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DER DUNKLE TURM

Es gibt andere als diese Welten. Stephen Kings DER DUNKLE TURM gehört zu den ambitioniertesten und umfangreichsten Werken eines der berühmtesten Autoren der Welt. Jetzt kommt diese Geschichte auch endlich auf die große Leinwand.

Revolvermann Roland Deschain (IDRIS ELBA) ist der letzte seiner Art und gefangen in einem ewigen Kampf mit Walter O'Dim, auch bekannt als der Mann in Schwarz (MATTHEW MCCONAUGHEY). Roland ist fest entschlossen, ihn daran zu hindern, den Dunklen Turm zu Fall zu bringen, der das ganze Universum zusammenhält. Das Schicksal aller Welten steht auf dem Spiel, als das Gute und das Böse in einer ultimativen Schlacht aufeinanderprallen. Denn Roland ist der Einzige, der den Dunklen Turm vor dem Mann in Schwarz verteidigen kann.

Die Hauptrollen in diesem bildgewaltigen Action-Abenteuer spielen Idris Elba („Prometheus – Dunkle Zeichen“) als Roland Deschain und Matthew McConaughey („Interstellar“) als Walter O'Dim. Regie führte Nikolaj Arcel („A Royal Affair“) nach einem Drehbuch von Akiva Goldsman & Jeff Pinkner und Anders Thomas Jensen & Nikolaj Arcel, basierend auf Kings Romanen. Die Produzenten des Films sind Akiva Goldsman, Brian Grazer, Ron Howard und Erica Huggins.

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“The man in black fled across the desert, and the gunslinger followed.”

THE DARK TOWER

PRODUCTION INFORMATION

There are other worlds than these. Stephen King’s *The Dark Tower*, the ambitious and expansive story from one of the world’s most celebrated authors, makes its launch to the big screen. The last Gunslinger, Roland Deschain (Idris Elba), has been locked in an eternal battle with Walter O’Dim, also known as the Man in Black (Matthew McConaughey), determined to prevent him from toppling the Dark Tower, which holds the universe together. With the fate of the worlds at stake, good and evil will collide in the ultimate battle as only Roland can defend the Tower from the Man in Black.

Columbia Pictures and MRC present in association with Imagine Entertainment a Weed Road production, *The Dark Tower*. Starring Idris Elba, Matthew McConaughey, Tom Taylor, Claudia Kim, Fran Kranz, Abbey Lee, and Jackie Earle Haley. Directed by Nikolaj Arcel. Produced by Akiva Goldsman, Ron Howard, and Erica Huggins. Screenplay by Akiva Goldsman & Jeff Pinkner and Anders Thomas Jensen & Nikolaj Arcel. Based on the novels by Stephen King. Executive Producers are G. Mac Brown and Jeff Pinkner. Director of Photography is Rasmus Videbaek. Production Designer is Christopher Glass. Editors are Alan Edward Bell, ACE and Dan Zimmerman, ACE. Costume Designer is Trish Summerville. Music by Tom Holkenborg.

ABOUT THE PRODUCTION

“The man in black fled across the desert, and the gunslinger followed.” With these words, Stephen King sparked an entire universe that makes its long-awaited screen debut with *The Dark Tower*, the motion picture from Columbia Pictures, MRC, and Imagine Entertainment, starring Idris Elba as the gunslinger Roland Deschain, sworn to protect the universe, and his perpetual nemesis, Walter O’Dim, the man in black, played by Matthew McConaughey.

In a career spanning 50 years and over 80 books, King has amassed a towering reputation as one of our greatest storytellers. The author of innumerable bestsellers, he has been honored by the President of the United States with the National Medal for the Arts, by the National Book Foundation with the Medal for Distinguished Contribution to American Letters, and countless awards and prizes. His name is recognized everywhere as a master of blending our everyday world with the supernatural.

And there is one work that is at the center of his entire canon: The Dark Tower, the eight-novel epic telling of an eternal battle between good and evil, with the fate of multiple worlds at stake. “I started The Dark Tower when I was 22 years old, when I had just graduated from college, so it’s spanned my entire career,” says King. Over time, he says, as the books and stories piled up, “I started to realize that I had all these characters that were referring back to this other world, Mid-World, the world of The Dark Tower. It had become the centerpiece of my fictional universe –characters who showed up in other books would show up in The Dark Tower and vice versa.” Even King himself would become a character in later novels. The Dark Tower series of books would become the nexus for most of the King universe and crosses over into many of King’s other books.

King was influenced to create his magnum opus by blending together several unlikely sources. “I was very much under the influence of Lord of the Rings – even though I’m not crazy about elves and orcs and walking trees, I loved what Tolkien did. And around that same time, I saw the movie *The Good, the Bad, and the Ugly*, and Clint Eastwood’s *Man with No Name* was also an influence. And there’s a poem by Robert Browning called ‘Childe Roland to the Dark Tower Came,’ and I used that to start an epic fantasy. I wrote the line ‘The man in black fled across the desert, and the gunslinger followed,’ and I didn’t know anything about where he lived, what Mid-World was or how it connected to our world or anything else.”

It’s an epic that has inspired millions of readers – not least of which was a young

boy in Denmark whose imagination was sparked by the events in Mid-World. Now grown, director Nikolaj Arcel was determined to be the one to bring *The Dark Tower* to the screen. Growing up with the Dark Tower books, Arcel became so immersed in the stories that the Danish native taught himself English. He recounts, “When I was about 13, there were almost no Stephen King stories translated into Danish. I became infatuated with the few books that I’d read in Danish, even at that age. And so I had to start picking up his English-version novels and I had to teach myself to read adult novel-style English at a very early age. Stephen King taught me English.”

Arcel recalls that when he read *The Gunslinger* at 17, he was so into the novel that he creating a song, “The Gunslinger,” with his band. (And he still has it on cassette tape.)

For Arcel, the way King weaves together the personal and the larger-than-life elements of the story is why it’s connected to so many readers. “It’s as small as a 14 year-old boy, who has visions, who thinks he’s crazy, and it’s as big as a hero fighting a great villain and trying to save the entire universe. It expands from the very intimate to the very epic.”

And at the center of the story is the Dark Tower. “The Tower is a thing of beauty, it’s a thing of awe, with a powerful presence – it holds the whole world together. I think it’s beyond our comprehension,” says Arcel, “I think every single fan of the books will have their own idea of what the Dark Tower is.”

So who better to ask what it is than the man who created it? “You have to imagine an axle or a spindle, with all of these worlds connected to it,” says King. “You know what happens to a car if you cut the axle – it doesn’t run anymore. The Tower is the stabilizing force, and the Gunslingers are this ancient group of knights dedicated to the idea of protecting the Tower. But they have been wiped out – there’s only one left, Roland. And standing opposite him is an agent of chaos who wants to bring the Tower down.”

“Roland is not a cowboy; he’s a Gunslinger, and a very skilled shooter,” says Elba. “When we meet him, he’s the last in a long line of the protectors of the Tower.”

“The Tower is a magnetic vortex holding the universes together, and if that Tower falls, the universe goes into anarchic chaos, blackness and demons come out and they take it all over,” says McConaughey. “If that Tower maintains itself, it’s still holding a semblance of balance in the universe. So, what Walter’s going to

do is bring down that Tower.”

Because this particular series of novels helped to shape Arcel's entire artistic sensibilities, he became a perfect choice to direct. “I love films that take us to new worlds, have new ideas and mythologies, and world building,” he says. “Getting this chance to direct a movie of stories that I had dreamt about was incredible – especially coming directly off the boat from Denmark!”

Producer Erica Huggins recalls, “Nikolaj just wanted this project, he knew it well, and the moment we met him we knew he was the right guy. He brought innocence to the project, and he also found his own way into how he would tell the story.”

That way in – Arcel's vision – was to try to stay true to King's “mix of modern day and the fantastic. This is what Stephen King does best.” In *The Dark Tower*, the fantastical elements would take care of themselves; to make those feel like a Stephen King story, Arcel sought to keep it grounded. “We had to keep it real; this world is so immense and so complex, and in the novels, at times, even abstract. I really wanted Mid-World, the characters and everything to feel as real as every day. I didn't want to have some kind of lofty genre and have everyone speaking in odd ways. I wanted it to feel like anybody could take this journey to Mid-World, and understand it, and be there, and feel that these are real people.”

Arcel also wanted the emotional quality of King's story to permeate the film. “It didn't feel cynical, or cold; it felt like it was very much about family, friendship, and heart, and the bond of people coming together to fight for the greater good.”

When it came to the screenplay adaptation, because King's approach is, in his words, so “instinctive” (“I'm not somebody who plans things out in advance,” he says), the filmmakers faced an unusual challenge in bringing *The Dark Tower* to the screen. With so much material, where to begin? “How do you present this to the moviegoing audience so they'll understand it and feel like they're immediately in the story, whether or not they've read the books?” King asks. The answer for the screenwriters came in looking at *The Dark Tower* as a whole, drawing elements from several of the books in the series. “It's a classical thing – they call it in medias res, which means ‘begin in the middle of the story.’ You begin in the middle and then fill everybody in, and it just moves ahead like a freight train from that point,” King continues.

Not only did King himself bless the screenplay adaptation, which is by Akiva Goldsman & Jeff Pinkner and Anders Thomas Jensen & Nikolaj Arcel; the author was intimately involved in every step of the creative process of the film and an invaluable creative partner throughout the entire process.

Key to the film, obviously, would be in the casting of King's iconic characters: Roland Deschain, the Gunslinger, and Walter, the man in black, the personification of an evil force.

Roland Deschain, AKA the Gunslinger, is the last of the long Line of Eld – a legacy of Gunslingers who are peacekeepers and protectors of the Tower, which protects the universe. After the slaughter of the rest of the gunslingers, Roland is now on a quest to save what is left of his world by reaching the mysterious Tower.

“When Stephen King created Roland, he created a character that was based on the biggest badass of the day,” says producer Ron Howard. “Over time, the character of Roland evolved beyond any one specific look or inspiration; the character just became Roland. We took that initial approach in casting Roland for the film – asking ourselves, ‘Who is the biggest badass of today? Who personifies Roland?’ That conversation started with **Idris Elba**. He is the embodiment of Roland, and he is also a phenomenal actor and has the chops to be able to bring the complex character of Roland to life.”

Arcel says for him it was a natural to cast Idris Elba as The Gunslinger. “I’ve been a fan of his since ‘The Wire,’ he’s a magnetic performer. The only question was whether we would have similar visions for the character, his journey and psychology, so it turned out that he did. It just clicked, and he was formidable.”

“As the last in the line of protectors, Roland is very respected, but by the time we meet him his heart has been broken and blackened,” says Elba. “He’s basically a ghost looking for something he can’t find: The Man in Black, who has goaded and taunted him for years, and who destroyed Roland’s world and in it everyone he loved. On this journey, Roland is propelled by fury to take revenge against his old nemesis.”

Elba says he was excited to take on the role of the Gunslinger as he knew Stephen King to be a creator of deep, complex, and big-universe characters. “He is a very clever, master character builder,” says Elba. “Roland has had a massive journey throughout the books.”

Walter is Roland's mystical foe and a modern day psychotic who destroyed the Mid-World. He is now on a mission to bring all worlds into chaos, which bringing down the Tower will do.

"The essence of the character is a casual and playful but ruthless and terrifying villain, all while seemingly in total control," Howard continues. "**Matthew McConaughey** is the perfect embodiment for the role of the Man in Black – he's incredibly charming, laid back, and mischievous with deep intensity."

"Walter has traveled many worlds, throughout many ages – he knows contemporary New York and where he can buy a burger, and at the same time, with his sphere of magic, he can also go to the court of some king," says Arcel. "His plan for the universe is to bring about the age of the Crimson King – the devil."

"Walter's not just a guy with one dimensional evil; he has an interesting way of seeing the world, with a certain delight – even if on the wrong side of the light and dark spectrum," Arcel continues. "We had a lot of fun with the character and Matthew and I added a lot of layers that were very true to the book – how Walter speaks and moves."

McConaughey was excited by the opportunity to bring such a dynamic character to life. "It's an original – it was great that I could come in at the ground level and create a character, and hopefully be part of an original story where I am the author of the Man in Black."

At the heart of the interplay between Walter and Roland is a dynamic that is both simple and complex. Ultimately, McConaughey says, "Walter is the quintessential bad guy in the mythic battle of good versus evil. If the Tower comes down, Walter takes the seat next to the Crimson King."

But King has created a multilayered villain in Walter. "Walter walks a fine line with Roland; it's an interesting little affection that Walter has for Roland," says McConaughey. "He certainly doesn't fully believe in Roland's code of honor and valor and values. But Walter enjoys the game, and he doesn't want it to end too soon, even if he wins. Roland is the most talented one out there, and when he's down and losing it, through paranoia or pain, Walter resurrects him, lifts him up, so he stays in the game."

Still, though Roland and Walter have been locked in this battle for an eternity, from McConaughey's point of view, it's been a one-sided battle. "Walter can't be

touched,” he says. “If someone comes at him, he may be a mirage – he might not even be what you think. He doesn’t even break a sweat.”

Between these battling forces comes a young boy from our world who could tip the balance either way. 14-year-old **JAKE** lives an ordinary life in New York City with his mother Laurie (Katheryn Winnick) and stepfather Lon (Nicholas Pauling). Plagued by outlandish dreams that he doesn’t understand, he draws detailed sketches of otherworldly images which he sees: the Gunslinger, the Man in Black, and the unearthly world in which they live – Mid-World, in which he gets sight of the Tower.

“In many ways, the story is seen through Jake’s eyes, and we’re seeing it in a compelling way because we believe, as he believes, that he might be crazy,” says Huggins. “It’s a terrifying journey that we take with him in the first part of the movie until he realizes that he’s *not* crazy, he really is seeing this other world, and he’s part of something bigger than himself. To portray that, Nik was looking for a real kid who you knew would be inspired by these fantastical events. **Tom Taylor** is an amazing actor, but the element that set him apart was that he came to it with a certain amount of purity.”

Jake follows the clues in his dreams and finds a way to travel to Mid-World, where he searches for Roland Deschain. After meeting the Gunslinger, the boy becomes embroiled in the fight to protect the universe, spanning across the dimensions from Mid-World to New York City.

At first Roland is suspicious of Jake. “Roland doesn’t really want to have anything to do with this kid; he’s never had to deal with a kid before. But when Jake reveals his visions and that he saw a man in black, Roland is suddenly very interested. Jake has seen information that Roland needs to find Walter.”

Connecting with Jake reawakens Roland’s connection to the world around him and his role in the coming battle. “Roland doesn’t realize he still has feelings and this young boy helps him discover that he’s not a dead soul,” Elba says. “It’s a great, gradual process as they get to know each other. It’s an interesting and sweet journey in the film.”

Arcel says that Taylor was able to hold his own, even opposite a force like Elba. “He was an acting machine,” Arcel says. “In between scenes he’d be playing soccer, but when he got in front of the camera he would be totally focused. He has a great energy and amazing instincts for a 14-year-old kid.”

THE LOOK OF ALTERNATE DIMENSIONS

Arcel and his cinematographer, Rasmus Videbaek, reteam for the fifth time with *The Dark Tower*. The winner of a Bodil Award (the Danish equivalent of the Academy Award®) for his work on *A Royal Affair*, Videbaek says, “There are vastly different visuals in the movie: we move from the intimacy of Jake’s small apartment where our cameras are psychologically close to him, as if trying to get into his head, and then when this little guy arrives in an enormous new world, we move to wide epic shots in a blindingly bright desert.”

“This film has everything in it and it meant mixing it altogether, from small scenes in Jake’s world using handheld cameras to focus on his pen and drawings, to the massive vistas of the Mid-World, to shooting night scenes with two hundred crew in a forest, to very choreographed action sequences,” Videbæk continues. “If, indeed, there is a new take on how we’ve shot this film, it’s bringing together all these very different elements from documentary to crazy action.”

As many of King’s works are, the film is grounded in reality with supernatural elements hidden in the everyday world. The visual interpretation of the author’s worlds was in the hands of production designer Christopher Glass. “Our main goal was to transport people right into Stephen King’s world,” says Glass.

With the story set in both modern day New York and in Mid-World, Arcel sought to contrast the two worlds, with the Tower providing the connection. “I wanted to visually present the modern day world in a grounded and intimate way – we’re just being with Jake and the other characters in his life there.” After the first 15 minutes of the film, it would open up and expand, he says, “like a CinemaScope experience, with John Ford full-scale vistas.”

Glass says that contrasting Mid-World and our world is a designer’s dream. “There are so many diverse landscapes and scenes, and a journey and a progression that travels from New York City to Mid-World, and to the Tower itself,” he says. “It’s fun to create a world that combines strange with ordinary at the same time, mixing normalcy with stuff that’s a little bit off.”

Glass says that his greatest challenge was trying to match King’s layered and complex vision to create an entire world. “It’s always a challenge when you are interpreting somebody else’s writing and a very popular series of novels with graphic images,” he notes. “The difficulty is because you need to live up to the source material – which we don’t want to betray – but at the same time making it something that contemporary audiences would find new and exciting. Fans have

their own ideas of what these worlds look like, so there's been a lot of speculation and anticipation, and it was our job in making the movie to fill that void."

Arcel describes Mid-World as a more fantastical version of Earth. "It's a world parallel to ours. It looks different from Earth – it's otherworldly, with alien landscapes and a barren wasteland, and the characters who live there are very different from us: they're gunslingers, sorcerers, creatures, monsters."

Part of the film was shot on location in South Africa, which offered unique landscapes and awe-inspiring forests for the alternate dimension. The production took the company to such remote places as the barren Karoo desert, where they built the Mid-World sets. To add a further layer of a parallel universe, the company moved to the Cedarburg mountain range, where the protected nature reserve features dramatic caves and characteristic red rocks.

"Mid-World is a sort of a wasteland, yet not quite," says Glass. "There are a lot of remnants of an ancient civilization that are scattered around this place; weirdly, the civilization is a future civilization that has now become ancient."

"In South Africa, we found otherworldly deserts – it was almost like being on Mars," Glass continues. "The horizon just kept going; I've never seen anything like that before. I think that there's a romance and a certain sense of adventure that goes into filming in Africa."

The location of the Manni Village was found in a wine farm area just outside Cape Town. Here, in a valley almost hidden against a dramatic mountain drop, the filmmakers built the village - a refuge for a group of survivors of war looking for safety from the world. The Manni are simple people, struggling to survive through sustenance living.

"Nik described the Manni as a cross between Amish and something more tribal," says Glass. "Nik wanted realism, something very similar to the Dust Bowl in America in the 1930s, an existence like *The Grapes of Wrath*. We referenced Andrew Wyeth paintings for the color palette and the spartan nature of how they live."

To create such a unique society, Glass researched cultures all over the world, from areas ranging from Mongolia to Eastern Europe to Siberia to the extreme and remote places like the Arctic circle where people eke out a living.

It took the art department two months to build Glass's dystopian architecture, including a village square, surrounded by the wooden houses of the town folk. "We consciously chose to make it earth tones, which definitely fit in with the hills and the mountains around us, almost like a camouflage so that they villagers are unseen and feel secure from the threats out there in the big world."

The Crimson King – the force of evil that is the undercurrent for everything that Walter does – also influenced the design. "He's almost like the Devil – he lives in another dimension," says Arcel. "A lot of the ideas are already in the novels, such as the sign of the Crimson King, which is a crooked eye. I had an idea of the universe in which the Crimson King lives, that it would be a place a bit like a volcano, so there's a motif going on through the film: darkness and fire, which is also part of Jake's nightmares. So, everything that relates to the world of the villains had to be either about darkness or fire. It's red, and black, and throughout the journey we have variations of those dark, fiery elements."

Before Jake goes to Mid-World, he is living in New York, troubled by strange dreams and visions that he doesn't understand. To portray young Jake's isolation, the filmmakers grounded him in a relatable world. "Jake is a regular kid, so we didn't want to locate him in wealthy Upper West Side New York City. His compact, regular digs make him a little more street, like he could actually go out and have these adventures, and you believe it. He's created his own little world in his room."

Jake has captured his bizarre dreams in a series of sketches. While Glass is an accomplished designer, he says one of his greatest challenges was creating the sketches. "It's hard for an adult to draw like a kid. I even tried with my left hand, but we just couldn't crack it."

Glass found a solution when he launched a casting call for young artists, and two 15-year-old artists landed the design job of a lifetime. "We showed them our concept illustrations, then took them away and asked them to draw from memory so they could mimic how Jake would have drawn them from memory, after waking up from a dream."

And then there are the places where our world and Mid-World collide – for example, the Dixie Pig, where the vampires and the Taheen creatures can be found hanging out in New York City.

The Dixie Pig is a small city within a city. In Cape Town, the filmmakers located an abandoned shopping mall with multiple levels and spiraling ramps like a

parking structure. The monstrous set consists of layers of floor levels, basement to rooftop, mazes of corridors and small rooms for the vendors involved in strange work: a butcher to slaughter their peculiar food; a face mask shop; an operating room for fitment of body skins; an endangered animal market; an aquarium; an herb shop; a school where the Taheen learn to act like human beings; a club area where Sayre (Jackie Earle Haley) and the bad guys hang out; an altar; and finally, a top level, which has areas for torture and hair collection.

Generally, the filmmakers sought to keep the design grounded, but for the Dixie Pig, all bets were off. “It’s one of the few sets where we could go a little crazier,” says Glass.

By constructing a 360-degree set, Glass says that he was able to provide atmosphere, but also give Arcel the freedom to shoot from any angle. “We dressed every corner. We could shoot in every direction, and even continue down to the next level and get all the shooting and gunfire action and explosions right. Every action beat was different, so we had to solve this creatively.”

The set was also vital because it would be the setting for the film’s climactic battle. “It’s the culmination of the movie, where Walter and Roland come face to face. Walter knows that Roland is on his way, so they’re readying for battle.”

CREATURES & MONSTERS

The film’s Extras Casting Director added another layer of King’s multi-dimensional cast of characters for background and bit parts, populating the Dixie Pig with workers in a psychiatric hospital, Taheens learning human language in the school, and blood-drinking vampires.

“I searched for weird, wonderful and interesting faces with special features, an eclectic bunch, people you wouldn’t want to meet in a dark alley,” says Merrimen. “We had to make sure that they would scare and intimidate. We went as far as rehearsing them in different areas of the set to match them for hair color and eyebrow tints, especially for the vampires.”

Design and creation of the Taheen creatures and Trackers fell to Graham Press and Clinton Aiden Smith, respectively. Taheens are slacked-faced, human-like creatures that nobody else sees the way Jake sees them; Press explains the challenge was to work out how to marry the real and the magic that happens on screen. “They’re animal-looking underneath, and trying to blend into the real

world by wearing masks.” Press created prosthetic masks for some sixty characters, whose slack skin make up took up to three hours to apply.

In Press’s make-up effects studio were several options for Glass to choose from. “He came into our studio and started going ‘I want that, I want this, I want that pig, I want that baboon, I want these molds, I want arms and legs. So in the Dixie Pig, you’ll see a headless German Shepherd dog, the baboon’s face is all burned; the pig’s eyes and tongue are missing. They are all way past their sell by date.”

Clinton Aiden Smith discusses his path to design King’s extraordinary creatures. “To try to get into his head, you need to think completely out of the box, and consider any possibilities that could add a certain flavor to the storytelling. Our brief from Nik was to take King’s description in the books a step further in bringing it to life. For the cat-like Taheen Trackers, we had to ask ourselves, what type of cats they are, what type of fur, what type of body movement, and we took inspiration from the big cat family – a panther, a lion, a tiger – and worked out ways to incorporate their movement into human form. We added intense detail for elements that would be exposed; creating the hair was a combination of a flocking gun, which generates an electrostatic current to make the hair stand up, and fine little hairs were punched in by hand. Special contact lenses and dentures all added to bringing the characters to life.”

Jackie Earle Haley’s character, Sayre – a half-human, half-Taheen – is in charge of The Dixie Pig and its strange residents. “My character is very un-human, he has some animal quality to him and his mask makes him look quasi normal.”

ARMING AND CLOTHING THE GUNSLINGER

To illustrate King’s vision of the guns, Key Armorer for the Gunslinger, Lance Peters, says, “It was quite difficult because Stephen King was very young when he wrote the books and by his own admission, he didn’t know a lot about guns at the time. The design of Roland’s guns are based on a Remington, but slightly modified with much larger barrels, cartridges, and engravings, because we got a lot of artistic license in as much as there are parallel universes in this film.”

“He is a gunslinger, so the guns could not look cartoony,” says Huggins. “Idris is very tall so they had to look weighty and sizeable. The way that Stephen King talks about the guns in his books is that the shooter has to have a certain power

to be able to even hold them. We tried to physically match what he evoked in his writing.”

Peters created the guns by hand for the film.

For Roland’s costume, the filmmakers similarly went to the source while also creating a look that was entirely unique for the film. “We wanted to be respectful to the images that are out there, and the fan base which has a very particular image of The Gunslinger – the coat, the rose, the handkerchief, and the hat – and at the same time, we wanted to make it our own,” says Elba. “Trish wanted him to be less like a cowboy and more like a knight in shining armor, so his body suit looks a bit like a bullet proof vest, and his Excalibur-type guns are his swords.”

ABOUT THE ACTION

“The gunslinger is ridiculously fast,” says Idris Elba. “There’s no looking when he’s putting his guns in and out of his belt; that was our focus. As a kid you play pretend, and now here I am – it’s like a living playground of the imagination.”

To master the Gunslinger’s moves required both firearm training and an extreme physical fitness. For the latter, Elba trained extensively in boxing and mixed martial arts training, both before and during filming.

Stunt Supervisor Grant Hulley says that the largest-scale stunts in the film are seen in the Dixie Pig sequence, as Roland tries to save Jake from Walter. “It’s an enormous area where the *real gunslinger* in Roland is revealed. He is firing multiple shots and goes through hundreds of rounds, diving across a chasm. The action progresses to the Dixie Pig creatures inside aquariums getting shot, with the water-filled tanks exploding.”

FOR THE FANS

Over the years, Stephen King has established an astounding fan base of die-hard disciples, and the writer has millions of followers on social media. Because the Dark Tower series is the nexus for most of the King universe and crosses over into so many of King’s other books, it was important to the filmmakers to make a few sly nods to King’s other written works which the fans may recognize.

“We had a lot of fun planting hidden Stephen King references in the film,” says Arcel. “I wanted fans to sitting in the audience, thinking, ‘Oh is that from another Stephen King story?’”

ABOUT THE CAST

Golden Globe and SAG winning actor **IDRIS ELBA** (Roland) showcases his creative versatility both on-screen in television and film as well as behind the camera as a producer and director. He is the first actor to receive dual SAG awards in one evening. He continues to captivate audiences and secure his position as the one to watch in Hollywood, with a string of well-received performances in high-profile films as well as and multiple critically acclaimed television series.

Prior to his big screen debut, Elba’s career skyrocketed on the small screen in some of UK’s top rated shows, including “Dangerfield,” “Bramwell” and “Ultraviolet.” In 2000, “Ultraviolet” was purchased by Fox in the United States, offering Elba a break into the American marketplace. He soon moved to New York and earned rave reviews for his portrayal of Achilles in Sir Peter Hall’s off-Broadway production of “Troilus and Cressida.” Shortly thereafter he landed a part on the acclaimed television series “Law & Order.”

Soon after his move to the states, Elba landed the role of Stringer Bell, the lieutenant of a Baltimore drug empire on HBO’s critically acclaimed series “The Wire.” Elba’s portrayal of the complex but deadly Bell is arguably one of the most compelling performances in TV history. In 2005, his performance earned him an NAACP Image Award nomination for Outstanding Supporting Actor in a Drama Series.

In 2005 Elba began his film career in such projects as HBO’s “Sometimes in April” (NAACP Image Award nomination), Tyler Perry’s *Daddy’s Little Girls* (BET Award nomination), *The Reaping* alongside Hilary Swank, and the horror thriller *28 Weeks Later*. In 2007, Elba starred in Ridley Scott’s Golden Globe nominated *American Gangster* with Denzel Washington, Russell Crowe, Ruby Dee, and Josh Brolin. The cast went on to receive a Screen Actors Guild Award nomination. Following, he starred in Guy Ritchie’s *RocknRolla* with Tom Hardy, opposite Beyoncé Knowles in *Obsessed* (NAACP Image Award Nomination), *The Losers* (NAACP Image Award nomination), *Legacy* (which he also executive produced), *Ghost Rider* with Nicolas Cage, Ridley Scott’s *Prometheus* with Michael Fassbender and Charlize Theron, *Thor* with Natalie Portman and Chris

Hemsworth, Guillermo del Toro's *Pacific Rim* alongside Charlie Hunnam, Charlie Day and Rinko Kikuchi, *No Good Deed* alongside Taraji P. Henson (which he also Executive Produced), *The Gunman* with Sean Penn and Javier Bardem, and *100 Streets*.

In 2013, Elba starred as Nelson Mandela in The Weinstein Company biopic *Mandela: The Long Walk to Freedom*. His performance earned him a Golden Globe nomination and an NAACP Image Award nomination. In 2015, Elba was seen in *Beasts of No Nation*, directed by Cary Fukunaga for Netflix, which earned him a SAG award, London Evening Standard award and Film Independent Spirit award, and nominations for a Golden Globe, BAFTA, and NAACP. In 2016, Elba was seen in *Star Trek Beyond* and his voice was heard in *Zootopia* and *The Jungle Book*.

Elba will next be seen in *The Mountains Between Us*, *Molly's Game* and *Thor: Ragnarok*.

Elba returned to television in 2009 when he joined the cast of NBC's hit television show "The Office" as Michael Scott's less-than-amused boss, Charles Minor. In 2010, Elba landed the title role of John Luther in the BBC crime drama mini-series "Luther." Following the first season, Elba was nominated for an Emmy for his performance in *Luther* as well as for his guest appearance on Showtime's "The Big C." His performance in the first season of "Luther" earned him an NAACP Image Award, a BET Award, and a Golden Globe. In 2012, Elba earned an Emmy nomination for the second season of "Luther." The third installment of the BBC mini-series aired in September 2013. His performance earned him an Emmy and Golden Globe nomination as well as an NAACP Image Award. In 2015, Elba reprised his role as Luther for the two-part final installment of the series, for which he earned a Critics' Choice Award and nominations for a Golden Globe, SAG, NAACP and BAFTA TV award. In April 2016, Elba will be seen in the TV mini-series "Guerrilla" for Showtime.

In 2013 Elba made his directorial debut with the teleplay "The Pavement Psychologist" for Sky/Sprout Pictures as part of Sky's "Playhouse Presents" series, starring Anna Friel, which Elba also wrote. He also created, directed and starred in the music video "Lover of Light" by Mumford and Sons, which has received more than 9 million You Tube views to date. In 2014, Elba starred in and produced a two-part documentary titled "King of Speed" for BBC Two and BBC America with his production company Green Door Pictures. In 2015 Elba and Green Door Pictures released the documentary "Mandela, My Dad and Me," which follows Elba during the making of his album "mi Mandela."

In winter 2015, Elba launched his clothing line Idris Elba + Superdry, which combines vintage Americana styling with Japanese inspired graphics, available in both the UK and US.

Texas native **MATTHEW McCONAUGHEY** (Walter) is one of Hollywood's most sought-after leading men. A chance meeting in Austin with casting director and producer Don Phillips led him to director Richard Linklater, who launched the actor's career in the cult classic *Dazed and Confused*. Since then, he has appeared in over 40 feature films that have grossed over \$1 billion; and has become a producer, director, and philanthropist – all the while sticking to his Texas roots and “jk livin” philosophy.

In 2016 McConaughey voiced Buster Moon in the holiday release of Illumination project's *Sing*. The film was a holiday box office success, grossing over \$600 million at the box office. In addition, that same year, he was seen in *Gold* and *Free State of Jones* as well as featured as the voice of Beetle in *Kubo and the Two Strings*, which was nominated for an Academy Award®. McConaughey most recently wrapped *White Boy Rick* and will begin production on *Serenity* with Anne Hathaway.

2014 was a game-changing year for McConaughey. For his riveting portrayal of Ron Woodruff in *Dallas Buyers Club*, McConaughey received an Academy Award®, Golden Globe Award, Screen Actors Guild Award and Gotham Award for Best Actor, the Best Actor Award at the Rome Film Festival as well as the Desert Palm Achievement Actor Award at the Palm Springs Film Festival. He also made the move to TV starring alongside Woody Harrelson in the HBO dramatic series “True Detective.” The show was met by rave reviews from critics and fans alike and earned McConaughey a Critics' Choice and TCA Award for Best Actor in a Drama Series as well as an Emmy Nomination. Later that year he starred in *Interstellar*, directed by Christopher Nolan, also starring Anne Hathaway and Jessica Chastain.

In 2012 McConaughey was spotlighted in four diverse career-changing performances. He won a Spirit Award for his portrayal of Dallas Rising in Steven Soderbergh's *Magic Mike*, and was named the year's Best Supporting Actor by both the New York Film Critics Circle and the National Society of Film Critics for his work in *Magic Mike* and Richard Linklater's *Bernie*. McConaughey also received acclaim for his performance in Lee Daniels' *The Paperboy* and was a Spirit Award nominee for playing the title role in William Friedkin's *Killer Joe*.

He followed this up in 2013 with the release of Jeff Nichols' *Mud*, which received rave reviews and was a sleeper hit in the national box office top 10 for five weeks, and Martin Scorsese's *The Wolf of Wall Street*, which opened in December 2013.

His other films include Brad Furman's *The Lincoln Lawyer*, Ben Stiller's *Tropic Thunder*, McG's *We Are Marshall*, Jill and Karen Sprecher's *Thirteen Conversations About One Thing*, Bill Paxton's *Frailty*, Jonathan Mostow's *U-571*, Ron Howard's *EDtv*, Richard Linklater's *The Newton Boys*, Steven Spielberg's *Amistad*, Robert Zemeckis' *Contact*, Joel Schumacher's *A Time to Kill*, and John Sayles' *Lone Star*.

In 2008, McConaughey started The just keep livin Foundation (www.jklivinfoundation.org), which is dedicated to helping boys and girls transform into men and women through programs that teach the importance of decision-making, health, education, and active living. The Foundation has partnered with Communities in Schools (CIS) – the nation's largest, non-profit, dropout-prevention organization –in West Los Angeles to implement fitness and wellness programs in two large urban high schools. Through an afterschool program, they are able to give kids a healthy start in life and the promise of a healthy future.

TOM TAYLOR (Jake) was recently named a Screen Star Of Tomorrow at just 15 years old.

He is best known for the role of Tom Foster in the award-winning psychological drama "Doctor Foster." The BBC mini-series was nominated as Best Mini-Series at the 2016 BAFTAs, as well as winning National Television Awards 2016 for New Drama and a TV Choice Award 2016 for Best New Drama. "Doctor Foster" will return for a second season later in the year.

Taylor has most recently been seen in the BBC's much-loved "The Last Kingdom" alongside Alexander Dreymon as well as TNT's "Legends" developed by Howard Gordon and starring Sean Bean.

In 2012, Taylor starred in the feature film *Broken Hearts* directed by Anoush Varda.

CLAUDIA KIM (Arra) is a South Korean model and actress whose beauty and charm have driven her to international fame.

Kim gained international attention in Marvel's *Avengers: Age of Ultron*; Kim played the world-renowned scientist Dr. Helen Cho, who is on the cutting edge of modern regenerative medicine. The film, directed by Joss Whedon, hit theaters to a hailstorm of critical and fiscal global success, earning a staggering \$312.9 million domestically and \$875.3 million worldwide after just 10 days in theaters, tying with *The Dark Knight* as the second-fastest film to do so.

In 2016, Kim starred alongside Kristen Stewart and Nicholas Hoult in the film *Equals*, directed by Drake Doremus. The movie follows a futuristic love story set in a world where emotions have been eradicated. *Equals* was released on May 26, 2016.

Kim also appeared in the Netflix original series "Marco Polo," the thirteenth-century medieval epic. The show follows title character Marco Polo's early years through the courts of Kublai Khan. Kim stars as Khutulan amongst international co-stars such as Lorenzo Richelmy, Benedict Wong, and Joan Chen. The series debuted on December 12, 2014 and its second season premiered on July 1, 2016.

Kim made her entertainment debut in 2005 when she won the Korea-China Supermodel Contest, which generated an image as both model and actress. From there, she subsequently went on to appear in supporting roles in a variety of Korean dramas, including soap opera *Queen of the Game* (2006), action series *The Fugitive: Plan B* (2010), romantic drama series *Romance Town* (2011), medical drama *Brain* (2011), and spy comedy *7th Grade Civil Servant* (2013); as well as a leading role as 'Kim Soo-hyun' in the sitcom *Standby* in 2012.

Kim's work in *Queen of the Game* earned her the New Star Award at the 2006 SBC Drama Awards. She also won both the Excellence Award and Best Actress in a Comedy/Sitcom at the 2012 MBC Entertainment Awards for her work in *Standby*.

Kim's beauty naturally lends itself to any of her acting roles, but it has also offered her separate and prestigious opportunities in the world of beauty and fashion. Early in 2015, Bobbi Brown Cosmetics announced Kim as the first Asian ambassador for the brand. As the face of Bobbi Brown in Asia, Kim will appear in a series of online how-to videos, TV spots, print ads, and on-counter visuals. The

campaign will be exclusive to South Korea until June, at which point it will extend to other parts of Asia. This marks the first time that the brand has appointed a face for one-market exclusively rather than globally.

She currently resides in Seoul, Korea.

FRAN KRANZ (Pimli) wanted to be an actor ever since he landed a leading role in his 9th grade play and has worked consistently as a professional actor since high school. Kranz co-stars in the Mary Pickford biopic *The First*, opposite Cary Elwes and Sophie Kennedy Clark. He produced and stars opposite Lily Rabe and Finn Wittrock in Casey Wilder Mott's adaptation of *A Midsummer Night's Dream*, which recently premiered at the 2017 Los Angeles Film Festival.

Kranz's other feature credits include the Netflix film *Rebirth*, *Mojave*, opposite Garrett Hedlund and Oscar Isaac, *The Truth About Lies*, the horror comedy *Bloodsucking Bastards*, *The Living*, *Last Weekend*, opposite Patricia Clarkson, *Murder of a Cat*, opposite J.K. Simmons and Greg Kinnear, Joss Whedon's adaptation of *Much Ado About Nothing*, *The Cabin in the Woods*, directed by Drew Goddard and produced by Whedon, M. Night Shyamalan's *The Village*, Ridley Scott's *Matchstick Men*, *The TV Set*, *Diary of a Wimpy Kid 2*, *Orange County*, Antoine Fuqua's *Training Day* and *Donnie Darko*.

On television, Kranz is well-known for playing the role of Topher, the sarcastic, tech wunderkind, on Joss Whedon's Fox sci-fi series "Dollhouse," alongside Eliza Dushku. He also played the lead role in the CBS comedy series "Welcome to the Captain," created and directed by John Hamburg. He has appeared on such acclaimed series as "Elementary," "The Good Wife," "Dallas," "It's Always Sunny in Philadelphia," "Private Practice" and "Frasier."

Kranz starred on Broadway opposite Rose Byrne and James Earl Jones in the much-praised revival of "You Can't Take It with You." He made his Broadway debut in director Mike Nichols' "Death of a Salesman" opposite Phillip Seymour Hoffman and Andrew Garfield, which won the 2012 Tony Award for Best Revival of a Play. He also starred in the critically acclaimed staging of "Bachelorette" at the Second Stage Theatre Off-Broadway.

Kranz attended high school at the Harvard-Westlake School in Los Angeles, where he was active in theater, and also studied at the prestigious Oxford Tradition program, where he won a Best Actor Award for his portrayal of Petruchio in "The Taming of the Shrew." Kranz went on to Yale University, where

he was a member of the improv troupe “The Ex!t Players” and performed in such plays as “Angels in America,” “Bright Room Called Day,” “Henry IV,” “Anthony & Cleopatra,” and “Twelfth Night.”

Australian actress **ABBEY LEE** (Tirana) made her feature debut alongside Tom Hardy, Charlize Theron and Nicholas Hoult in the Warner Brothers blockbuster *Mad Max: Fury Road*, directed by George Miller. The film went on to win six Academy Awards®. She followed that up with acclaimed director Sean Baker’s short feature *Snowbird*, Lionsgate/Paramount’s *Gods of Egypt* and Paramount/Dreamworks’ comedy *Office Christmas Party* with Jason Bateman, T.J. Miller and Kate McKinnon. She also starred as the villain opposite Elle Fanning in *Neon Demon*, written and directed by auteur filmmaker Nic Refn. The movie was distributed by Amazon and premiered at the 2016 Cannes Film Festival. Lee will soon be seen in *Welcome the Stranger*, in which she stars in opposite Caleb Landry Jones and Riley Keough. She is currently filming the lead role in the independent feature *Elizabeth Harvest* with Ciaran Hinds. She also recently became the new face of Calvin Klein.

As a teenager, **JACKIE EARLE HALEY** (Sayre) left an indelible impression with his generation when he played Kelly Leak, a motorcycle riding, home-run-hitting hellion in Michael Ritchie’s acclaimed film *The Bad News Bears* and two sequels. Peter Yates then cast him to play Moocher in the Academy Award®-winning sleeper *Breaking Away*.

Like so many child stars, Haley’s transition to adult actor proved elusive. After disappearing from screens for nearly 15 years, his spectacular return – as sex-offender Ronnie McCorvey in Todd Field’s impeccably directed film *Little Children* – earned him numerous accolades, including an Academy Award® nomination and the coveted New York Film Critics Circle Award.

Martin Scorsese cast him in his mind-bending thriller *Shutter Island*, playing opposite Leonardo DiCaprio in the pivotal role of insane asylum patient George Noyce. In Will Ferrell’s comedy *Semi-Pro*, Haley played Dukes, the long-haired basketball fanatic and big-time stoner. When Zack Snyder’s *Watchmen* introduced Haley to the critical and discerning world of Comic-Con, he won them over playing a character that fanboys held very near and dear to their hearts: the iconic Rorschach. He also did two seasons on Fox’s comic-based series “Human Target,” where Haley’s character, Guerrero, was a fan favorite. And taking on yet

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

To add to the list of legendary directors that he has worked with, Tim Burton chose Haley to play Willie Loomis, the drunken servant to Johnny Depp's iconic Barnabas Collins, in *Dark Shadows*, which was based on the popular late '60's soap opera of the same name.

Haley also had the honor to work with one of his favorite directors, Steven Spielberg, in the feature film *Lincoln* opposite Daniel Day-Lewis.

Haley also co-starred in sci fi drama *Robocop* with Joel Kinnaman, Gary Oldman, Michael Keaton, and Abbie Cornish. And *London Has Fallen*, with Gerald Butler, Radha Mitchell and Morgan Freeman.

Most recently, Haley appeared in the first season of Seth Rogen and Evan Goldberg's "Preacher," playing the infamous Odin Quincannon. He then finally got to work in his home state of Texas on a James Cameron production directed by Robert Rodriguez: *Alita: Battle Angel*.

Haley is currently working on new iteration of Ben Edlund's long-lived comic book parody "The Tick."

But one of the things Haley is most proud of was something he's wanted to do since he was nine years old: he directed his first feature film, *Criminal Activities*, a crime thriller that stars John Travolta, Dan Stevens and Michael Pitt.

ABOUT THE FILMMAKERS

NIKOLAJ ARCEL (Director / Screenplay) is a Danish filmmaker and screenwriter best known for his Oscar® nominated film *A Royal Affair* (which he wrote and directed) and his screenplay for the original version of *The Girl with The Dragon Tattoo*. His next project is *RFK*, starring Matt Damon, which begins shooting early 2018.

Raised in Brooklyn Heights, New York, **AKIVA GOLDSMAN** (Screenplay / Producer) received his bachelor's degree from Wesleyan University and attended the graduate fiction-writing program at New York University. His feature writing

credits include *The Client*, *Batman Forever*, *A Time to Kill*, *Practical Magic*, *I, Robot*, *Cinderella Man*, *I Am Legend*, *The Da Vinci Code*, *Angels & Demons* and *A Beautiful Mind*, for which he won an Academy Award®, Golden Globe, and Writers Guild of America (WGA) Award.

Under his Weed Road Pictures banner, Goldsman has produced *Deep Blue Sea*, *Constantine*, *Mr & Mrs. Smith*, *Hancock*, *Fair Game* and *Lone Survivor*.

Goldsman served as executive producer on *Paranormal Activity 2*, *3* and *4*. He also worked as a consulting producer on the television show “Fringe” for which he directed and co-wrote episodes, and garnered a Saturn Award and a Hugo Award nomination. Goldsman also served as an executive producer on the Syfy miniseries “Childhood’s End” and the WGN original drama series “Underground.” He is currently an executive producer on both the upcoming “Star Trek: Discovery” and “Titans” series.

Goldsman’s feature directorial debut, *Winter’s Tale*, was released in February 2014. Goldsman wrote the script based on Mark Helprin’s novel of the same name. The film stars Colin Farrell, Jessica Brown Findlay, Jennifer Connelly, Will Smith and Russell Crowe. He most recently directed *Stephanie* for Blumhouse and Universal Pictures.

Academy Award®-winning filmmaker **RON HOWARD** (Producer) is one of this generation’s most popular directors. From the critically acclaimed dramas *A Beautiful Mind* and *Apollo 13* to the hit comedies *Parenthood* and *Splash*, he has created some of Hollywood’s most memorable films.

Howard directed and produced *Cinderella Man* starring Oscar® winner Russell Crowe, with whom he previously collaborated on *A Beautiful Mind*, for which Howard earned an Oscar® for Best Director and which also won awards for Best Picture, Best Screenplay and Best Supporting Actress. The film garnered four Golden Globes as well, including the award for Best Motion Picture Drama. Additionally, Howard won Best Director of the Year from the Directors Guild of America. Howard and producer Brian Grazer received the first annual Awareness Award from the National Mental Health Awareness Campaign for their work on the film.

Howard’s skill as a director has long been recognized. In 1995, he received his first Best Director of the Year award from the DGA for *Apollo 13*. The true-life drama also garnered nine Academy Award® nominations, winning Oscars® for

Best Film Editing and Best Sound. It also received Best Ensemble Cast and Best Supporting Actor awards from the Screen Actors Guild. Many of Howard's past films have received nods from the Academy, including the popular hits *Backdraft*, *Parenthood* and *Cocoon*, the last of which took home two Oscars®. Howard was honored by the Museum of Moving Images in December 2005, and by the American Cinema Editors in February 2006. Howard and his creative partner Brian Grazer, were honored by the Producers Guild of America with the Milestone Award in January 2009, NYU's Tisch School of Cinematic Arts with the Big Apple Award in November 2009 and by the Simon Wiesenthal Center with their Humanitarian Award in May 2010. In June 2010, Howard was honored by the Chicago Film Festival with their Gold Hugo - Career Achievement Award. In March 2013, Howard was inducted into the Television Hall of Fame. In December 2015, Howard was honored with a star in the Motion Pictures category, making him one of the very few to have been recognized with two stars on the Hollywood Walk of Fame.

Howard is currently working on the second season of "Breakthrough" and "Mars," and on the new series "Genius" based on the life of Albert Einstein, all for NatGeo.

Howard's recent films include the critically acclaimed documentary "The Beatles: Eight Days a Week – The Touring Years." The film won a Grammy® for Best Music Film in February 2017.

Howard also produced and directed the film adaptation of Peter Morgan's critically acclaimed play *Frost / Nixon*. The film, which was released in December 2009, was nominated for five Academy Awards® including Best Picture, and was also nominated for The Darryl F. Zanuck Producer of the Year Award in Theatrical Motion Pictures by the PGA. In addition, Howard directed *RUSH*, also written by Peter Morgan, based on the rivalry of Formula One Race Circuit drivers James Hunt and Nikki Lauda.

Howard's portfolio includes some of the most popular films of the past 20 years. In 1991, Howard created the acclaimed drama *Backdraft*, starring Robert De Niro, Kurt Russell and William Baldwin. He followed it with the historical epic *Far and Away*, starring Tom Cruise and Nicole Kidman. Howard directed Mel Gibson, Rene Russo, Gary Sinise and Delroy Lindo in the 1996 suspense thriller *Ransom*. Howard worked with Tom Hanks, Kevin Bacon, Ed Harris, Bill Paxton, Gary Sinise and Kathleen Quinlan on *Apollo 13*, which was re-released recently in the IMAX format.

Howard's other films include *Inferno*, *In The Heart of the Sea*, based on the true story that inspired *Moby Dick*; "Made In America," a music documentary he directed starring Jay Z for Showtime; his adaptation of Dan Brown's best-selling novels *Inferno*, *Angels & Demons*, and *The Da Vinci Code* starring Oscar® winner Tom Hanks; the blockbuster holiday favorite *Dr. Seuss' How the Grinch Stole Christmas* starring Jim Carrey; *Parenthood* starring Steve Martin; the fantasy epic *Willow*; *Night Shift* starring Henry Winkler, Michael Keaton and Shelley Long; and the suspenseful western, *The Missing*, starring Oscar® winners Cate Blanchett and Tommy Lee Jones.

Howard has also served as an executive producer on a number of award-winning films and television shows, such as the HBO miniseries "From the Earth to the Moon," Fox's Emmy Award winner for Best Comedy, "Arrested Development," a series which he also narrated, Netflix's release of new episodes of "Arrested Development," NBC's "Parenthood," and NatGeo's "Breakthrough," "MARS," and "Genius."

Howard made his directorial debut in 1978 with the comedy *Grand Theft Auto*. He began his career in film as an actor. He first appeared in *The Journey* and *The Music Man*, then as Opie on the long-running television series "The Andy Griffith Show." Howard later starred in the popular series "Happy Days" and drew favorable reviews for his performances in *American Graffiti* and *The Shootist*.

Howard and long-time producing partner Brian Grazer first collaborated on the hit comedies *Night Shift* and *Splash*. The pair co-founded Imagine Entertainment in 1986 to create independently produced feature films.

ERICA HUGGINS (Producer) is President of Brian Grazer and Ron Howard's Imagine Entertainment.

Huggins is currently producing the action-comedy *The Spy Who Dumped Me*, directed by Susanna Fogel and starring Kate McKinnon and Mila Kunis, which will start filming in Europe this summer. She recently oversaw Ron Howard's latest film, *Inferno*, starring Tom Hanks and Felicity Jones; and *American Made*, directed by Doug Liman and starring Tom Cruise.

Since joining Imagine in 2004, Huggins has produced, executive produced, and overseen a highly diverse slate. She produced the James Brown biopic *Get on Up*, directed by Tate Taylor and starring Chadwick Boseman. Her executive

producer credits include the larger-than-life sea adventure *In the Heart of the Sea*, directed by Ron Howard and the Formula One racing drama *Rush*, directed by Ron Howard and starring Chris Hemsworth and Daniel Bruhl; *Flightplan*, starring Jodie Foster; the music documentaries *Made in America*, directed by Ron Howard, and *Katy Perry: Part of Me 3-D*; *J. Edgar*, starring Leonardo DiCaprio and directed by Clint Eastwood; and *Restless*, directed by Gus Van Sant and starring Mia Wasikowska. On the television side, Huggins worked with Jason Katims on his award-winning NBC TV series "Parenthood."

Prior to coming to Imagine, Huggins served as an Executive Vice President at Interscope and Radar Pictures. At Interscope, she executive produced *What Dreams May Come*, starring Robin Williams and Cuba Gooding, Jr., which earned an Oscar® for its visual effects. She also produced *Boys*, starring Winona Ryder, and the critically acclaimed *Gridlock'd*, starring Tupac Shakur and Tim Roth. While at Radar, her credits included *Le Divorce*, starring Kate Hudson and Naomi Watts, and *How to Deal*, starring Mandy Moore.

Huggins began her career in entertainment as a film editor working on such films as John Waters' classic *Hairspray*, *Cry-baby* and *Serial Mom*; and Michael Cimino's *The Sicilian* and *Desperate Hours*.

JEFF PINKNER (Screenplay / Executive Producer) is well known for his work as a writer-showrunner on "Alias" and "Fringe." In features, Pinkner has recently written *Jumanji: Welcome to the Jungle* and *Venom* for Sony Pictures. In television, as part of the Midnight Radio team, he is the executive producer of "Zoo," "Knightfall" and "Everything Sucks."

ANDERS THOMAS JENSEN (Screenplay) is a Danish writer and director who writes both in Danish and English language. He has scripted 49 films (many for Susanne Bier, Nik Arcel and Lars von Trier), won the Oscar® for his short film *Election Night*, and was nominated for his two short films. Before *Men & Chicken*, Anders was known for his films *Flickering Lights*, *The Green Butchers* and *Adam's Apples*.

STEPHEN KING (Based on the Novels by) was born in Portland, Maine in 1947, the second son of Donald and Nellie Ruth Pillsbury King. After his parents separated when King was a toddler, he and his older brother, David, were raised by his mother. Parts of his childhood were spent in Fort Wayne, Indiana, where

his father's family was at the time, and in Stratford, Connecticut. When King was eleven, his mother brought her children back to Durham, Maine, for good. Her parents, Guy and Nellie Pillsbury, had become incapacitated with old age, and Ruth King was persuaded by her sisters to take over the physical care of the elderly couple. Other family members provided a small house in Durham and financial support. After King's grandparents passed away, Mrs. King found work in the kitchens of Pineland, a nearby residential facility for the mentally challenged.

King attended the grammar school in Durham and then Lisbon Falls High School, graduating in 1966. From his sophomore year at the University of Maine at Orono, he wrote a weekly column for the school newspaper, The Maine Campus. He was also active in student politics, serving as a member of the Student Senate. He came to support the anti-war movement on the Orono campus, arriving at his stance from a conservative view that the war in Vietnam was unconstitutional. He graduated from the University of Maine at Orono in 1970, with a B.A. in English and qualified to teach on the high school level. A draft board examination immediately post-graduation found him 4-F on grounds of high blood pressure, limited vision, flat feet, and punctured eardrums.

He and Tabitha Spruce married in January of 1971. He met Tabitha in the stacks of the Fogler Library at the University of Maine at Orono, where they both worked as students. As King was unable to find placement as a teacher immediately, the Kings lived on his earnings as a laborer at an industrial laundry, and her student loan and savings, with an occasional boost from a short story sale to men's magazines.

King made his first professional short story sale ("The Glass Floor") to Startling Mystery Stories in 1967. Throughout the early years of his marriage, he continued to sell stories to men's magazines. Many of these were later gathered into the Night Shift collection or appeared in other anthologies.

In the fall of 1971, King began teaching high school English classes at Hampden Academy, the public high school in Hampden, Maine. Writing in the evenings and on the weekends, he continued to produce short stories and to work on novels.

In the spring of 1973, Doubleday & Co. accepted the novel Carrie for publication. On Mother's Day of that year, King learned from his new editor at Doubleday, Bill Thompson, that a major paperback sale would provide him with the means to leave teaching and write full-time.

At the end of the summer of 1973, the Kings moved their growing family to southern Maine because of King's mother's failing health. Renting a summer home on Sebago Lake in North Windham for the winter, King wrote his next-published novel, originally titled Second Coming and then Jerusalem's Lot, before it became Salem's Lot, in a small room in the garage. During this period, King's mother died of cancer, at the age of 59.

Carrie was published in the spring of 1974. That same fall, the Kings left Maine for Boulder, Colorado. They lived there for a little less than a year, during which Stephen wrote The Shining, set in Colorado. Returning to Maine in the summer of 1975, the Kings purchased a home in the Lakes Region of western Maine. At that house, Stephen finished writing The Stand, much of which also is set in Boulder. The Dead Zone was also written in Bridgton.

In 1977, the Kings spent three months of a projected year-long stay in England, cut the sojourn short and returned home in mid-December, purchasing a new home in Center Lovell, Maine. After living there one summer, the Kings moved north to Orrington, near Bangor, so that King could teach creative writing at the University of Maine at Orono. The Kings returned to Center Lovell in the spring of 1979. In 1980, the Kings purchased a second home in Bangor, retaining the Center Lovell house as a summer home.

Stephen and Tabitha now spend winters in Florida and the remainder of the year at their Bangor and Center Lovell homes.

The Kings have three children: Naomi Rachel, Joe Hill and Owen Phillip, and four grandchildren. King is of Scots-Irish ancestry, stands 6'4" and weighs about 200 pounds. He is blue-eyed, fair-skinned, and has thick, black hair, with a frost of white most noticeable in his beard, which he sometimes wears between the end of the World Series and the opening of baseball spring training in Florida. Occasionally he wears a moustache in other seasons. He has worn glasses since he was a child.

He has put some of his college dramatic society experience to use doing cameos in several of the film adaptations of his works as well as a bit part in a George Romero picture, *Knightriders*. Joe Hill King also appeared in *Creepshow*, which was released in 1982. Stephen made his directorial debut, as well as writing the screenplay, for the movie *Maximum Overdrive* (an adaptation of his short story "Trucks") in 1985.

Stephen and Tabitha King provide scholarships for local high school students and contribute to many other local and national charities.

King is the 2003 recipient of The *National Book Foundation Medal for Distinguished Contribution to American Letters* and the 2014 National Medal of Arts.

A renowned movie producer, **G. MAC BROWN** (Executive Producer) has worked on many prestigious films all over the world.

Based in – and excelling – as a New York local, Brown has produced multiple films including director Martin Brest's *Scent of a Woman* (featuring Al Pacino's Oscar®-winning performance), and director Frank Oz's *In & Out*.

Other feature credits across Brown's career include Martin Scorsese's multiple Oscar®-winning *The Departed*, Baz Luhrmann's critically-acclaimed *Australia*, Sophia Coppola's *Somewhere*, and numerous well-known star studded films such as *Men in Black 3*, Michael Mann's *Public Enemies*, and Sydney Pollack's *The Interpreter*.

Most recently, Brown executive produced the Golden Globe® nominated *St. Vincent*, and *The Secret of Walter Mitty*, starring and directed by Ben Stiller as well as Neil Burger's *The Untouchables*.

Danish Cinematographer **RASMUS VIDEBAEK** (Director of Photography) collaborates frequently with director Nikolaj Arcel. Videbaek also worked with Arcel on *A Royal Affair* along with four other features. Most recently, he completed *Horse Soldiers* for Nicolai Fuglsig, starring Chris Hemsworth and Michael Shannon.

ALAN EDWARD BELL, ACE (Editor) is currently working on Francis Lawrence's *Red Sparrow*. He has often collaborated with Lawrence, cutting *The Hunger Games: Catching Fire*, *The Hunger Games: Mockingjay Part 1*, *The Hunger Games: Mockingjay Part 2*, and *Water for Elephants*. Alan edited *The Amazing Spider-Man* for Marc Webb. He also worked with Webb on *(500) Days of Summer*, for which he received an ACE Award Nomination. Alan has teamed up with Rob Reiner several times, editing *Alex & Emma*, starring Kate Hudson and Luke Wilson, and *The Story of Us*, starring Bruce Willis and Michelle Pfeiffer, just

to name a few. Alan has also edited for Antoine Fuqua on *Bait* and he served as an additional editor on Gavin O'Connor's *Miracle* and Frank Darabont's *The Green Mile*.

DAN ZIMMERMAN, ACE (Editor) received his first full editor credit on the John Moore remake of *The Omen*. After working on films such as *Predators*, *Max Payne*, and *A Good Day to Die Hard*, Zimmerman began work on *The Maze Runner* series of films. Zimmerman is currently working on *Maze Runner: The Death Cure*.

TRISH SUMMERVILLE (Costume Designer) recently wrapped *Red Sparrow* for director Francis Lawrence for Fox and will star Jennifer Lawrence. Other credits include the HBO pilot "Westworld" for writer, director, and producer Jonah Nolan, in which she was nominated for a Costume Design Guild Award. Before that, she designed for David Fincher's *Gone Girl*, based off of the best-selling novel of the same name.

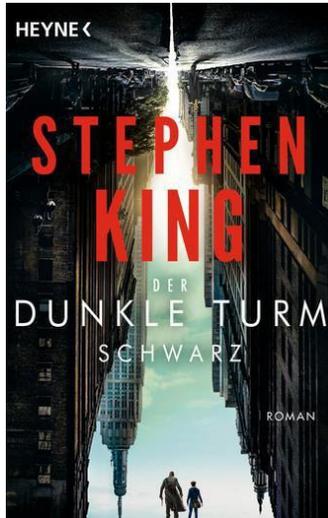
Summerville received widespread critical acclaim for her design work in the blockbuster film *The Hunger Games: Catching Fire*, for which she won the Costume Designer Guild award for Excellence in Costume Design - Fantasy Film as well as the Saturn Award for Best Costume and Costume Designer of the Year at the Style Awards. In association with this project, Summerville launched a clothing line through Net-a-Porter. The collection, called Capitol Couture, featured 16 pieces inspired by her work in *Catching Fire*, and it sold out immediately.

Previously, Summerville designed the costumes for David Fincher's 2012 film *The Girl with the Dragon Tattoo* for which she won the Costume Designer Guild Award for Contemporary Film. Summerville designed a limited edition capsule collection for H&M with pieces inspired by *The Girl with the Dragon Tattoo*, and the collection sold out in record time. She also designed the costumes for David Fincher's Nike Commercial "Fate" for which she won a Costume Design Award for Best Commercial.

Summerville's additional credits include the Showtime pilot "Ray Donovan" and the ABC series "Wasteland." She also works extensively in commercials and music videos and has worked on campaigns for Apple, Chevy, Diet Coke, Gap, Heineken, Nike, Tanqueray, Volkswagen as well as music videos for Pink and Ricky Martin, for which she has won 3 music video awards for her work. When

not working in film, Summerville consults for red carpet appearances and tours for musicians.

TOM HOLKENBORG (Music) AKA Junkie XL has had a tremendous rise in the past few years. A protégé of Hans Zimmer, his recent credits include *Mad Max: Fury Road*, *Deadpool*, *Batman vs. Superman*, *Point Break* and *Black Mass*. He will score *Tomb Raider* next.



Stephen King Der Dunkle Turm Schwarz

Roman

Originaltitel: The Dark Tower: The Gunslinger

Aus dem Amerikanischen von Joachim Körber

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Stephen Kings *Der Dunkle Turm* gehört zu den ambitioniertesten und umfangreichsten Werken eines der berühmtesten Autoren der Welt. Allein in Deutschland verkaufte sich die Reihe über 3 Millionen Mal.

Mit *The Dark Tower* kommt die Fantasy-Saga am 10. August 2017 auf die große Leinwand.

Aus diesem Anlass erscheint im Heyne Verlag der erste der acht Bände in der vom Autor voll-ständig überarbeiteten und erweiterten Fassung und in einer zum Film passenden neuen Aus-stattung. Die Saga um den Dunklen Turm umfasst folgende Romane, die alle im Heyne Verlag lieferbar sind: *Schwarz, Drei, tot, Glas, Wolfsmond, Susannah, Der Turm* und *Wind*.

Auf der Suche nach dem mysteriösen Dunklen Turm durchstreift Roland, der letzte Revolver-mann, **im ersten Band *Schwarz*** eine sterbende Welt. In endlosen Wüsten und Ruinenstädten hausen dort Dämonen, Vampire und Geistermutanten. Unbeirrt folgt er den Spuren des Mannes in Schwarz – der ist der Schlüssel zu den Mysterien des Dunklen Turms, der am Anfang der Zeit steht.

»Rolands Geschichte ist mein Jupiter – ein Planet, der alle anderen zu Zwergen macht.«

Stephen King

Stephen King, 1947 in Portland, Maine, geboren, ist einer der erfolgreichsten amerikanischen Schriftsteller. Bislang haben sich seine Bücher weltweit über 400 Millionen Mal in mehr als 50 Sprachen verkauft. Für sein Werk erhielt er zahlreiche Preise, darunter 2003 den Sonderpreis der National Book Foundation für sein Lebenswerk und 2015 mit dem »Edgar Allan Poe Award« den bedeutendsten kriminalliterarischen Preis für *Mr. Mercedes*. 2015 ehrte Präsident Barack Obama ihn zudem mit der National Medal of Arts. Seine Werke erscheinen im Heyne-Verlag, zuletzt der Spiegel-Bestseller *Mind Control*.



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TECHNISCHE ANGABEN

Filmlänge
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5.1/ D-Box

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Beantragt ab 12

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