

Born and raised in Colorado by her supportive parents, David and Janet Robb, AnnaSophia gained acting experience in television and print commercials and local acting workshops prior to earning her first major film role opposite Jeff Daniels in the family classic “Because of Winn Dixie.” She also starred in the made-for-television film “Samantha: An American Girl Holiday” before director Tim Burton chose her for the role of Violet Beauregard in his adaptation of “Charlie and the Chocolate Factory.”

That success led AnnaSophia to more roles, most memorably as the star of Walt Disney Pictures and Walden Media’s emotionally charged “Bridge to Terabithia,” which also featured the actress’s vocal recording of the song “Keep Your Mind Open” on the film’s soundtrack. She most recently appeared in the films “Have Dreams, Will Travel” and “Jumper.”

When she is not working she enjoys school, traveling and giving her time to charitable causes.



ALEXANDER LUDWIG (Seth) marked a milestone during the filming of “Race to Witch Mountain”: he turned 16. Among his gifts from cast and crew was an acoustic guitar from Dwayne Johnson, also a gifted player.

Nurturing an impressive body of work that encompasses film and television, Ludwig is positioning himself as one of Hollywood’s most promising young talents as his career continues to evolve with exciting and challenging projects. The Vancouver, British Columbia resident entered the entertainment business at age 10 by booking his first-ever audition for a television commercial. Roles in several family films soon followed, including “Eve and the Firehorse,” “MXP: Most Xtreme Primate,” “Air Bud: World Pup” and “The Sandlot III,” to name a few.

Ludwig was most recently seen starring in the thriller “The Seeker: The Dark Is Rising,” starring alongside veteran actors Ian McShane, Frances Conroy and Wendy Crewson.

When not in school or on film sets, Ludwig enjoys the outdoors. He spends his free time snow skiing at Whistler Mountain near his home in British Columbia with his three siblings and parents, as well as surfing, water skiing, playing tennis and ice hockey.



CARLA GUGINO (Dr. Alex Friedman) is one of Hollywood’s most sought-after leading ladies with her memorable and provocative acting career in film, television and theater. She can be seen in the upcoming film “Watchmen,” based on the celebrated DC Comic novel, and on stage in the play “Desire Under the Elms” at the award-winning Goodman Theatre in Chicago. She will also be reprising her role as Amanda this season in the HBO hit series “Entourage.” Other films in which she starred include “Righteous Kill,” alongside Robert De Niro and Al Pacino, “American Gangster,” “The Lookout,” “Night at the Museum” and “Spy Kids.”

Gugino’s film career began auspiciously when she landed a role in “Troop Beverly Hills.” From there, Gugino would go on to roles in “Son in Law,” “This Boy’s Life,” “Miami Rhapsody,” “Michael,” “Snake Eyes” and “The Singing Detective.” Upcoming projects for Gugino include the anthology film “New York, I Love You,” “Women in Trouble” and “Our Lady of Victory.”

Her television credits include her critically acclaimed performances on the series “Threshold” and as the title character in the series “Karen Sisco.” Roles in shows like “Chicago Hope” and the sitcom “Spin City” showcased Gugino’s wide range of talents in both drama and comedy.

In early 2007 Gugino completed a critically lauded performance opposite Blythe Danner in a Roundabout Theater Company production of “Suddenly Last Summer.” She made her Broadway debut in Roundabout’s 2004 revival of “After the Fall.” For her performance, she received many accolades, including an Outer Critics Circle Award nomination and a Theater World Award for Outstanding Broadway Debut.



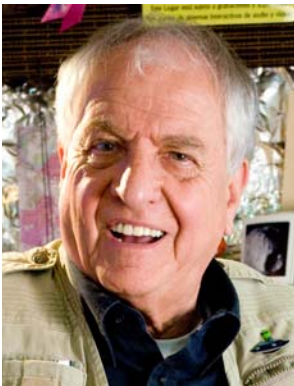
CIARÁN HINDS (Henry Burke) has long been recognized as an acclaimed stage, television and film actor in his native United Kingdom but is perhaps best known in America for his recent starring role as Julius Caesar in the lauded HBO series “Rome,” as well as his co-starring role opposite Daniel Day-Lewis in the 2007 Academy Award®-nominated motion picture “There Will Be Blood” (playing Lewis’ henchman, Fletcher).

Born in Belfast, Northern Ireland, the actor began to study law at Queen’s University of Belfast before winning an assignment to join the prestigious Royal Academy of Dramatic Art in London. He later became a member of The Glasgow Citizens Theatre company, where he learned his craft for several years before appearing on stage for such companies as the Lyric Theatre Belfast, Druid Theatre in Galway and the Project in Dublin, among others.

His first film role was in director John Boorman’s “Excalibur” in 1981, followed by parts in such films as “The Cook, The Thief, His Wife and Her Lover,” “December Bride,” “Circle of Friends,” “Titanic Town,” “Some Mother’s Son,” “The Lost Son,” “Oscar and Lucinda,” “The Weight of Water,” “Mary Reilly,” “Road to Perdition,” “The Sum of All Fears,” “Calendar Girls,” “Lara Croft: Tomb Raider,” “The Statement,” “Veronica Guerin,” “The Phantom of the Opera,” “Miami Vice” and Steven Spielberg’s “Munich.”

Before his appearance as Julius Caesar in “Rome,” he starred on television in such productions as “The Mayor of Casterbridge,” “Jane Eyre,” “Jason and the Argonauts,” “Ivanhoe,” “Rules of Engagement,” “Prime Suspect 3” and Jane Austen’s “Persuasion.”

He has continued to star on stage around the world, most recently on Broadway in the Tony Award-nominated drama “The Seafarer” opposite David Morse at the famed Booth Theatre. His most recent film work includes the features “Amazing Grace,” “Nativity,” “Hallam Foe,” “The Tiger’s Tail,” “Margot at the Wedding,” “Stop-Loss,” “In Bruges,” “Miss Pettigrew Lives for a Day” and “Ca\$h,” among others.



GARRY MARSHALL (Dr. Donald Harlan) continues to mix acting assignments with award-winning careers in writing, directing and producing for television, film, opera and stage.

The New York City native studied journalism at Northwestern University, where he began his writing career covering collegiate sports. He moved into television-writing working for Jack Paar. He soon became much in demand as a writer for such top series as “Danny Thomas,” “The Lucy Show,” “The Dick Van Dyke Show,” “The Joey Bishop Show,” “Gomer Pyle U.S.M.C.” and “The Odd Couple” before creating the long-running hit “Happy Days” in 1974. “Happy Days” led to two popular spinoff series, “Mork & Mindy” and “Laverne & Shirley,” comedies that dominated television for nearly a decade.

Although concentrating on television, he wrote screenplays for the films “The Grasshopper” and “How Sweet It Is,” also serving as producer. He moved into film directing with “Young Doctors in Love” in 1982, followed by such popular features as “The Flamingo Kid,” “Nothing in Common,” “Overboard,” “Beaches,” “Pretty Woman,” “Frankie and Johnny,” “Runaway Bride” and “The Other Sister,” many of which he also produced.

He also found acting as yet another lucrative creative outlet for himself and went on to play memorable roles in such films as “Lost in America,” “Soapdish,” “A League of Their Own” (directed by his sister—filmmaker and actress Penny Marshall), “The Twilight of the Golds,” “Keeping Up with the Steins,” “Orange County” and “Chronic Town” as well as in the television series “ER,” “Murphy Brown” and “Brothers & Sisters.” He also voiced characters in animated features and television, including the film “Chicken Little” and the series “The Simpsons.”

He wrote his autobiography (with daughter Lori Marshall), “Wake Me When It’s Funny,” in 1995. He built, with daughter Kathleen Marshall, the 130-seat Falcon Theatre in Burbank, which has presented stage productions since 1997. Among his many other recent projects are the operas “Grand Duchess” and “The Elixir of Love,” which he directed for the Los Angeles Opera and the San Antonio Opera, respectively. Marshall also wrote the book for the musical version of the TV show “Happy Days,” which is currently touring the nation.

His most recent film directorial assignments were for the popular features “The Princess Diaries,” “The Princess Diaries 2: Royal Engagement,” “Raising Helen” and “Georgia Rule.”



TOM EVERETT SCOTT (Matheson) has worked steadily in television, on stage and in films ever since he made his celebrated motion-picture debut as drummer Guy Patterson in director Tom Hanks’ comedy “That Thing You Do!” in 1996.

The Massachusetts-born actor graduated from Syracuse University with a degree in drama before traveling to New York City to learn his craft. He won several jobs in commercials and co-founded a small theater company before landing a recurring role on the TV series “Grace Under Fire.”

Lead roles followed in such films as “One Dog Day,” “An American Werewolf in Paris,” “Dead Man on Campus,” “One True Thing,” “River Red,” “The Love Letter,” “Top of the Food Chain,” “Attraction” and “Boiler Room,” as well as regular appearances in such television series as “The Street,” “Philly,” “Do Over,” “ER,” “Saved” and “Cashmere Mafia.” This fall he is starring in “Southland,” a new series for NBC from executive producer John Wells (“ER”).

He has appeared often on stage, including plays on Broadway (“The Little Dog Laughed”) as well as off-Broadway (“The Country Club”). Most recently, he starred in the motion picture “Tanner Hall.”



CHRISTOPHER MARQUETTE (Pope) has been a busy performer since entering the business at age 12 by starring in the film “Sweet Nothing” opposite Mira Sorvino in 1996. He recently starred in the acclaimed television series “Joan of Arcadia” and was a regular on the series “Pasadena” and “Strong Medicine.”

Born in Florida and raised in Texas, he has divided his time between television roles (as a guest star on the series “Boston Public,” “Nash Bridges,” “Seventh Heaven,” “ER,” “Huff” and “Judging Amy,” among others) and film work (in the films “Lansky,” “Up, Up and Away,” “American Gun,” “Alpha Dog,” “Just

Friends,” “The Invisible” and “The Education of Charlie Banks”).

Most recently, he appeared in the films “Fanboys” and “Infestation” and voiced characters in the animated series “The Mummy” and “Fillmore.”



BILLY BROWN (Carson) recently appeared in the hit science-fiction film “Cloverfield” and will next be seen in director J.J. Abrams’ remake of “Star Trek.” He has starred in roles on such television series as “CSI: NY,” “N.C.I.S.,” “Cold Case,” “E-Ring,” “Criminal Minds” and “Sleeper Cell.” He played a lead role in the Fox pilot “Company Man” and has played recurring characters on the series “Backyard & Bullets,” “Dirt” and “E-Ring.”

His motion picture roles include “Starship Troopers 2,” “House of the Dead 2” and “Lakeview Terrace” with Samuel L. Jackson. Brown is also the exclusive voice of the U.S. Marine Corps.



RICHARD “CHEECH” MARIN (Eddie) began his career as one-half of the iconic comedy duo, Cheech & Chong (with partner Tommy Chong). Successful beyond their wildest dreams, the duo defined an era with their hilariously irreverent, satirical, counter-culture, no-holds-barred comedy routines. Cheech Marin and Tommy Chong’s phenomenal success began on the stand-up circuit, which led to nine hit comedy albums and eight hit films, breaking box-office records, shattering comedy album sales, garnering multiple Grammy® nominations and mesmerizing fans for more than a decade.

After the team broke up, Cheech Marin moved principally into acting in films such as “Yellowbeard,” “Cannonball Run II,” “After Hours,” “Born in East LA,” “Fatal Beauty,” “Ghostbusters II,” “Rude Awakening” and “Tin Cup,” while also voicing characters in animated films such as “FernGully: The Last Rainforest,” “The Lion King” and “Oliver & Company,” among others. A working relationship with director Robert Rodriguez led to the actor finding roles in Rodriguez’s films: “Desperado,” “From Dusk Till Dawn,” the “Spy Kids” trilogy, “Once Upon a Time in Mexico” and, most recently, “Planet Terror.” Other recent credits include voice roles for “Beverly Hills Chihuahua” and “Cars.”

On television, he found success starring with Don Johnson in the hit series “Nash Bridges,” and he was also a regular performer on the series “Judging Amy.” He has appeared in recent episodes of “Lost” and “Grey’s Anatomy,” among others.

When not performing, the actor is an avid golfer and has built a world-renown collection of Chicano art that has been exhibited internationally.

Most recently, Cheech and Chong reunited after decades of performing apart and embarked on a national comedy tour called “Cheech & Chong: Light Up America.”



KIM RICHARDS (Tina) started acting at the tender age of 6 months, moving to Los Angeles from New York to appear in her first commercial. After landing her first TV series at the age of 4, Richards jumped to stardom as Prudence on “Nanny and the Professor.” She went on to star in numerous films and television shows. Disney put Richards under contract, making her the only child actress at the time to be under contract since Hayley Mills. She starred in such films as “Escape to Witch Mountain,” “Return to Witch Mountain,” “No Deposit No Return,” “Hog Wild,” “Monsters at Strawberry Cove,” “The Year of the Cat,” “Frankenstein and the Whiz Kids,” “The Whiz Kid and the Carnival Caper,” “Alvin the Magnificent” and many more.

After starring in television series such as “James at 15,” “James at 16,” and “Hello, Larry,” Richards performed in her first adult role in “Tuff Turf” at the age of 18. After taking some time off, Richards produced and starred in “Escape” playing a journalist researching a haunted house. Richards has appeared in over 100 films and television programs. Richards was the first in the family to be in the business. Following her footsteps were sister Kyle Richards and niece Paris Hilton. She lives in Malibu, California, and continues to work today, including appearing in the recent film “Black Snake Moan.”



IAKE EISSINMANN's (Sheriff Antony) first acting role was in “Gunsmoke” in 1972. He also appeared in other series, and in 1975 made an impact in the film “Escape to Witch Mountain,” where he played Tony Malone, a role he was to reprise in the 1978 sequel “Return from Witch Mountain.” Other Disney projects include “The Sky’s the Limit,” “Kit Carson and the Mountain Men” and “Shadow of Fear.”

He was also one of the stars of the cult television series “The Fantastic Journey.” Other TV roles included “Little House on the Prairie,” “Eight Is Enough” and many others. TV movies featuring Eissinmann include “My Dad Lives in a Downtown Hotel,” “The Kansas City Massacre” and the 1978 TV miniseries “Black Beauty,” to name a few. Big-screen movie appearances include “Star Trek II: The Wrath of Khan,” “The Formula” and “Cross Creek.”

Since 1987 he has moved behind the camera and is primarily a producer/director. Eissinmann is currently in production behind the scenes on several major projects and operates as chief executive at Mighty Mojo Studios, a digital animation company. Some of his upcoming credits include producing and directing the children’s series “The Mystery of...Series.” Eissinmann is also producer/director of the animated series “Cartoon Galaxy” and has most recently, along with Chappell Films, co-produced and directed “The Chefsters,” a children’s cooking series hosted by children which premieres in Los Angeles on March 1. Upcoming, Eissinmann is directing “Beer Drinkers in Space,” a hilarious sci-fi romp starring Christopher Atkins and James Hong.

ABOUT THE FILMMAKERS

“Race to Witch Mountain” follows **ANDY FICKMAN’s (Director)** first, extremely successful film with Disney, “The Game Plan,” starring Dwayne Johnson and Kyra Sedgwick. Due to Fickman’s success with the film, Disney offered him and his newly opened production company a deal under which Disney will have an exclusive first look at all motion-picture projects developed by Fickman and his creative team for three years.

Fickman’s newly opened production company, Oops Doughnuts Productions, already has on its slate “Pool Rats,” directed by Fickman and set for release in 2011. “Pool Rats” is a family comedy for Disney that was inspired by Fickman’s personal experience coaching a neighborhood league swim team. Recently Disney optioned the comedy “The Most Annoying Man in the World” from Fickman’s company.

In addition to Fickman’s two feature films for Disney, he also directed “She’s the Man,” starring Amanda Bynes and Channing Tatum, which won a Teen Choice Award for Best Comedy; the acclaimed film version of “Reefer Madness” for Showtime, starring Kristen Bell and Alan Cumming, which went on to win an Emmy Award® and was also a favorite at such film festivals as Sundance and Deauville; as well as the independent comedy “Who’s Your Daddy?,” starring Patsy Kensit, Kadeem Hardison and William Atherton.

Besides Fickman’s directorial roles and production company ventures, he also has recently signed a deal with RKO Pictures. Roseblood Movie Company, RKO Pictures’ thriller/horror division, and Twisted Pictures will have Fickman executive produce four big-screen remakes, including three classic Val Lewton horror titles: “I Walked with a Zombie” (1943), “The Body Snatcher” (1945) and “Bedlam” (1946). The fourth film is the 1939 thriller “Five Came Back.” In addition to executive producing the horror flicks, Fickman is slated to direct “The Body Snatcher” and also has his eye on potentially directing “Bedlam.”

Born in Roswell, New Mexico, and raised in Texas, Fickman attended the University of Houston and Texas Tech University and began performing in stand-up comedy while still a teenager. After graduation he moved to Los Angeles, where his first jobs included working as a tour guide at Universal Studios and in the mailroom at Triad Artists Agency. He also became a prolific writer and director for the local theater scene, eventually co-founding and managing the Fountainhead Theatre Company.

Fickman moved into film development by working with companies run by Gene Wilder and Bette Midler before being named vice president of creative affairs and production for Middle Fork Productions, where he served as associate producer on the successful thriller “Anaconda.” Fickman’s theatrical resume has grown to include the hit plays “Jewtopia” and “Reefer Madness.” Both productions moved on to rave reviews and packed houses in New York City.

ANDREW GUNN (Producer) is a prolific filmmaker whose production company, Gunn Films, is based at Walt Disney Studios. He most recently produced the comedy “Bedtime Stories,” directed by Adam Shankman and starring Adam Sandler and Keri Russell. A native of Toronto, Canada, he moved to Los Angeles to attend the University of Southern California’s prestigious Annenberg School for Communication, where he graduated with a master’s degree in 1995. For three years he was in charge of production and development at John Hughes’ Great Oaks Entertainment based at Walt Disney Studios, working on such films

as “Flubber,” “101 Dalmatians” and “Home Alone 3.” He also served as co-producer of the Whoopi Goldberg comedy “Eddie.”

After founding Gunn Films, he produced the features “The Country Bears,” “The Haunted Mansion,” “Freaky Friday,” “Sky High” and “College Road Trip.” He was also the executive producer of the platinum-selling soundtrack for “Freaky Friday” and was executive producer of the Disney Channel television production “Minutemen.”

Gunn is also developing “Snow & the Seven” with director Francis Lawrence (“I Am Legend”).

ANN MARIE SANDERLIN (Executive Producer) is president of Gunn Films, where she serves as executive producer on all of that company’s film projects. At Gunn Films, she has also co-produced the film “Freaky Friday” and was executive producer on the features “Sky High,” “College Road Trip,” “Bedtime Stories” and the Disney Channel Original Movie “Minutemen.”

An Oklahoma native, she earned a journalism degree at the University of Kansas before taking a position in the mailroom at the William Morris Agency in Los Angeles. She later became a creative director at Ricardo Mestres Productions before joining Gunn Films in 2002.

MARIO ISCOVICH (Executive Producer) is a veteran filmmaker who most recently served as executive producer of “Sky High” and producer of “The Princess Diaries 2: Royal Engagement.”

After entering the film business as a personal assistant to movie great Steve McQueen, he moved into filmmaking as a production coordinator on “The Domino Principle” and served as associate producer on “The Runner Stumbles.” He worked as location manager on such films as “Jinxed,” “2010,” “Lost in America,” “Nothing in Common,” “Overboard,” “The Presidio” and “Chances Are” before becoming a producer on such films as “Sister Act,” “What’s Love Got to Do with It,” “Sister Act II: Back in the Habit,” “Mulholland Falls,” “Dear God,” “George of the Jungle,” “Deep Rising,” “The Other Sister,” “Runaway Bride,” “The Princess Diaries,” “Freaky Friday” and “Raising Helen.”

AMY STENFTNAGEL (Associate Producer) is also director of development at Gunn Films. A native of Indiana, she earned a BA in English and communication at Hanover College before moving to Los Angeles to work at Jerry Bruckheimer Films. She went on to work at Walt Disney Studios before joining Gunn Films in 2006 as a creative executive.

MATT LOPEZ (Screen Story and Screenplay by) co-wrote the recently released Walt Disney Pictures fantasy/comedy “Bedtime Stories,” starring Adam Sandler and Keri Russell, directed by Adam Shankman (“Hairspray”).

Lopez is currently writing several other upcoming projects for Disney, including “The Sorcerer’s Apprentice,” a live-action fantasy/adventure starring Nicolas Cage, and the comedy “My Samurai” for director Walt Becker (“Wild Hogs”).

A graduate of New York University School of Law, Matt is a former entertainment attorney and business affairs executive at DreamWorks. Prior to attending law school, Lopez graduated from the Florida State University Film School. He is a native of Tampa, Florida, and currently resides in Los Angeles with his wife and two daughters.

MARK BOMBACK (Screenplay by) most recently wrote the hit thriller “Live Free or Die Hard,” starring Bruce Willis. His other writing credits include the films “Godsend,” starring Robert De Niro and Greg Kinnear, and “Deception,” starring Hugh Jackman and Ewan MacGregor. He is presently at work on the features “Unstoppable” and “Agent Zigzag,” as well as the HBO miniseries “The Sportswriter.” In addition, Bombback teaches an annual course in screenwriting at his alma mater, Wesleyan University.

GREG GARDINER (Director of Photography) most recently worked on the successful comedies “The Game Plan” and “She’s the Man” (both directed by Andy Fickman) as well as “Welcome Back, Roscoe Jenkins,” starring Martin Lawrence.

He began his career as an electrician on the film “Early Warning” in 1981 and worked as the gaffer on “Repo Man,” “Paris, Texas” and “Cherry 2000.” He went on to work as the second unit director of photography on “Critters 2: The Main Course” and “Society.”

He became director of photography with the film “Far Out Man” in 1990 and also worked in that role on the television productions of “The Flash,” “Viper” and “Leaving LA” before working as cinematographer on such films as “Somebody Is Waiting,” “The Apocalypse,” “To End All Wars,” “Orange County,” “Big Trouble,” “Men in Black II,” “Biker Boyz,” “Elf,” “New York Minute,” “Herbie Fully Loaded” and “Son of the Mask.”

DAVID J. BOMBA (Production Designer) received the 2006 Art Directors Guild Award for his design on the film “Walk the Line.”

The Florida native grew up in New Orleans and received a degree in architecture from Texas A&M University before beginning his career as a set dresser and prop man for commercials. He went on to become art director on such films as “A Civil Action,” “Twilight,” “Apollo 13,” “Serial Mom,” “Eye for an Eye,” “Chain Reaction,” “The Gun in Betty Lou’s Handbag,” “Mother’s Boys,” “He Said, She Said” and “Silent Fall” before becoming production designer for the films “My Dog Skip,” “Secondhand Lions,” “Divine Secrets of the Ya-Ya Sisterhood,” “The Wendell Baker Story,” “Original Sin” and the HBO film “Gia,” among others.

He most recently worked with director Andy Fickman on the comedies “She’s the Man” and “The Game Plan,” as well as for director and star Denzel Washington on the acclaimed drama “The Great Debaters.”

Previous to “Race to Witch Mountain,” **GENEVIEVE TYRRELL (Costume Designer)** most recently worked on the films “The Game Plan” (with director Andy Fickman), “Accepted” and “The Dukes of Hazzard” as well as the acclaimed HBO series “Entourage.”

She began her career in commercials and music videos, moving into costume design for the film “Swingers” in 1996. She went on to design costumes for the films “Suicide Kings,” “Go,” “Guinevere” and “The United States of Leland” as well as “Freaky Friday.” She has also designed the pilots for television shows including “The End of Steve,” “Life on Mars,” “October Road,” “Kitchen Confidential” and “Cold Cases.”

DAVID RENNIE (Editor) has recently worked with distinction in both comedy (“Tenacious D in the Pick of Destiny” and director Mike Judge’s “Idiocracy”) as well as action-adventure (including the 2007 box-office hit “National Treasure: Book of Secrets”).

He began his career as an assistant editor on the films “Blood and Concrete,” “3 Ninjas” and “Where the Day Takes You” in the early 1990s. He went on to assist on such films as “Volcano,” “Phenomenon,” “Two If by Sea,” “While You Were Sleeping” and “Titanic” before becoming editor on the films “Home Alone 3,” “Office Space,” “The Kid,” “The Sweetest Thing” and “The New Guy,” among others.

He also edited such television productions as “American Dreams,” “The Huntress” and “Evolution’s Child.”

SCOTT ROGERS (Stunt Coordinator/Second Unit Director) has created, directed and performed some of the most daring and innovative stunts in recent filmmaking.

He was stunt coordinator for the blockbuster action adventures “Spider-Man 2” and “Spider-Man 3,” plus performed many of the acclaimed vehicular stunts in the thrillers “The Bourne Supremacy” and “The Bourne Ultimatum.” He most recently served as stunt coordinator on the comedy “You Don’t Mess with the Zohan” and performed stunts for “Live Free and Die Hard.”

He began his stunt career in 1990 and went on to perform stunts in such top films as “Cliffhanger,” “The Last Action Hero,” “True Lies,” “Eraser,” “Independence Day,” “The Postman,” “The Wild, Wild West,” “Texas Rangers,” “Swordfish,” “Star Trek: Nemesis,” “Seabiscuit,” “Constantine” and “Bad Santa,” among many others.

He has served as assistant stunt coordinator on such films as “Cradle 2 the Grave” and “Monkeybone” as well as worked as stunt coordinator/second unit director on the feature “Sky High” (for producer Andrew Gunn) and stunt coordinator on “The Dukes of Hazzard.”

DAVID YRISARRI (Visual Effects Producer) most recently created visual effects for the films “They Came from Upstairs,” “Meet the Spartans” and “The Santa Clause 3: The Escape Clause.”

He started his film career as visual effects coordinator on the comedy “The Santa Clause 2: The Mrs. Clause” and went on to become visual effects producer on “Confessions of a Teenage Drama Queen,” “Ice Princess,” “Sky High” (for producer Andrew Gunn) and “The Greatest Game Ever Played,” among others.

ALEC GILLIS and TOM WOODRUFF JR. (Special Character Effects Designers) are partners in the special effects firm Amalgamated Dynamics, Inc. (ADI), which has created numerous creatures, prosthetics and special make-up effects for such recent films as “Wolverine: Origins,” “Dragonball,” “Cirque du Freak,” “Alien vs. Predator 2,” “Wild Hogs” and “Spider-Man 3.” They also won an Oscar® for their work on Robert Zemeckis’ “Death Becomes Her” and earned Oscar nominations for the films “Alien 3,” “Starship Troopers” and “The Hollow Man.”

Alec Gillis joined boyhood friend James Cameron as new hires at Roger Corman’s New World Pictures in the early 1980s, working on such films as “Battle Beyond the Stars” and “Galaxy of Terror.” He attended the UCLA Film School before meeting eventual partner Tom Woodruff Jr. while both worked for the late effects wizard Stan Winston on such films as

“Aliens” and “Leviathan.”

Tom Woodruff Jr. began making 8mm movies while a child growing up in Williamsport, Pennsylvania. He moved to Los Angeles and was hired in the effects house run by Stan Winston, working on James Cameron’s breakthrough thriller “The Terminator.” He also began to inhabit some of the creatures he designed, acting in films such as “Monster Squad,” “Pumpkinhead” and “Alien vs. Predator,” among others.

Together at ADI, Woodruff and Gillis have created memorable designs for the films “Jumanji,” “Scary Movie 3,” “Looney Tunes: Back in Action,” “Evolution,” “Bedazzled,” “Alien Resurrection,” “The X Files,” “The Santa Clause 3,” “Zodiac,” “Elektra,” “Spider-Man 2,” “Spider-Man” and “Panic Room,” among many others.

TREVOR RABIN (Composer) is much in demand as a film scorer, having worked on such recent and upcoming films as “G-Force,” “12 Rounds,” “Get Smart,” “National Treasure: Book of Secrets,” “The Guardian,” “Hot Rod” and “Gridiron Gang.” Recently his theme music from “Remember the Titans” was used during Barack Obama’s acceptance speech at the Democratic convention and at his victory speech after his election.

The South African-born musician began his career as a rock guitarist, fronting a succession of bands before joining classic rock legends Yes in 1994 for three hit albums: “90125” (containing Rabin’s single “Owner of a Lonely Heart”), “Big Generator” and “Talk.” He left the band in 1994 to pursue film composing, eventually working on the scores for “Con Air,” “Armageddon,” “Enemy of the State,” “Gone in Sixty Seconds,” “The 6th Day,” “The Banger Sisters,” “Bad Company” and “National Treasure,” among many others.

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