



The New Founders of America invite you to celebrate your annual right to Purge.

THE PURGE: ANARCHY

In 2013, the country responded to the provocative concept that on one night every year, any and all crime is made legal. Audiences turned *The Purge* into a surprise summer hit as the film debuted at No. 1 with an astonishing \$34.1 million weekend at the domestic box office.

After witnessing the response to the film and listening to the conversations that it provoked, JAMES DEMONACO (writer/director of *The Purge* and writer of *The Negotiator*, *Assault on Precinct 13*) quickly returned to the explosive universe that he created with an even more arresting idea for a sequel: placing the audience outside on the streets during the annual Purge.

A speculative thriller that shows us what occurs during The Purge outside of the confines of a suburban neighborhood, *The Purge: Anarchy* returns us to a dystopic future. Our government, now re-engineered by the New Founders of America (NFA), has sanctioned its annual 12-hour Purge to ensure that the crime rate stays below one percent for the rest of the year. With police and hospitals suspending help, it's one night when the citizenry regulates itself without thought of punishment or fear of retribution.

It's time to take to the streets for anarchy.

The new story follows an unlikely group of five citizens who, over the course of the night, find out



Leo (FRANK GRILLO) believes in an eye for an eye.

just how far they will go to protect themselves and, ultimately, each other, as they fight to survive a night fraught with impossible decisions.

We begin our story with a haunted loner, Leo (FRANK GRILLO of *Captain America: The Winter Soldier*, *Zero Dark Thirty*), a sergeant who has suffered the loss of his son prior to tonight. Arming himself with enough guns and body armor to make it until dawn, he is a man possessed...and one clearly going out on a vigilante mission of vengeance against those responsible for his loss.

Eva (CARMEN EJOGO of *Away We Go*, upcoming *Selma*) is a single mother trying to make ends meet who lives on the wrong side of the tracks. She lives with her teenage daughter, Cali (ZOË SOUL of *Prisoners*, TV's *Reed Between the Lines*), and can't afford the security offered the wealthy. When they are attacked in the home where they attempt to hide and are briefly captured by masked Purge assailants, Eva and Cali must rely on the unlikely help of a stranger named Leo to save them from certain death.

When Leo, against his better judgment and to the detriment of his plan of retribution upon someone who wronged his family, witnesses their kidnapping, he opens fire to protect Eva and Cali. Meanwhile, a couple on the brink of separating, Shane (ZACH GILFORD of *Devil's Due*, TV's *Friday Night Lights*) and Liz (KIELE SANCHEZ of *A Perfect Getaway*, TV's *The Glades*), become the victims of a carjacking just as The Purge commences. Seeking refuge in Leo's armored car, they team up with these other three strangers to fend off those seeking to exercise their right to mayhem.

As the new allies question everything they've ever been told by their leaders, they will be hunted across the massive city in a kill-or-be-killed series of survival scenarios that blur the line between sponsored revenge and righteous justice.

Once again returning to collaborate with DeMonaco are the film's producers: Blumhouse Productions' JASON BLUM (*Paranormal Activity*, *Insidious*, *Sinister*), Platinum Dunes partners MICHAEL BAY (*Pain & Gain*, *Transformers* franchise), ANDREW FORM (*The Texas Chainsaw Massacre*, *Friday the 13th*) and BRAD FULLER (*The Amityville Horror*, *A Nightmare on Elm Street*), as well as SÉBASTIEN K. LEMERCIER (*The Purge*, *Assault on Precinct 13*).

For the second film in the series, DeMonaco has assembled an accomplished behind-the-scenes team that includes director of photography JACQUES JOUFFRET (*Lone Survivor*, *The Purge*), production designer BRAD RICKER (upcoming *Solace*, upcoming *Foxcatcher*), editors TODD E. MILLER (*Joy Ride*, *Exorcist: The Beginning*) & VINCE FILIPPONE

(*I Am Number Four*, *Disturbia*) and costume designer HALA BAHMET (*The Prize Winner of Defiance, Ohio*, *Bringing Up Bobby*). Composer NATHAN WHITEHEAD (*The Purge*, TV's *The Last Ship*) returns to score the sequel.

The Purge: Anarchy is executive produced by JEANETTE VOLTURNO-BRILL (upcoming *The Boy Next Door*) and LUC ETIENNE (*Getaway*).

ABOUT THE PRODUCTION

Pull Back the Curtain: The Purge: Anarchy Begins

As evidenced by the success of *The Purge*, audiences were fascinated with the concept and asked themselves, “What if this happened in my neighborhood?” Still, for writer/director James DeMonaco and producer Sébastien K. Lemerrier, the thriller was originally intended to be a smaller film that served as a commentary on society.

DeMonaco was as surprised as anyone that the concept was so universal. He offers: “Sébastien and I first thought it would be a politically subversive indie that would play in small art houses in Los Angeles and New York. To me, the family in the first film isn’t particularly noble, which is not normal for a Hollywood film. We fashioned *The Purge* to be a morality play about this one family’s comeuppance and the lessons they learn about violence, money and class. It was built to be more provocative than commercial, but now it’s both.”

Truly, DeMonaco is the first to admit that he wants his films not only

to entertain, but to start a conversation. He reflects: “With this series, I’m hoping to reflect something in American society about how we look at violence. It’s very different than other places in the world. We’ve found that audiences leave the theater talking about our relationship with violence as a society.”

The filmmaker felt that if he were to return to this place and time for a follow-up, he could further expand the concept and show moviegoers what was happening in the world that he imagined—one that existed outside of the first thriller’s suburban enclave. He shares: “We always said if we were lucky enough to do part two, we would want to show what’s happening on the streets in one of the biggest cities in America. We envisioned opening it up, because we felt the audience wanted to see more than what we gave them in the first film.”

For *The Purge: Anarchy*, DeMonaco expands the canvas, showing audiences what it’s like to step outside and experience *The Purge* from the viewpoint of lower-class citizens who don’t have the luxury of intricate security systems for protection. DeMonaco delves into the idea behind *The Purge*: “Behind it all, behind



Liz (KIELE SANCHEZ) and husband Shane (ZACH GILFORD) try to survive the night.



(L to R) Eva (*CARMEN EJOGO*) hides with daughter Cali (*ZOË SOUL*) from their attackers.

what the government is selling you of getting you to exorcise your aggression—telling you that it makes you a better citizen—is a ruse. The Purge really doesn’t do that; the government has another objective.”

The film’s behind-the-scenes team knew that their writer/director’s instincts were responsible for the success of the first story and had faith that he would go even bigger with his next offering. As his frequent collaborator, Lemercier shares that DeMonaco focuses first and foremost on engaging moviegoers. He shares: “A great storyteller is somebody who listens to the story even though he’s the one telling it. That’s James. He’s receptive to everything and wants the audience to relate to the characters and understand the story.”

Continuing the subversive tale of the New Founders of America’s (NFA) annual Purge was important to Lemercier, who knew that moviegoers would respond to expanding the world that DeMonaco imagined. He shares the team’s rationale in moving past the family and neighborhood that we met in the first film: “The Purge is an idea that works outside of its characters; it’s a concept that works in different permutations. This is why we didn’t bring back the same characters. What

we’re doing with the concept of The Purge is speaking to the violence that is in society.”

In DeMonaco’s second chapter, the NFA is still touting The Purge as beneficial to all citizens, with the ratification of the 28th Amendment allowing every American his or her right to exorcise demons on this lawless night. However, the underground rumblings that the NFA has long sought to quash have metastasized and threaten to explode into a full-blown revolution. The NFA’s ironclad rule is met with increasing resistance as more

citizens question The Purge’s rationale.

Once again partnering with Jason Blum’s Blumhouse Productions and Michael Bay’s Platinum Dunes, DeMonaco and Lemercier were able to expand the reach of their self-admittedly smaller film. For his part, Blum—as the producer of such enormous micro-budget hits as the films in the *Paranormal Activity* and *Insidious* series and *Sinister*—has been thoughtful with his efficient business model and taken the film industry by storm. With his finger on the pulse of audience interest, he has grown what used to be considered niche genres into blockbuster films.

Blum typically opts to work with experienced directors, giving them the creative freedom they desire while ensuring that filming stays on an economic budget and on schedule. In fact, the partnership among Blum, DeMonaco, Lemercier and Platinum Dunes’ producers Bay, Andrew Form and Brad Fuller made perfect sense for *The Purge* series. Blum commends: “I like everything about James’ process. He’s incredibly passionate and has a strong point of view, but at the same time he listens. With most writers and directors, they either have one or the other: they listen too much, or they’re too strong headed and don’t listen at all. James walks a fine line right in the middle, and he cares deeply about

what he's doing. It inspires everyone around him.”

The producer extends that sentiment to his production partners. “Platinum Dunes has become an incredibly close partner for multiple films. Surrounding myself with talented producers like Michael, Brad and Andrew is essential to ensuring that we make the most of the resources that we have for each film,” Blum continues. “When we witnessed the audiences’ responses to *The Purge*, we were committed to giving James what he needed to maximize his storytelling abilities for the sequel.”

For the entire team, it was important to revisit the night and pull back the curtain on the Purge. “After we showed the first movie a lot of people said, ‘We want to know what happens in the streets or in the parks or in the country or to rich people or to poor people,’” says Blum. “Every single American would have a different experience on Purge night. There are many stories to tell during The Purge and that’s why we wanted to make a second one, and hopefully more.”

For years, Bay, Form and Fuller have created innovative, yet responsibly budgeted, films under the Platinum Dunes banner, and their suspense and supernatural thrillers have managed to speak to a wide audience. Through such re-imaginings of hits including *A Nightmare on Elm Street*, *The Texas Chainsaw Massacre* and *The Amityville Horror*, the producers have introduced entire new generations to scare-inducing concepts while reinventing the stories for die-hard fans. The chance that they took on *The Purge* paid off handsomely.

Form echoes the fact that the success of the first entry in the series came as a bit of a surprise to all of those involved: “We always knew we had this unbelievable idea, but we didn’t know how an audience would respond

to it. Even when we were making the first movie, we always wished we could have taken that idea to a bigger landscape, but we just didn’t have the resources to do it. So when the movie worked in the theater and the audiences responded in such a positive way to the idea of a Purge, we were able to move forward and expand this world.”

For the next chapter, the filmmakers agreed that the only way to give audiences what they wanted was to expand the world outside the confines of one home. Form elaborates: “We knew we wanted to live in the world of an urban environment where a group is caught out there, where the audience gets to witness all the twists and turns that happen on Purge night, why people are out there purging, why people are caught in the open, and keep the audience guessing the entire way. James has completely achieved that with this project.”

Fuller agrees with his fellow producer on DeMonaco’s ability to make audiences viscerally feel what is happening on Purge night: “At his core, James is an artist who embraced making a commercial film in this series, and he accomplished it. Working with him has been a great joy. If we’re lucky enough to do another *Purge*, it’s important that he take the reins again.”



On the night of the annual Purge, no one is safe from harm.



Shane and Liz plead with Leo to help them.

People Like Us: Casting the Thriller

Prior to casting, filmmakers were clear that this wouldn't be a genre piece that sacrifices character development. Therefore, it was important to spend the first 20 minutes of *The Purge: Anarchy* providing audiences with an intimate look into each character's situation. Says DeMonaco: "I said, 'If we're going to do this, let's get to know these people.' I figured, if we don't care about them up front, we're not going to care about who lives or dies. I don't want sacrificial lambs who could be randomly killed on this night."

DeMonaco had previously worked with Frank Grillo on the miniseries *The Kill Point*, so casting the actor as the gritty and resourceful Leo was a goal. Grillo fit the mold and then some. Offers DeMonaco: "I've loved Frank's work for years, and I've followed his career since *The Kill Point*. As soon as I came up with the character, I called Sébastien and said, 'It has to be Frank.' Frank is a tough guy in real life, and we wanted to have an actor who didn't have to pretend to be tough."

Fuller agrees with the director, laughing: "If I had to go out on Purge night, I'd want to be with Frank Grillo. I know I would make it because he

would get me through it."

In Grillo, Blum knew DeMonaco had the right guy in mind: "James was passionate about having someone who felt very heroic, but also felt like an everyman; that's what Frank does best. He feels like he could be your friend, but he also feels like he's beyond your reach in terms of how heroic he is. That's the character that he plays in this movie: the underdog who you think is quite a cynical guy but actually has a huge heart."

Grillo describes coming on board the speculative thriller: "I was heading to L.A. for a trip, and James called me and said he was working on a sequel to *The Purge*. He described it to me before I'd even read the screenplay, and it sounded like an old Western...like *The Outlaw Josey Wales*. I thought it was interesting and provocative, and after he sent me the script, I was sold."

While the first film was told from the point of view of the wealthy Sandin family living in the suburbs, DeMonaco focused *The Purge: Anarchy* on the side of the disenfranchised, those whom were targeted in the annual Purge. Grillo was particularly drawn to this idea. He shares: "In this film, you truly get to see what *The Purge* is and why it exists. It makes you scratch your head about where our society is in terms of violence and prejudice and what we must deal with on a daily basis."

After locking in Grillo, filmmakers sought out actress Carmen Ejogo to portray Eva, a passive working mother who looks to her daughter, Cali, for strength. Just minutes before the annual Purge begins on March 21 at 7:00 p.m., we are introduced to Eva, who works long hours at a diner to make ends meet, leaving work after meekly asking for, and being denied, a promotion and a raise.

Ejogo shares what drew her to the character and the film: "I grew up watching movies like *The Parallax*

View, *Soylent Green*, conspiratorial government movies. This seemed to be in that wheelhouse, so I knew that in terms of subject matter it would appeal to me.” The actress also appreciated that the script had something meaningful to say. “I also thought it was interesting the fact that it was a social commentary on gun violence in America, which is something I’m very interested in and what the ramifications are for all of us culturally. Beyond that, my character goes through an incredible arc—from being passive and codependent on her daughter, to being proactive and empowered.”

As Eva heads home to her small apartment on the wrong side of town, she’s harassed by Diego (portrayed by *Training Day*’s NOEL GUGLIEMI) before making her way inside to her outspoken and strong-willed daughter, Cali. The 16-year-old follows the gospel of Carmelo (played by *The Wire*’s MICHAEL K. WILLIAMS), whose goal is to overthrow the NFA. As Eva and Cali prepare to stay inside for The Purge, Diego busts down their door and tries to kill both of them...setting us up for a night of terror.

For Cali, filmmakers looked no further than up-and-comer Zoë Soul. After filming another thriller, *Prisoners*, Soul was interested in exploring the genre. The actress shares her take on the New America: “The film explores what happens outside, not just indoors with one family in one home. I was curious to see where it would take us. Playing Cali was a trip, because she’s such a strong 16-year-old, and she reminds me so much of myself when I was a little bit younger.”

DeMonaco wrote the character of Cali as the moral compass of the film, who helps draw Leo back into lost humanity as he begins to slowly confront the man he’s become. The filmmaker explains: “Cali is the one

talking about The Purge all night and pecking at Leo about the morality of purging.”

Next up, filmmakers went in search of actors to play the separating duo Shane and Liz, two characters who are across town from our other players. Gathering last-minute items before The Purge commences—and discussing how to tell their families that they are separating—Shane and Liz discover that masked men on motorcycles have cut their fuel line. The couple is left with no choice but to seek shelter before the commencement...and very quickly.

After interviewing Zach Gilford and wife Kiele Sanchez separately, filmmakers realized the duo could bring a real-life dynamic to the characters’ relationship. DeMonaco shares: “The fact that Zach and Kiele are a married couple brings an organic authenticity to their dynamic. There’s a scene when they’re bickering in the car, which plays very real because of course they’ve done that before in real life.”

Carefully navigating their way into the city, Shane and Liz stumble upon Leo, who is firing shots at the masked men and their leader, Big Daddy (*Gangster Squad*’s JACK CONLEY), in an attempt to save Cali and Eva. Finding Leo’s armored car to hide in, Shane



Leo, Cali, Eva, Liz and Shane consider their limited options.



Vicious thugs celebrate their right to Purge.

and Liz seek momentary solace there before being discovered by Leo, Eva and Cali. In a terrifying turn of events, they find they'll never survive alone and traverse the night together—all hoping to come out alive.

What drew Gilford to the film was the fresh concept. He shares: "It's a totally different take on the concept from the first film, which I thought was fun. It's not a contrived way to keep characters from the first one from continuing their story, it's just telling another story from this night."

Sanchez appreciated DeMonaco's views on what *The Purge* was actually about. She offers: "James and I talked about how we're both terrified of guns and what would happen if you're in a society where it is a gun culture. In this film, we have the revolutionaries come in who have figured out that the government is behind wanting to get rid of the poor. I thought that was incredibly unexpected and interesting."

For the featured villain in this chapter, DeMonaco envisioned creating a representation of the NFA and their secret agenda. His vision came to life with Jack Conley's Big Daddy. DeMonaco offers: "Big Daddy is the chosen leader of this group on the streets and is putting the government's agenda into practice. They

have black trucks creeping around the city, going from project to project, and literally exterminating."

The Purge series wouldn't be complete without a masked gang igniting panic in every person that crosses its path. For *The Purge: Anarchy*, our ghoul-faced gang is a group of kids from the inner city who have realized that the rich are purging by bidding on subjects in an auction. The winner of each auction gets to don

night-vision goggles and hunt their prey in a dark warehouse, so the odds of the victims surviving are slim. DeMonaco elaborates: "Throughout the film, we see the gang kidnap people and wonder where they're taking them. Then, we find out they're selling these people to the rich in an auction. It's terrifying and introduces a new twist in our concept."

The supporting cast of *The Purge: Anarchy* includes JUDITH McCONNELL as the Old Elegant Woman who serves as the auctioneer; JOHN BEASLEY as Papa Rico, Eva's father and Cali's grandfather, who makes the ultimate sacrifice to provide for his family; and JUSTINA MACHADO, who portrays Tanya, Eva's best friend and co-worker.

Dark of Night: Design, Locations and Costumes

Ready to expand on the world he created, one with a sanctioned Purge that explodes into the streets of the city, DeMonaco and the producers assembled a talented below-the-line team to imagine the outside world they envisioned. Production designer Brad Ricker and his team designed the dystopian look in Los Angeles by utilizing houses and streets around the city and only

building sets when necessary. For example, the Hunt Club was built in a warehouse in downtown Los Angeles and Eva and Cali's apartment was in an actual building, also in downtown Los Angeles.

Returning director of photography Jacques Jouffret lensed the gritty, thrilling mayhem for Todd E. Miller and Vince Filippone to edit. Costume designer Hala Bahmet dressed our fearful five fighting for survival and Nathan Whitehead returns to compose the speculative thriller's score.

Design and Locations

To create the feel of an America run by the NFA, production designer Ricker began working on creating a believable, dystopic future. He shares: "Working with James, we talked about the story and where it's placed in time. While it's in the future, we didn't want to go all out and say 'this is exactly what the future looks like' because it's a very limited world. We had the idea that things hadn't changed that much in 10 years; we didn't want to completely redesign the world."

Ricker and his team were tasked with designing and choosing environments the movie demanded—many streets and dark alleys, the apartments of Eva, Tanya and Leo, as well as the Hunt Club, where the ultrarich go to play the most dangerous game. Of the Hunt Club, Ricker offers: "James and I talked about making a luxury paintball course, having something with obstacles. I thought, 'what would be more fun than hunting humans in a sculpture garden?' So we talked about what you would want to do if you could

do anything and you were in a crazy, crazy fantasy."

While Eva's apartment is set inside a building, Ricker and his team built Tanya's apartment on a soundstage and the Hunt Club inside a warehouse. DeMonaco shares: "*The Purge* was set in just one house and in one neighborhood—which certainly offered its fair share of terrors—but for the sequel, we had the luxury of being able to expand our footprint and make the story a different kind of terrifying."

Ricker commends that DeMonaco appreciated his design: "It's always good to work with a writer/director. James knows what the story is supposed to be. He knows the world, and he has a vision for it. He's so collaborative and willing to get input from people in other fields."

Filming in the streets of downtown Los Angeles lent itself to the gritty world of *The Purge: Anarchy*. Fuller elaborates: "Sometimes when you shoot on the backstage of a studio lot you can see that it's a little bit too clean. The streets are really nice, and the curbs are all right angles. When you're shooting in downtown L.A., it's a living entity, and we certainly had to contend with people living where we were shooting. Between the sounds and lights and helicopters going around, it all adds to the realism of the movie."



Cali is protected by mother Eva.



Leo wonders if they're getting out alive.

Costumes of the Thriller

Seasoned costume designer Hala Bahmet was brought on to dress the cast, making sure their clothing matched their characters and circumstances. As Grillo's Leo is elusive, it's unclear whether he is military or some sort of law enforcement, but he has an incredible arsenal of weapons and the deep knowledge of how to use them. Bahmet worked very closely with Grillo, even before filming began.

The costume designer explains her team's process: "Our goal was to create a simple silhouette for him. We wanted his costume to be a neutral backdrop for him to reveal what this man is all about during the course of the film. So we created this iconic military-esque silhouette for him, with the rest of his costume being simple: T-shirts and utility work pants." In addition, Bahmet and her team made a custom futuristic antiballistic vest with the idea that 12 years in the future there is a new high-tech, bulletproof fabric.

While Leo is mysterious, sleek and stealthy, Ejogo's Eva is the complete opposite; she's soft and vulnerable. To convey this, Bahmet dressed her with a knit, soft grey hoodie, jeans and a T-shirt. The designer shares:

"During the film, Eva is on this journey of this horrific series of events that happens to her throughout the evening, but she makes a personal journey and ends up in a better place at the end. I wanted to show that by dressing her in a soft color palette."

Bahmet dressed feisty teenager Cali to show that even though Cali's young, she's mature and confident—a contrast to Eva. Bahmet says: "We gave Cali a grunge-inspired look: a flannel shirt and a modified Army jacket, which helps tell the story about her character being outspoken and bold."

For Liz and Shane, Bahmet explains that these are two characters who are dressed not expecting to get stuck outside on Purge night. "We have Liz wearing a feminine dress with a tomboyish jacket because we felt like her character is that type: a sexy tomboy. We dressed Shane in a basic plaid shirt, jeans and a vest. They are dressed as people completely not expecting to be roaming around on the night of The Purge."

The main antagonist of this Purge night, Big Daddy, was dressed to kill. DeMonaco and Bahmet worked together to choose his wardrobe. Bahmet shares: "We put him in normal Saturday afternoon dad-type clothing, which makes his performance of being this scary, sinister leader of this group of gunmen even more frightening because no one would think that a guy who wears a pair of chinos and a regular blue button-down shirt would be the leader of a group of gunmen."

DeMonaco concludes: "I had a vision of the character of Big Daddy being this conservative-looking suburban guy who turns out to be the head of a group of killers. I just thought that was so terrifying. I loved it."

Universal Pictures presents a Platinum Dunes/Blumhouse/Why Not production: *The Purge: Anarchy*, starring Frank Grillo, Carmen Ejogo, Zach Gilford, Kiele Sanchez and Michael K. Williams. The film's casting is by Terri Taylor, CSA, and its costume design is by Hala Bahmet. *The Purge: Anarchy's* music is by Nathan Whitehead, and it is edited by Todd E. Miller & Vince Filippone. The production design is by Brad Ricker, and its director of photography is Jacques Jouffret. The speculative thriller is executive produced by Jeanette Volturno-Brill, Luc Etienne. The film is produced by Jason Blum, p.g.a., Michael Bay, Andrew Form, Brad Fuller, Sébastien K. Lemercier, p.g.a. *The Purge: Anarchy* is written and directed by James DeMonaco. © 2014 Universal Studios. www.blumhouse.com/film/theurgeanarchy

ABOUT THE CAST

FRANK GRILLO (Sergeant) will next be seen



in *A Conspiracy on Jekyll Island*, opposite Minnie Driver and Dianna Agron, as well as the thriller *Big Sky*, alongside Kyra Sedgwick and Bella Thorne.

Grillo most recently starred in Marvel's *Captain America: The Winter Soldier*, opposite Chris Evans, Scarlett Johansson and Robert Redford. Last year, Grillo was seen in Ruben Fleischer's *Gangster Squad*, alongside Sean Penn, Ryan Gosling and Josh Brolin; Gary Fleder's *Homefront*, opposite James Franco, Kate Bosworth and Jason Statham; and the independent film *Disconnect*, with Jason Bateman and Alexander Skarsgård, which premiered at the Venice and Toronto international film festivals.

Grillo's recent films also include *Zero Dark Thirty*, directed by Kathryn Bigelow and written by Mark Boal; David Ayer's *End of Watch*, opposite Jake Gyllenhaal; *Lay the Favorite*, opposite Bruce Willis and Vince Vaughn; the independent feature *Intersection*, produced by Luc Besson; *The Grey*; *Warrior*; *Edge of Darkness*; and *Pride and Glory*.

On the small screen, Grillo starred as Officer Paul Jackson on the six-time Primetime Emmy Award-winning series *The Shield* in 2002. In 2005, Grillo portrayed lawyer Nick Savrinn on FOX's hit show *Prison Break* and Detective Marty Russo on ABC's *Blind Justice*. In 2007, Grillo starred alongside John Leguizamo and Donnie Wahlberg in the Spike TV miniseries *The Kill Point*, which chronicled the story of a group of U.S. Marines who come together, following their return from service in Iraq, to stage a heist of a Three Rivers Bank branch in Pittsburg, Pennsylvania. He also starred in ABC's supernatural crime drama *The Gates*, which aired in summer 2010. In 2013, Grillo was seen in HBO Films' feature *Mary and Martha*, which starred Hilary Swank and Brenda Blethyn.

The oldest of three children, Grillo grew up in upstate New York and graduated from New York University with a degree in business. He currently resides in New York, with his wife and three sons.

CARMEN EJOGO (Eva) is currently filming



writer/director Ava DuVernay's *Selma*, as Coretta Scott King, for Brad Pitt's Plan B Entertainment and producer Oprah Winfrey.

Ejogo was most recently seen as the female lead on ABC's *Zero Hour*, opposite Anthony Edwards, and in TriStar Pictures' feature film *Sparkle*, opposite Jordin Sparks. Her additional credits include *Alex Cross*, opposite Tyler Perry, and Focus

Features' romantic comedy *Away We Go*, alongside John Krasinski, Maya Rudolph and Catherine O'Hara.

Ejogo has worked for some of the industry's most prominent directors, including Sam Mendes, Neil Jordan, Kenneth Branagh and Gavin O'Connor.

ZACH GILFORD (Shane) is best known for his starring role as Matt Saracen on the popular NBC series *Friday Night Lights*. Since the series wrapped its fifth and final season in 2011, Gilford has gone on to star in a wide array of film and television projects.



Gilford last starred in 20th Century Fox's "handheld

horror" film *Devil's Due*, as the husband of a woman who becomes pregnant with a demon child. He also starred in Lionsgate's *The Last Stand*, opposite Arnold Schwarzenegger, and in the indie drama *In Our Nature*, with John Slattery, Gabrielle Union and Jena Malone, which premiered at the 2012 South by Southwest Film Festival. Gilford's other film credits include the indie drama *Crazy Kind of Love*, with Virginia Madsen and Sam Trammell; Roadside Attractions' *Answers to Nothing*, with Dane Cook; the indie *Dare*, opposite Emmy Rossum; *Super*, opposite Ellen Page and Rainn Wilson; Fox Searchlight Pictures' *Post Grad*, opposite Alexis Bledel, Michael Keaton and Carol Burnett; and *Rise: Blood Hunter*, opposite Lucy Liu.

Gilford made his feature film debut starring in Larry Fessenden's *The Last Winter*, which was nominated for the 2007 Gotham Award for Best Ensemble. His television credits include ABC's *Off the Map* and *Grey's Anatomy*, and NBC's *Law & Order: Special Victims Unit*.

Gilford graduated from Northwestern University, where he starred in theater productions of *Equus* and *The Laramie Project*. A Chicago native, Gilford spends

his free time leading backpacking, ice climbing and diving expeditions in Alaska, New Zealand and Australia.

KIELE SANCHEZ (Liz) will star in the



upcoming TV series *Navy Street*, opposite Frank Grillo and Nick Jonas. The drama, which will premiere in fall 2014, follows a family in the mixed martial arts fighting business.

Sanchez's past film credits include the psychological thriller *A Perfect Getaway*, *Redemption Road*, *Mr. Magorium's Wonder Emporium* and *Stuck on You*.

On television, Sanchez last starred in A&E's detective drama *The Glades*. Her additional television credits include recurring roles on *Lost* and *Samantha Who?*, and starring roles on The WB's *Related* and ABC's *Married to the Kellys*.

A Chicago native, Sanchez currently resides in Los Angeles.

ZOË SOUL (Cali) recently booked a series



regular role in the ABC pilot *Sea of Fire*, opposite Jennifer Carpenter and Jack Davenport. Soul was last seen in theaters as Eliza Birch in Warner Bros. Pictures/Alcon Entertainment's film *Prisoners*, which starred Hugh Jackman, Jake Gyllenhaal, Paul Dano,

Viola Davis, Terrence Howard and Melissa Leo. The film received exceedingly positive reviews and topped the box office in its opening weekend.

Soul spent three years in the series regular role of Kaci Reynolds on BET's *Reed Between the Lines*,

opposite Tracee Ellis Ross and Malcolm-Jamal Warner. She also appeared on television shows such as *All of Us* and *What I Like About You*.

Soul is currently in the studio writing and developing her own music with world class producer J Bynum, her collaborator in the music duo Zoe & The Bear. She previously worked with acclaimed music producers such as Justin Gray, who wrote Mariah Carey's title track for Walt Disney Pictures' *Oz the Great and Powerful*.

MICHAEL K. WILLIAMS (Carmelo) is one of



television's most respected and acclaimed actors. By bringing complicated and charismatic characters to life, often with surprising tenderness, Williams has established himself as a gifted and versatile performer with a unique ability to mesmerize audiences with

his stunning character portrayals.

Williams is best known for his remarkable work on *The Wire*, which ran for five seasons on HBO. The wit and humor he brought as Omar—the whistle-happy, profanity-averse, dealer-robbing stickup man—earned him high praise, making Omar one of television's most memorable characters. For his work, Williams was nominated for a 2009 NAACP Image Award for Outstanding Supporting Actor in a Drama Series.

Williams can be seen co-starring in HBO's critically acclaimed series *Boardwalk Empire*, which premiered in 2010. In the Martin Scorsese-produced show, Williams plays Chalky White, a 1920s bootlegger and impeccably suited veritable mayor of Atlantic City's African-American community. In 2012, *Boardwalk Empire* won a Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Drama Series. In 2014, Williams was nominated for another NAACP Image Award for Outstanding Supporting

Actor in a Drama Series for *Boardwalk Empire*.

Williams showed his versatility by guest-starring in three episodes of NBC's comedy *Community*. His other television credits include *Law & Order*, *CSI: Crime Scene Investigation*, *The Philanthropist*, *Boston Legal*, *The Sopranos* and J.J. Abrams' *Alias*.

After being discovered by the late Tupac Shakur, Williams made his feature film debut in the urban drama *Bullet*. He also appeared in Scorsese's *Bringing Out the Dead*, *The Road*, *Gone Baby Gone*, *Life During Wartime*, *I Think I Love My Wife*, *Wonderful World* and *Snitch*, opposite Dwayne Johnson and Susan Sarandon. Williams was recently seen in José Padilha's *RoboCop* remake, which starred Joel Kinnaman, Gary Oldman and Michael Keaton. Additionally, he had a supporting role in Steve McQueen's Academy Award®-winning film *12 Years a Slave*, alongside Michael Fassbender and Brad Pitt.

Most recently, Williams completed filming *Captive*, opposite Kate Mara and David Oyelowo; *Kill the Messenger*, opposite Jeremy Renner; and Paul Thomas Anderson's *Inherent Vice*. Williams will next star opposite Mark Wahlberg in Paramount Pictures' remake of *The Gambler*.

Giving back to the community plays an important role in Williams' off-camera life. He established Making Kids Win, a charitable organization whose primary objective is to build community centers in urban neighborhoods that are in need of safe spaces for children to learn and play.

Born and raised in Brooklyn, New York, Williams began his career as a performer by dancing professionally at age 22. After numerous appearances in music videos and as a background dancer on concert tours for Madonna and George Michael, Williams decided to seriously pursue acting. He participated in several productions at the La MaMa Experimental Theatre Club, the prestigious National Black Theatre and the Theater for a New Generation, directed by Mel Williams.

Williams currently resides in Brooklyn.

ABOUT THE FILMMAKERS

JAMES DEMONACO (Written and Directed by)



began writing screenplays and directing short films at age 11. After a very brief stint at NYU film school, DeMonaco wrote several feature films including *The Negotiator*, which starred Kevin Spacey and Samuel L. Jackson, and the remake of *Assault on Precinct 13*,

which starred Ethan Hawke and Laurence Fishburne. He has written and produced several television miniseries including Spike TV's critically acclaimed nine-hour thriller *The Kill Point*, which starred John Leguizamo and Frank Grillo.

In 2009, DeMonaco made his directorial debut with *Staten Island*, an independent film he wrote, which was produced by Luc Besson and Sébastien K. Lemercier and starred Hawke, Vincent D'Onofrio and Seymour Cassel. His sophomore directing effort, *The Purge*, was a huge box-office hit and reunited DeMonaco with both Lemercier and Hawke.

DeMonaco is an avid fan of the New York Yankees.

JASON BLUM, p.g.a. (Produced by) is the founder and CEO of Blumhouse Productions, a multimedia production company that has pioneered a new model of studio filmmaking by producing high-quality micro-budget films for wide release.

Since its launch in 2000, Blumhouse has produced more than 30 feature films including the highly profitable *Paranormal Activity*, *Insidious*, *The Purge* and *Sinister* franchises. Eight of Blumhouse's recent films have grossed a combined \$1 billion at the worldwide box office on budgets less than \$5 million.

Blumhouse's *The Purge*, its first production under its first-look deal with Universal Pictures, grossed more than \$34 million domestically on its opening weekend, with a budget of just \$3 million. Blumhouse's *Insidious Chapter 2*, for FilmDistrict, grossed more than \$40 million domestically on its opening weekend, with a budget of just \$5 million.

Blumhouse's model began with the original *Paranormal Activity*, which was made for \$15,000 and released by Paramount Pictures, grossed close to \$200 million worldwide, making it the most profitable film in the history of Hollywood. Blumhouse also produced the phenomenally successful sequels *Paranormal Activity 2*, *Paranormal Activity 3* and *Paranormal Activity 4*.

Blumhouse's upcoming micro-budget wide releases include *Jessabelle*, for Lionsgate, *Ouija*, for Universal Pictures, and *Paranormal Activity 5*, for Paramount Pictures.

For Halloween 2012, Blumhouse built *The Blumhouse of Horrors*, an innovative and frightening haunted house experience in the heart of downtown Los Angeles. Blumhouse's Los Angeles-based movie production team used its expertise in horror film production, storytelling and movie set design to transform the Variety Arts Theater into a fully immersive and chillingly intense Halloween attraction. In 2013, Blumhouse invited horror fans to experience *The Purge: Fear the Night*, a live event inspired by the backstory to the feature film.

For television, Blumhouse executive produced the scripted series *The River*, for ABC, the unscripted series *Stranded*, for Syfy, and *The Normal Heart*, directed by Ryan Murphy, for HBO. Blumhouse's *Eye Candy*, which stars Victoria Justice, recently received a 10-episode pickup from MTV. Blumhouse's *Ascension* was also picked up as a six-hour limited series on Syfy.

Previously, Blumhouse has had deals with Lionsgate, Paramount Pictures, Alliance Films, Miramax Films and HBO Films. From 1995 to 2000,

Blum served as co-head of the acquisitions and co-productions department at Miramax Films in New York. At Miramax, he was instrumental in acquiring more than 50 films, including *The Others*, *Smoke Signals*, *A Walk on the Moon* and *The House of Yes*.

Blum's credits include *The Tooth Fairy*, which starred Dwayne Johnson; *The Reader*, which garnered Kate Winslet an Academy Award®; *Hysterical Blindness*, which earned Uma Thurman a Golden Globe Award; and *Hamlet*, which starred Ethan Hawke, Bill Murray, Sam Shepard and Kyle MacLachlan.

Blum began his career as the producing director of the Malaparte Theater Company, which was founded by Hawke. He currently serves on the board of directors of the New Group Theater in New York City.

MICHAEL BAY (Produced by) is one of the entertainment industry's most successful filmmakers, currently listed as the fourth highest-grossing director of all time. Characterized by his aggressive visual style and high-octane action sequences that have become his cinematic signature, the films that Bay has directed and produced, through his two production companies, have grossed \$5.5 billion worldwide.

Bay's directing resume includes the films *Bad Boys* and *Bad Boys II*, both of which starred Will Smith and Martin Lawrence; *The Rock*, which starred Nicolas Cage and Sean Connery; *Armageddon*, which starred Ben Affleck and Bruce Willis; *Pearl Harbor*, which starred Affleck, Josh Hartnett and Kate Beckinsale; *The Island*, which starred Ewan McGregor and Scarlett Johansson; and the Transformers franchise: *Transformers*, *Transformers: Revenge of the Fallen* and *Transformers: Dark of the Moon*, which starred Shia LaBeouf, Josh Duhamel, Tyrese Gibson and John Turturro. The franchise has grossed more than \$2.6 billion.

On June 27, Paramount Pictures released the fourth film in the franchise, *Transformers: Age of Extinction*, starring Mark Wahlberg, Stanley Tucci, Kelsey

Grammer and newcomers Nicola Peltz and Jack Reynor. The film grossed \$302 million worldwide in its opening weekend.

Bay recently directed the dark comedy *Pain & Gain*, based on a true story, which starred Wahlberg and Dwayne Johnson as bodybuilding half-wits in late-'90s Miami who take on a criminal enterprise of kidnapping, extortion and murder in the pursuit of the American dream.

In addition to film, Bay currently has two television series on the air: Starz's pirate action adventure *Black Sails*, starring Toby Stephens, Hannah New, Zach McGowan and Luke Arnold, which is filmed in Cape Town, South Africa; and TNT's *The Last Ship*, starring Eric Dane, Rhona Mitra and Adam Baldwin, which premiered on June 22.

Bay is the principal partner of Platinum Dunes, which he founded in 2001 with Brad Fuller and Andrew Form. The company was originally conceived to give talented commercial and video directors a chance to break into the feature-film world. Next up, the company will release the highly anticipated *Teenage Mutant Ninja Turtles*, starring Megan Fox, Will Arnett and William Fichtner, for Paramount Pictures, and the thriller *Ouija*, slated for release by Universal Pictures in October.

A graduate of Wesleyan University and Art Center College of Design, Bay has won virtually every major award in the commercial industry, including the Cannes Lions International Festival of Creativity's Golden Lion, the Grand CLIO and the Directors Guild of America's Outstanding Directorial Achievement in Commercials award. His "got milk?" campaign resides in the permanent collection of New York's Museum of Modern Art.

A Los Angeles native, Bay now resides in Miami.

ANDREW FORM and **BRAD FULLER** (Produced by) established their production company, Platinum Dunes, with Michael Bay in 2001, with the goal of creating opportunities for first-time directors to make commercial, high-concept films

on modest budgets for a global audience. Since then, the company has released nine films. Eight of these films grossed their production budget opening weekend and four grossed their production budget opening night.

Last year, on a \$3 million budget, Platinum Dunes produced *The Purge*, for Universal Pictures, which grossed \$34.1 million domestically on its opening weekend.

In October, Universal Pictures will release the Platinum Dunes-produced *Ouija*, a horror film based on the popular Hasbro board game.

Paramount Pictures will release two films for Platinum Dunes. The first, a live-action remake of the popular comic book series “Teenage Mutant Ninja Turtles,” is set to debut on August 8. The second, *Project Almanac*, will be released on January 30, 2015.

Two years ago, Platinum Dunes decided to bring its production expertise to television. Its first project, *Black Sails*, debuted on Starz on January 25 and is currently in production on its second season. Its second project, *The Last Ship*, debuted on TNT on June 22.

SÉBASTIEN K. LEMERCIER, p.g.a. (Produced by) has produced both French- and English-language feature films over the last decade in his partnership with Why Not Productions. Lemercier started working with James DeMonaco in 2002, developing and executive producing Jean-François Richet’s remake of John Carpenter’s *Assault on Precinct 13*.

Before embarking on *The Purge* series, Lemercier produced DeMonaco’s directorial debut, *Staten Island*, which starred Ethan Hawke, Vincent D’Onofrio and Seymour Cassel. He also produced Gregg Araki’s *Kaboom* and *White Bird in a Blizzard*, which starred Shailene Woodley and Eva Green.

JEANETTE VOLTURNO-BRILL (Executive Producer) has more than 20 years of production experience working in the film, television and music-video industries. Volturmo-Brill established her company, CatchLight Films, in 1999 and has served as an executive producer for the romantic comedies *In the Weeds* and *Amy’s Orgasm*. She produced the *World Festival of Sacred Music: The Americas* documentary, which was inspired and hosted by His Holiness the Dalai Lama.

In 2012, Volturmo-Brill joined Blumhouse Productions as head of production. Since taking that post, she co-produced Dimension Films’ *Dark Skies*, FilmDistrict’s *Insidious Chapter 2* and Universal Pictures’ *The Purge*. Prior to joining Blumhouse Productions full time, Volturmo-Brill line produced for *The Purge* producer Jason Blum on the hugely successful *Paranormal Activity* and *Paranormal Activity 2*, and co-produced *Paranormal Activity 3*. She also line produced James Wan’s *Insidious* and Barry Levinson’s environmental thriller *The Bay*.

Volturmo-Brill currently resides in Los Angeles.

LUC ETIENNE (Executive Producer) has been working in the film industry since 1988, beginning his career as the third assistant director on Columbia Pictures’ *To Kill a Priest*. Since then, Etienne has worked on more than 35 French and American feature films, serving as first assistant director on Universal Pictures’ *The Bourne Identity* and *The Bourne Supremacy*, Paramount Pictures’ *Thor*, 20th Century Fox’s *X-Men: First Class* and Columbia Pictures’ *Total Recall*.

In his 20-plus years in the industry, Etienne has worked with many acclaimed directors, including Paul Greengrass, Frank Marshall, Kenneth Branagh, Doug Liman, Len Wiseman, Matthew Vaughn and Gareth Edwards.

Most recently, Etienne served as the U.S. unit

production manager on Warner Bros. Pictures' global juggernaut *Godzilla*.

JACQUES JOUFFRET (Director of Photography) has been working in film and television for more than 15 years. His credits include *Man on Fire*, *Transformers: Revenge of the Fallen*, *Transformers: Dark of the Moon*, *Pain & Gain*, *The Purge*, *The Fifth Estate*, *Lone Survivor* and upcoming *Transformers: Age of Extinction*, among others.

The Purge: Anarchy is another collaboration in a long line of feature films for Jouffret with Platinum Dunes' Michael Bay, Brad Fuller and Andrew Form.

BRAD RICKER (Production Designer) started in New York designing for small independent films and commercials. Ricker has a background in fine arts, architecture, photography and short films. After moving to Los Angeles, he became a set designer and then supervising art director for many complex and demanding movies, including *Charlie Wilson's War*, *Inception*, *Moneyball* and *The Lone Ranger*.

A longtime collaborator with production designer Jess Gonchor, Ricker worked with Gonchor again last year on Bennett Miller's upcoming *Foxcatcher*. He recently served as production designer on Afonso Poyart's upcoming *Solace*, starring Anthony Hopkins and Colin Farrell. *The Purge: Anarchy* marks his first film with James DeMonaco and Blumhouse Productions.

TODD E. MILLER (Edited by) got his start with Michael Bay and Jerry Bruckheimer, earning his first editing credit on *Armageddon*, and he has been cutting blockbuster films ever since. Miller has had the pleasure of working with Simon West on four films, most recently with *The Expendables 2* and *The Mechanic*. In addition to *Armageddon*, Miller has worked with director Bay several times, including *Transformers*, *The Island* and *The Rock*.

Miller has ventured outside the action genre on

several occasions with thrillers such as *Joy Ride* and *Exorcist: The Beginning*; romantic comedies such as *Beastly* and *Under the Tuscan Sun*; and a season of television's *E-Ring*, with Bruckheimer. In between features, Miller has cut a variety of commercials for high-end clients, previously out of the editorial house Mothership and currently out of Beast.

But it's all about storytelling. Miller shares: "Sometimes it's punk rock, fast-paced editing, sometimes it's languid and hypnotic, but it's always about building a dynamic and taking someone for a ride."

Born and raised in Houston, Texas, and a graduate of the School of Cinematic Arts at the University of Southern California, **VINCE FILIPPONE** (Edited by) has worked in postproduction since 1995. Working mostly with director D.J. Caruso and editor Jim Page, Filippone served as co-editor on *I Am Number Four*, additional editor on *Eagle Eye* and associate editor on *Disturbia*. He edited Glenn Kiser's award-winning short *Sabbatical*, which is currently being developed into a feature film. Filippone worked as an additional editor on *Life as We Know It* and *The Take*, and as first assistant editor on *Hansel & Gretel: Witch Hunters*, *Transformers: Revenge of the Fallen*, *Friends With Money*, *Kiss Kiss Bang Bang*, *Dodgeball: A True Underdog Story*, *The Salton Sea* and *American Beauty*.

HALA BAHMET (Costume Designer) started her design career, while still a college student at St. Catherine University, working in Minneapolis at the internationally acclaimed Guthrie Theater and at Prince's Paisley Park Studios. After earning a degree in studio arts and textiles, with a focus on art history and historical costume, Bahmet began designing commercials, music videos, live theater and feature films.

Bahmet has worked with a variety of musical artists, including Mac DeMarco, Johnny Cash, Michael Jackson, Kelly Clarkson, Britney Spears,

The Dixie Chicks, Henry Rollins and Devo, to name a few. As a commercial costume designer and stylist, she has worked with acclaimed directors, including Doug Liman, Tim Burton, Luc Besson, Wally Pfister, Tarsem Singh, Peter Berg, Janusz Kaminski, Larry Charles, Jesse Peretz, Vadim Perelman, Mathew Cullen, Carl Rinsch and Joe Pytka.

Prior to her work on *The Purge: Anarchy*, Bahmet designed numerous feature films and theatrical productions, including Logan Miller's 1880s thriller *Sweetwater*, which starred Ed Harris, Jason Isaacs and January Jones, and Kaminski's upcoming *American Dream*. Her previous notable film credits include Famke Janssen's *Bringing Up Bobby*, which starred Milla Jovovich; Perelman's Academy Award®-nominated *House of Sand and Fog*, which starred Ben Kingsley and Jennifer Connelly, for DreamWorks, and *The Life Before Her Eyes*, which starred Uma Thurman and Evan Rachel Wood; and Jane Anderson's *The Prize Winner of Defiance, Ohio*, which starred Julianne Moore, Woody Harrelson and Laura Dern, also for DreamWorks.

Bahmet's custom-made period dress designs for Moore in *The Prize Winner of Defiance, Ohio* were exhibited at the ArcLight Cinemas in Hollywood, as well as several costume exhibitions.

In addition to her costume work, Bahmet is the founder and creative director of the international eco-fashion label Viridis Luxe, creating unique custom-made fabrics and designs utilizing eco-friendly fibers and fair trade production methods. Her work with Viridis Luxe has been featured in runway shows in London, New York and Los Angeles, sold in more than 200 stores worldwide and featured in more than 50 magazines and newspapers, including *Vogue*, *Elle*, *InStyle*, *Marie Claire*, *The Wall Street Journal* and *The Guardian*. Bahmet's sustainable designs have been included in several notable art, fashion and design books.

Currently living in Los Angeles, Bahmet has

established a strong celebrity following on both coasts, and her designs can be seen in films, television, commercials, print advertisements and on the red carpet.

NATHAN WHITEHEAD (Music by) has composed music for film, television, and video games. He has collaborated with many of Hollywood's top composers and contributed music and arrangements to *The Purge*, *Transformers: Dark of the Moon*, and TV's *Desperate Housewives*, among others. In addition to *The Purge: Anarchy*, Whitehead recently completed scoring for the TV series *The Last Ship*.

Whitehead began his career in Hollywood working for a film sound design company by day and feverishly writing music by night. This eventually led him to write additional music and arrangements for several film and video game projects, including *Pride and Glory*, *Epic Mickey*, *Ratchet & Clank Future: A Crack in Time*, *Your Highness* and the two latest installments in the *Gears of War* franchise: *Gears of War 3* and *Gears of War: Judgment*.

—*the purge: anarchy*—