

Roadside Attractions Presents

# STONEWALL

Directed by Roland Emmerich

RUNNING TIME: 129 Minutes

RATING: R

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## STONEWALL Production Notes

Director and producer Roland Emmerich first became interested in making a movie about the Stonewall riots when he was taking a tour of the Los Angeles Gay & Lesbian Center with producer Michael Fossat. Emmerich was awestruck by the statistic that 40% of homeless youth in the United States are LGBTQ. Emmerich knew he wanted to help the cause and began thinking about how he could use his skills as a filmmaker to bring more attention to this problem. “Out of that came an interest,” Emmerich explains. “I began reading about Stonewall. What struck me was that there was a story in there, which I felt had an important message—it’s the people who had the least to lose who did the fighting, not the politically active people. It was the kids that went to this club that consisted of hustlers and scare queens, and all kinds of people that you think would never resist the police, and they did it. In one of the books [about Stonewall] there was this comment by a [Black] Panther, who visited on the third day of the riots, and he said he was amazed that the femme, meaning the most feminine kids, fought the hardest.” That was when Emmerich knew that someone had to tell this story and it was going to be him.

“It was the first time gay people said, ‘enough!’” explains Emmerich. “They didn’t do it with leaflets or meetings. They took beer bottles and threw them at cops. Many pivotal political moments have been born by violence. If you look at the civil rights movement, at Selma and other events of that kind, it’s always the same thing. Stonewall was the first time gay people stood up and they did it in their own way. Something that really affected me when I read about Stonewall was that when the riot police showed up in their long line, these kids formed their own long line and sang a raunchy song. That, for me, was a gay riot, a gay rebellion.”

According to producer Mark Frydman, Emmerich knew when the time was right to make *STONEWALL*. “We’d been talking with Roland Emmerich about doing a movie about Stonewall, but it was always pushed back because he had a lot on his plate. Being one of the foremost directors in the world that happens,” explains Frydman about the project he and Fossat wanted to realize. “Eventually he really wanted to do it, boiling inside to do it. The second inaugural speech of Obama listed, with this beautiful alliteration, Seneca Falls, Selma, Stonewall, and within a minute I got a text from Roland saying ‘We’re doing it.’”

While the producers and Emmerich were ready to make *STONEWALL*, Hollywood found the subject still too daring and controversial. “People are still afraid of subject matter that isn’t obviously commercial, with action heroes and huge stars,” says Fossat. “We have an ensemble

cast, our lead actor is not necessarily an established commercial name, it is a gay subject film in general, even though there are many side stories. The whole thing made it that everybody's a little reluctant, so it was extremely difficult but we decided to move forward regardless."

Emmerich is best known for his blockbuster feature films, like *White House Down*, *Independence Day*, *Godzilla*, *Day After Tomorrow*, but *STONEWALL* was a project that was very close to his heart and he was willing to make sacrifices to get it made. "You can't pin down a director based on his body of work," explains Frydman. "With Roland he's of two personalities, one is a pure entertainer, which is proven with flying colors and high numbers, while in his private life he's a very intellectual man, extremely well read. He has a yearning to work on stories that are more difficult, more complicated, like the movie he did on Shakespeare called *Anonymous*. This one, a labor of love for him, took a lot of his time. He did it for the lowest fee possible in the Directors' Guild of America. That shows you the dedication to this specific project."

"He's giving a year of his life to do this film and putting a lot of his own finances into its making," says Fossat. "His dedication to this film is really incredible. Few people really put their time and money where their mouth is—he's living up to every word. We spent two and a half years developing this film. We all could have done more commercial projects that moved faster and make a better living but no, we all agreed to do this. We all have our reasons to be involved and it's heartwarming to see the passion that has gone into this project—not just by the three of us, but also the actors and people behind the scenes. There were a number of people who reached out when we went into production who wanted to get involved in any shape or form because they thought this was a very important story to tell."

As much as things have changed for the better for many gay people in contemporary society, particularly in big cities, Emmerich realized that the problem these kids faced in 1969 wasn't so different from what gay kids have to face today. "The problem then was the same problem we still have today," explains Emmerich. "Kids who grow up in religious homes, in conservative homes, have a hard time coming out. If they come out, and when they come out, they get thrown out of their homes, which to me was unthinkable. Where I come from, with my family that would have never happened. So that was the starting point. Why not create a character that goes through that, who comes to New York and befriends these kids?"

"I started coming up with a story, which was totally invented," explains Emmerich. "Then I also wanted to work historical characters in. It was a relatively long process. I talked to some friends who had been in a similar situation and they told me a little bit about how it is to grow up in the countryside. I used all that information. Then I wrote an outline of the story, which I

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discussed with my producers and we looked for a writer. We found Jon Robin Baitz.” Emmerich had liked Baitz’ last play, “Other Desert Cities,” and thought he had a cool voice. “We met him and so it came to be. It slowly but surely became a script.”

“Baitz is a very prestigious, recognized and beloved playwright and he knows New York extremely well,” says Frydman. “He knew historically the events that unfolded at Stonewall. It was a natural thing that Roland called and asked him if he wanted to come on board.” What really made the script work for Frydman are the characters. “That’s what came first when I read it, because it’s unflinching. It doesn’t try to sugarcoat or Hollywoodize,” says the producer. “What Jon Robin Baitz didn’t try to do was make extremely effeminate characters more mainstream than they were—that’s what makes them interesting. He didn’t try to put a filter on them, and that was Roland’s intention too—let’s not put a filter on them. These are not militants with a suit and tie who deliver speeches; they were street kids with nothing to lose, rejected at the fringes of American society, completely outside of conformity. That’s what makes them come alive in my opinion.”

Emmerich put his actors together with people who had been there and knew the scene. “I found people I could put together with my actors, who were scare queens—something we don’t have anymore,” explains Emmerich. “These kids, who were very femme and wore eyeliner and stuff, they called them scare queens because they were so poor, they could not really do drag. It was great to find people who were drag queens and then put them together with the actors. It was a good idea. Jonny Beauchamp [who plays Ray/Ramona] used a lot of knowledge he got from [Stonewall veteran] Martin Boyce during a long conversation.”

“We met a lot of veterans but the interesting thing was that everyone had a different story,” continues Emmerich. “When you asked the question, ‘were you there when it actually happened?’ [Almost] nobody was there. All the people who were really there have either died or are unknown, or don’t want to be known. That had already caused a problem for the people who wrote books. They had to do hundreds of interviews to find out what the truth was because there were so many people involved. We know a lot about it but we don’t know everything exactly that happened. That was an interesting thing.”

“In essence nobody really knew or knows today who started [the riot],” says Emmerich. “Different people have different names for the person who started it all by resisting and that was really the starting point of the riots. But the riots had already started a little bit earlier because too many people had congregated in front of the Stonewall. It was surprising how many people were there. It was a super hot night. It was a Friday night going into Saturday, so it was the weekend and that helped to create this explosive atmosphere, which then ended up being a riot.”

“On the one hand it’s a coming-of-age story in the classic sense,” explains Emmerich. “On the other hand, it’s the story of unrequited love. That was the center of the story for me, then it tells how it came to be that the Stonewall got raided so much.”

The Stonewall Inn, where the riot started, was a notorious mafia run bar. “The Stonewall was opened by a couple of gangsters who borrowed \$3000 from the godfather, the mafia boss at the time,” says Fossat. “It was a place that had been burned down and they quickly fixed it up and within a few weeks opened a gay bar. There were a couple of other gay bars in the neighborhood that were doing surprisingly well. New York had very little nightlife downtown at the time because it was dangerous, but the gays, having no place to go and regardless of the risk, would always go there. When they opened the Stonewall in 1966 it was an immediate hit. The place was packed and it stayed packed until it was shut down a few weeks after the riots. It was an extremely corrupt environment.”

“The two Mafioso who owned the place hired a man named Ed Murphy (played by Ron Perlman) to run it,” continues Fossat. “Ed Murphy was a career criminal and he was, from what we knew and read about, a very feared character. He’d been blackmailing many prominent gay people over the years, because he had evidence they’d been with guys. He had the Sixth Precinct on their payroll, so every time the precinct would raid the bar they’d call ahead and make sure Ed Murphy wouldn’t be there and wouldn’t get arrested. It was a well-oiled machine at the time. The Sixth Precinct was making a fortune and so was the mob.”

“It’s not until the Public Morals Police got involved that things started to get more sketchy down there because the Morals Police quickly realized how corrupt the local police department was, and that they were on the bar owner’s payroll,” says Fossat. “They decided to raid the bar without [the Sixth Precinct’s] knowledge. The Public Morals Police raided the bar and everybody who had proper ID and was wearing gender-appropriate clothing was excused, while the rest had to stay inside and be questioned. They seized all the alcohol in the bar and, as they were going through that process inside, the gays outside said ‘screw it. We’re not going home. We’re going to stay here and rebel.’”

Ron Perlman, who plays Ed Murphy, didn’t know about the Stonewall riots until Obama’s second inauguration. “He mentioned it in the same breath as Selma and [Seneca Falls]. He identified Stonewall as a jumping-off point where a new group was exercising their civil rights for the first time, which eventually turned into something that changed history and changed the way that some group was looked at in terms of their civil rights.”

Jonathan Rhys Meyers, who plays Danny’s fickle older love interest Trevor Nichols, knew about the Stonewall riots before he read the script. “I had done *Velvet Goldmine* with Christine STONEWALL – Production Notes

Vachon, who had already made a Stonewall movie,” explains Meyers. “I knew the story already and have friends who had been there themselves. They’re older now, 68, 69, but they remember Stonewall. It’s just an extraordinary moment in time. Essentially Stonewall was about gay rights but it became about civil rights. It became about the anti-Vietnam war movement, it became about everything. This was six years after Kennedy was shot and by 1970 the whole world had changed from LBJ’s CIA into Jimmy Hendrix in that short space of time. Cultures were changing all over the world so quickly, so evidently. Vietnam was the first televised war—you could actually see what was happening. That feeling bled into many different things and in New York, Stonewall—a small, insignificant bar became a spark to light up a whole movement. My friends said this was news for three weeks, nothing but Stonewall, Stonewall, Stonewall. It really scared Americans because there was rioting in their streets. This scared the establishment. A lot of America was deeply Methodist, Baptist or Christian, and that certainly went against their doctrine at the time. It was a time of enormous cultural and psychological change for this country.”

Vlad Alexis, who plays Cong, knew about the Stonewall riots and was keen to work on the project. “Stonewall was the beginning of the gay movement,” he says. “It was an opportunity to voice our opinion and make a statement with all the civil rights movements that were happening and the fights for equality—women’s rights, the black movement, this was another one, a breakthrough for gay people. It was the start for what we know as gay pride today. For me it’s very important, being part of the LGBT community, being a gay person myself. If I had been born 40 years ago I would probably have been a struggling black man. People have fought for our rights so I can walk down the street and be a proud gay man.”

“Everybody asks what triggered the Stonewall riots,’ says Fossat. “I don’t know if there’s really an answer as to one event. The fact that it was the middle of a really crazy heat wave... Judy Garland also died that week and the riot happened the day of her funeral (on the Upper East Side). The Stonewall bar had been raided several times in recent weeks, that week already by the Sixth Precinct, which was raiding the bar on a regular basis, and all of a sudden the police raided it and it was not the Sixth Precinct. It was the Public Morals Police for Interpol. They were after the bar manager Ed Murphy. It was the circumstances, a perfect storm, but I don’t think any single one of these events triggered anything. It just happened, one of these moments in time.”

“A lot [of the story] is based in fact,” says Frydman. “The main element that isn’t based in fact is Danny, because he’s our eye into this difficult-to-penetrate life in the streets of New York. But again, the life of Danny and where he comes from, small-town Indiana, is very real. Rural America in the late-60s, all those people who were gay were hidden, closeted, rejected when *STONEWALL* – Production Notes

they were found out, all that is real, so we had to take that real situation and import it into this real situation and both sides are valid.”

“Back in 1969 it was illegal to sell alcohol to homosexuals and sexual deviants,” explains Jeremy Irvine who plays the lead role of Danny. “The gay bars were run by the mafia as way of making money by taking advantage of gay people, including selling watered-down drinks. It was all a part of the big mafia underground crime ring—they’d get these young boys, kidnap them, and trick them out to gay men in government and high-powered jobs. While they were in the hotel rooms that the mafia had set up for them, they’d put a mirror under the door and take a photo. We hinted at that in this movie with a character called Jay that might stand for a very prominent American political figure. None of these men [in the mafia] ever did go to jail, because they had the whole police force and political sphere blackmailed. Police would raid the Stonewall bar frequently and be paid off. It was a den of corruption, which I don’t think helped the gay image back then. In a way the mafia was serving gay people but they were awful to the gay community in their exploitation.”

The filming of *STONEWALL*, and the actors playing the part of the kids, gave Perlman a glimpse of what it was like in 1969. “Watching these kids, who were making this movie and were in this gay bar, it’s all about dancing, fucking, loving, hugging, kissing and just obliterating whatever envelope there might be,” says Perlman. “They’re all off the map, right? Then, all of a sudden, something important happens. They realize they’re being abused, marginalized and generalized. They’re a category instead of a bunch of individuals. Something spiritual takes place and they transcend this little compendium of characteristics. They are suddenly representing a human rights moment. That’s spiritual right there.”

### Casting

“The biggest challenge in casting this film was the character of Danny because he’s in every scene and the film is really about him,” says Fossat. “We had to choose between someone very famous to help finance the film or choose someone true to the story and not distracting, somebody who is still extremely solid and reliable as an actor. Jeremy has this balance, someone very experienced and a very talented actor, who is not yet a household name. People know him from films he’s done in the past but I don’t think his recognizability will be distracting to the character, which needs to be just this kid we follow, a more anonymous type of a character.”

“He’s a perfect Danny,” says Frydman. “Because he has this relatable, fragile but not cliché, character. Everybody could be friends with Danny. Some people would say he’s gay, some would say he’s not gay, but it’s difficult to figure out—in the little town he lives in in Indiana, *STONEWALL* – Production Notes

nobody knows he's gay. It makes him the universal character that you're looking for, that can be the entry point for everyone into your movie. He has this relatable quality to him as an actor, which is very rare."

Irvine signed on to play Danny because he just couldn't say no. "I finished [the script] and had shivers down my back. I couldn't get it out of my mind for weeks," explains Irvine. "It was a no-brainer really, the opportunity for an incredible role with a director I hugely admired and an immaculately written and funny script, moving and different from anything I'd read before. I was filming another movie at the time, in Budapest, and had just done three back-to-back. I'd told my agents that after that I'd want a break. I read this script and that all changed. I ended up leaving set on a Friday night, getting on a plane to meet Roland in London and then going straight back to set again. It was something that I chased very hard." Irvine wasn't sure he'd get the role. "I'd written all these pages of notes and ideas about the character and turned up so over-eager," explains Irvine. "I'd done such overkill I left the meeting and thought I might get that vacation after all. A few days later I got a call saying Roland wants us to work together. It was exciting. I don't think I slept for two days."

"Jonny Beauchamp auditioned [for the role of Ray/Ramona] for Roland in New York, he's a quintessential New York actor," says Frydman. "He was the first or second one to audition out of dozens of actors, and his was the only name that really percolated for me, Roland and Michael [Fossat]. The only name I heard from the get-go through all the auditions was Jonny Beauchamp. He was obviously the choice that was not only spontaneous but unanimous." Fossat agrees. "Jonny Beauchamp is absolutely brilliant in this film," says Fossat. "He was perfect. We were a little bit worried because he has limited experience, wasn't even a member of SAG when we cast him, but he has been incredible. I've rarely if ever been on a film set where every single person at the monitor was in tears during a scene. This has happened twice with him, director included, bawling behind the monitor. He can be very intense."

Frydman was impressed by Vladimir Alexis and how he seemed to totally inhabit the character of Cong. "Vlad, an actor from Montreal we found by luck, was perfect for it," says Frydman. "He's also a trained dancer and singer, a performer through and through, and that's who the character is. He steals a curtain from a hotel and dresses in it. It's so ingrained in him that I told him I wouldn't be surprised if he did that in real life. Actually, his real life and his life in the movie are merging or morphing together. It's perfect."

They didn't have to search for all the actors because some came to them. "I saw the character, just going by the breakdowns, trying to find out if there was something for me," says Otoja Abit, who plays Marsha P. "I can't play Orphan Annie, Ray Castro or Lee. Then I saw Marsha  
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P. Johnson. I read her character breakdown and thought ‘wow, this is somebody very similar to me that I could possibly play.’ He was called back to audition for Emmerich and two months later learned he had the role.

Matt Craven, who plays D.I. Seymour Pine, had worked with Emmerich before on *White House Down*. “When I heard about this movie I was hoping there was a part that he would be interested in using me for,” says Craven. “It’s such a significant time in America’s history and that era. Also I lost a lot of people in the 80s in the theatre [to AIDS] and it’s nice to be a part of something that’s celebrating them.”

Coach Winters, Danny’s father, is played by David Cubitt and his wife is played by Andrea Frenkle. “She’s a beautiful actress,” says Cubitt. “She has really captured the small-town essence of this family and this character. She’s rock solid. We feel like we’re in her home.”

The rest of the cast includes Joey King, who plays Danny’s sister Phoebe Winters; Karl Glusman, who plays Danny’s hometown love interest Joe Altman; Ben Sullivan, who plays Quiet Paul; Alex Nahi who plays Lee; Caleb Landry Jones who plays Orphan Annie; Jonathan Rhys Meyers plays Trevor Nichols, the older gay man who briefly takes Danny under his wing and into his bed; and Ron Perlman, who plays the Stonewall Inn’s nasty criminal manager, Ed Murphy.

Emmerich was very keen to cast queer extras. “This is a gay movie about a big gay event. It should be important that most of the extras even are gay. When we came to the interior of the Stonewall, and subsequently to the riots, it paid off. I felt like certain friendships also happened between our actors and extras. It was a very communal thing.”

### Danny Winters

“I play Danny Winters,” explains Jeremy Irvine, “who is this naïve, tortured young guy from Indiana. He’s grown up knowing he was gay in a town where that’s not accepted. It’s a very religious town and his dad’s the football coach. He gets caught with the quarterback of the football team and has to leave home. He goes to the one place he’s read about in magazines that’s gay friendly, which is the Village in New York in 1969.”

“What makes Danny such a compelling character is the journey that he goes on,” explains Irvine. “Ultimately Danny is this fairly vulnerable young kid, who’s been living with this secret that’s been eating him from the inside for a number of years before we start the story. He’s someone who has to fight that every day, have this constant shield up and watch everything he says around his family and his friends at school. We see him go from being vulnerable to being incredibly almost aggressive at the end. He does a complete transformation and fights his fears. He’s forced to come face-to-face with what he’s been dreading for years and his only option is to

face it head on and to fight back. It's always wonderful to see the underdog winning, which is very appealing with Danny."

"Danny is a very straight-acting kid," explains Emmerich, who says Danny serves as the eyes of the audience. "They can relate more strongly to him and through Danny's eyes they'll experience the more extreme situations depicted in the film. We had a lot of discussions about the sexual scenes and how far we should go or not go, and it was always very interesting."

When he knew he'd landed the part, Irvine started researching like mad. "It's my security blanket when I do movies, to do as much research as possible, which is a vain attempt to feel more comfortable with doing what we do," explains Irvine. "I watched a lot of movies from the period, did a lot of reading. There are some wonderful documentaries out there on the Stonewall riots. I spoke to a lot of people I knew who would've been through similar things. When you're doing a period movie, in a way you don't approach it any differently than a movie that's set nowadays, apart from the clothes you wear and maybe the accent to some extent. There's very little difference. You only have to look at Shakespeare to know that we're still falling in love as we did hundreds of years ago, we're still grieving, still getting just as jealous—it's all the same. I wouldn't say the period was as important to me as the personal life stories, all those people who would've experience the same thing and grown up in a town like Danny."

Irvine loved the riot scenes, especially throwing the brick. "I got it the first time, so that was a plus. We only had a few of these breakaway windows, so I had to make sure I hit it," says Irvine laughing. "There's a hundred different stories about what sparked the Stonewall riots and what we did was, rather than choose one which people would've gone 'oh it didn't happen like that,' we created this fictionalized version that sets it off. For Danny it's a build-up of years of oppression and anger at being discriminated against, but what actually sets him off to throw the brick is seeing Trevor dancing with another boy in the Stonewall bar. He actually throws the brick for personal reasons. Trevor is part of the peaceful demonstration and Danny locks eyes with him and has a bit of a 'fuck you' moment. He throws a brick through a window and is astonished at the riot he sets off."

Emmerich went to some extreme lengths to make sure that his actors felt comfortable and went even further for Irvine during the riot scene. "What I loved about this movie when I first read it is that you've got these very quiet moments and these loud explosive moments," explains Irvine. "When we really went there with the riot sequences, that was part of the movie that went beyond my expectations of how it was going to be. Riot police and fire, it was great, incredibly exciting to film. There was a great moment when I jumped on top of one of these old cars. There were a lot of old 60s cars on set, which were worth god knows how much money,

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and during the riot I jumped on top of one while throwing bottles at the police. The First AD came up to me afterwards and said ‘you can’t jump on the cars like that, the owners are here, you can’t go near there.’ I really wanted to jump on a car in that sequence. Just before they called ‘action’ on the next take Roland comes up to me and says ‘Jeremy don’t worry, I bought the car and you can do whatever you want with it.’ So we got to smash up cars, break police cars, spray fire at policemen and smash bottles. Who doesn’t enjoy doing that? It was great.”

“Jeremy is such a badass,” says Alexis. “He’s so genuine and open to learning about this culture. Whatever is being thrown at him, he takes it. I’ve done some crazy stuff on the set, as an actor and as Cong, so sometimes he wasn’t ready for it but he was open for it. It was great to have that aspect and he has this great energy, he’s just so awesome, great soul. I respect him a lot because it’s not an easy role to play. Danny’s arc is such a compelling and heartbreaking story. At the same time it’s the story of a hero who breaks through, spreads his wings and learns how to be not only a man but a Gay man in the 60s. Danny has that essence. He brings it to the table every single day, even after 16-hour days, he comes back the next day and brings it. It’s inspiring.”

“I could go on about Mr. Jeremy Irvine,” says Beauchamp, “but in terms of Danny he’s an amazing lens for the audience to see this world. Everything is just as new to Danny as it is to the audience so they can see the world through his eyes. He brings freshness and a light, and he’s a sponge. He’s looking for his identity, for family and for love. He’s looking for self really, he’s looking for himself.”

“There’s something about working with Roland,” explains Irvine, “he creates such a comfortable environment on set and, because you really do trust him to not stop until he’s got what he wants, you can do things like turn up on set and just do it, play it, ride the wave and hopefully magic will happen. You can improvise and throw things out there. A huge amount of this film is improvised and you can only really do that with a director like Roland. He’s going to make you feel comfortable enough to do that because it’s a dangerous, scary thing to do.”

“I’ve only ever had this experience with one other director, where they turn up and have such a clear idea about what they want and how they’re going to do it,” explains Irvine. “Everything has to be absolutely perfect or you do not move on, you do another take and another until it’s as close to perfection as it can be. If just one extra is slightly out of sync with everything else then you do the whole thing again. It’s a wonderful way to work because you know you’re working with someone who’s passionate about what they’re doing and you’re in such safe hands—they won’t accept second best. There are always a few scenes where I end up getting frustrated and cross at myself. You’re tired and it’s not going well, when that happens you do it

again and again until you are happy. He's a very calm director, there's no shouting on set from Roland. He's very respectful of the actors' environment and making sure you have this sacred space to work in, especially when you're doing emotional sequences, which this film has quite a few of. He's always the one, even at the end of the day, who is still jumping up to do stuff and has this infectious excitement. He's the captain of the ship. He's leading us all. If he's still jumping out of his chair with loads of enthusiasm then so are you. It doesn't matter how late in the day it gets or how tired you are if Roland is leading us through it."

Irvine admits that there were times where having Emmerich to lean on made all the difference. "It's funny the scenes you expect to be very easy are often the ones that are the hardest and vice-versa," Irvine explains. "I'd always loved the scene where I say goodbye to Ray. We got there on the day and for unexplainable reasons, maybe because it was four in the morning, it was a scene I found difficult. Roland came over to comfort me and gave a great bit of direction to help me. Same with Jonny, we both found that scene very difficult and didn't quite know where it was going, where the meat of it was, and Roland helped us through. There were a lot of scenes in this movie that could've made me feel very uncomfortable, and yet it felt right and like everything was being done in a very sensitive and careful way. It felt like you were doing good work the whole time."

#### Ray aka Ramona

"Ray is a composite," says Beauchamp. "Many of the characters in the film are composites of several real people that were at Stonewall. Two really stuck out—a guy named Ray Castro, who was 27 and a baker, he was Puerto Rican and very much one of the Village Kids. There's also Sylvia Rivera, who I have an affinity for. She was one of the first really prominent trans-activists and she was very close with Marsha P. Johnson. Together they formed the first outreach program for LGBT youth and homeless youth in New York City (just mothering). [During casting] I didn't know that Sylvia was part of this character and I didn't want to create a character that wasn't on paper." Ray's intuition was spot on. At the final callback Emmerich told him that the character was based on a few people, including Sylvia Rivera. "I've always found her to be infinitely special and full of light. She shined in a place where it was very dark. She didn't have a lot of options. When he said that it clicked for me. That was really awesome but—SIDENOTE—that's the backstory. Ray is this scrappy, ragamuffin little gang leader, if you will."

"There's a gang, we call them the girls, but it's this group of kids and they're the street queens of Christopher Street," explains. "In the film they're not the only ones but they are very distinct. The film uses them as a device to give you color. They're so different. Everyone is *STONEWALL* – Production Notes

bringing such amazing things. We've got Vlad, who's bringing this snappy island girl. We've got Lee, who's just giving us this little teen heartthrob character. Ben Sullivan, who would say nothing and paints such a picture of Quiet Paul—he can do so much with just a look. There are so many levels and it paints how colorful Christopher Street was. It also allows Danny to see that there are many different types of kids that are gay or in this community. We're like a gang so we breathe together. We fight all the time and we don't show each other much affection all the time, because we're tough, but we're a unit. When shit hits the fan we know where to go. We'd talked to several of the veterans from Stonewall and they said that you never knew when you were going to get it. You always had to keep your eyes peeled and have each other's back."

"Ray's been [on the street] the longest," says Beauchamp. "He knows everybody and everybody has affection for him, but they also don't really like him because he's very snappy and has always got something to say about everybody. God, I don't shut up in this movie! The one thing I love about Ray is that Ray's a dreamer. Ray has hope and that's what always keeps him going. He has these dreams of finding a place and getting a real job. He always sees the future. He plays sister-mother to the kids. He tries to look out for Lee because Lee's the youngest. Ray's always slapping them with one hand but with the other trying to make sure they're okay. Marsha really looked out a lot for Ray in the story so there's this this really strong connection with Marsha because she's been there and sees a lot of herself in Ray."

Beauchamp says the most challenging scene was the one where Ray has to face how alone he is. "The second hotel room scene, when I've just been beaten up, raped and used, that's a moment when you see Ray reduced to nothing," says Beauchamp. "He's really honest and he says 'nobody wants me.' That was the reality of all of these kids. Their families didn't want them and, in Ray's case, none of his lovers or the people he falls in love with want him. There's that feeling of immense aloneness, he's so alone and defeated. In that one scene he's reduced to nothing." The scene was hard to do for Beauchamp. "It was cold, I was in my underwear," explains Beauchamp. "I didn't leave the bed. We did quite a few angles. There had to be a wall removed and we filmed over the shoulder for these shots. I couldn't leave the circumstances. I had to stay in it. I stayed on this bed for a few hours so it was hard. I had to trick myself, you have to be mean to yourself and reduce yourself to nothing. You have to feel it. It was challenging to stay in that mindset for hours."

Beauchamp immersed himself in the music of the era as part of his research. "I listened to a lot of music. It helps me paint my character," he says. "The two things that help are what kind of music they listen to or like, and what shoes they wear. I always ask for my shoes. I like to build my characters from the ground up, so if you put on a pair of shoes you're going to walk *STONEWALL* – Production Notes

differently in those shoes than any other shoes. When I got my shoes I got my walk down. Ray has a very specific strut so music helps with that too. For some reason I really fixated on the Marvelettes, I don't know why. Maybe it's because Gladys Horton's voice is a little bit rougher, a little huskier, than the other girl groups."

"In a way I'd say Jonny's got the best role in the movie," says Irvine, "in that he's got these wonderful moments of lightness and high-energy, these very playful, very funny scenes with reams of dialogue. Then, on the flip-side, he's got the darkest scene in the movie, where we see the reality of what it was like to be gay in 1969 in New York, the result of gay bashing and people getting beaten up for their sexuality. It was a real shock for me to see him do that scene. I remember watching him in the rehearsal and having tears in my eyes. It was genuinely shocking to watch."

"He's got this incredible energy on set and off," explains Irvine, who told his agent he'd be happy to work with Beauchamp for his next five movies if it was possible. "It doesn't stop even when you're tired and want it to stop. He's wonderful. He was so into the character when he arrived that when he got on set the script could go out the window. I don't think any scene with Jonny we followed the script to the letter—he would often improvise. That can be incredibly scary if you're working with someone who isn't as committed as him, but then when you are it's such a joy, it makes everyone else's job so much easier. I didn't have to be on set pretending this character I was talking to was Ray because it was Ray. Jonny was being Ray and everything that Ray is about."

Alexis felt particularly close to Beauchamp and loved working with him. "He was born to play this role," says Alexis. "He's so dedicated to his work and a great team player. He gives so much energy. It's one of his first movies and he's so on point. He fuels me up. He fuels Cong. Cong and Ray, they're two peas in a pod. Whenever I see him go at it I want to go at it too, because he has that energy. Jonny, she's my sister from another mother. The production is very lucky to have him on board."

### Cong

"Cong is a real person," says Alexis about the character he plays. "He was a street-kid, a hustler. In the 'Stonewall' book by David Carter it says that Cong, who was actually named Congo Woman, was a very nasty black queen that steals things, throws bricks and breaks windows just to survive and collect things. It was a hard-knock life. Cong's this feisty queen that won't take no for an answer, who's willing to fight for her beliefs and her friends too. There were only two lines in the book about Congo Woman so I had to base myself off of that. What was very

important in developing the character to not only do research about him being gay but also about him being gay and black in the 60s. I checked the whole gay movement in the 60s, did my research, read my books, but it was really important for me to also know about being black in the 60s. I've done research on that throughout my life because it's a subject that interests me. This was about combining those elements together. It was obviously not easy for that character because of those two elements, so digging into that was important for me."

Alexis visited New York to talk to some people who had been present at Stonewall that could give him insight. "I spoke to some veterans that were black and participated in Stonewall," says Alexis. "There was this one lady, who was a lesbian, and she told me that her experience as a gay black person in the 60s was hard. It was very hard because, again, it was two social problems put on her shoulders. The only relief she could find was in the streets where there's nothing, just kids with their body to sell. Being gay was bad but the white gay man had more chances than the black gay man just because of skin color. Then there's a whole transgender issue, which is another level."

"The process of getting into Cong for me, first of all, is when I get up in the morning. I need to listen to some Diana Ross and feel my inner queen come out of her shell," explains Alexis. "Then I take a shower and sing from the top of my lungs because Cong is such a showy person. It's also important for me to always stay in character once I'm on set. I'm still Vlad but there are nuances of Cong. Cong is a very bitchy character, not necessarily in a mean way, because he has to put that front out there to protect himself. I will be bitchy on set, not going to lie, to stay in character. We all stayed in character, even when we cut, nagging at each other and being playful. When we'd wrap for the day and go chill, we'd still stay in character. That chemistry really helped with the process for me."

Though Congo Woman is portrayed as "a very nasty black queen" in the book, Alexis wanted to make Cong an empathetic character. "At the end of the day he's just a kid," says Alexis. "He's a kid trying to make a living and trying to survive and be accepted for who he is. It was a hard time for him because of everything that was going on. Imagine having society pinpointing you for who you are, for being queer and black, which are things you can't change. This is who he is, so this is built up frustration for him. I don't think he's nasty to be nasty—he's nasty to survive. That's his only way of going about his day because if he's not he might get thrown in the Hudson River or abused. He's doing that just to cope with life."

Alexis explains a scene involving Cong. "They're in the hotel room with the street kids, they probably haven't slept for days," explains Alexis. "At one point he sees this gold, shiny curtain that he rips. Danny's shocked by it. Cong turns around and says 'what's up? Is something

wrong?’ Danny explains himself and says ‘I don’t think that’s right.’ Cong says, ‘Yeah, well, the thing is if I don’t do that, I have nothing.’ Which is true, he didn’t have a real job, he was hustling, collecting trick money and stealing food. He needed that curtain just to feel important. It was a moment when he needed to shine. He does say that, ‘I need to shine, I need people to see me.’ That was the reality back then. People would do anything to have some sort of attention because attention was never given to them growing up. They were always pushed aside, secluded, rejected. If they could just have five minutes to shine, they would take it and embrace it. The reality in the streets is that if you were gay in the 60s things don’t work out for you.”

“[Cong’s] another of these slightly eccentric, out-there characters,” says Irvine. “Cong really does have a big bone to pick with the world. This is a character that’s not only going through his black civil rights but his sexuality as well. He carries a brick in his hand as a weapon. He gets this incredible fire inside him, which Vlad really captures. He has this aggressive, fuck-you attitude, which works great in capturing the mood of a lot of the kids.”

#### Lee

Alexandre C. Nachi plays Lee. “The description of Lee was ‘a young hustler with a tough aura around him,’” says Nachi, who felt there was no improving on the script and the way the character was written. “I felt the way it was managed, the way he talked in the script, it was already there and I didn’t have to add anything. I fell in love with the character the minute I saw him.”

“Lee’s the bad boy of the group,” explains Nachi. “Don’t get me wrong. They’re all bad boys, or should I say bad girls. What was great for me with Lee was that even though he’s really young he doesn’t act that way. He realized very quickly he had to be tough to survive and that really made him miss out on his childhood. With his Mom out in Sing Sing and his Dad in ‘Nam, he didn’t really have a choice. He took a bunch of stuff that he put in a safe and came to New York to make a new life for himself. What’s great is that even though the whole gang are hustlers and doing everything they can to survive, especially for themselves, Lee looks to the gang as his true family. He’d do anything for them and they’d do anything for him. That’s what makes the bond between them so much more special.”

#### Quiet Paul

“He’s one of The Village Girls, but he’s not as flamboyant as the others,” explains Ben Sullivan who plays Quiet Paul. “He’s very quiet. He doesn’t say a lot and he’s always in a suit.



There's a little sentence in the book that talks about this one boy who always wore a Beatles haircut and a suit, and how the suit was his way of holding on to his dignity and his past life before all this craziness of living on Christopher Street took over. There's not much known about him. He's only in that one little sentence that I mentioned but he was on the front cover of one of the issues of the book. There are three boys, it's during the riots and they're looking up like that, and in the book it says that the boy on the right—he's partially obscured by somebody's shoulder—is this boy who always wore a suit. He's one of the only ones we actually have photographic documentation of. He was real but there's no name. There's nothing besides him wearing a suit."

The riot scenes were where Sullivan really let Quiet Paul act out. "I really wanted him to have a breakthrough. I wanted him to let go of everything," explains Sullivan. "There's a scene where we come out of the Stonewall and we do this impromptu fashion show and I, on the spot, thought I'm going to throw my jacket away. As the riot progresses the shirt starts opening up, the tie gets looser, then the tie becomes a headband. I wanted to use his clothing that's his prison but also his safe space. I wanted that to not be there anymore and for him to really let out the aggression, power and ferocity that he's been holding on to his whole life. He's never really voiced anything before and, finally, in the riots it's his time. He starts kicking some ass, especially against the riot police."

### Orphan Annie

"She did exist but I found very little about her," says Caleb Landry Jones who plays Orphan Annie. "Just a few references in the book. There's two or three total. I spoke to Martin [Boyce, a veteran of Stonewall] about her and by the time I talked to him we were already about three weeks into the shooting. He said that she was very light, whimsical, very subdued and humble."

The group dynamic with the other actors and their characters played a big role in creating Orphan Annie for Jones. "I tried to put that puzzle piece in the group," says Jones. "All the other actors, they bring so much to it, everybody's got what feels like their purpose. I had a hole to fill, if that makes sense, in the group. It was really interesting. We've been hanging out pretty nonstop together and we found our own ways in the clique we made by ourselves as real people. It translated very much into the film. Jonny always remained mama wolf outside and inside it's similar. Organic is a good word. It's also a pretentious word, but it was."

“Annie was someone that did not care what people thought and was going to be who he was, who she was, no matter what,” says Jones. “She wasn’t going to let anybody sway her in any way. It’s a story about being yourself and coming to terms with who you are and realizing that that’s okay. It’s very simple.” The late night shoots also contributed. “Everybody’s getting a little loopy, and I feel like Annie’s like that all the time,” says Jones. “It means coming to set and getting to be loopy right off the bat.”

#### Marsha P. Johnson

“Marsha is someone very close to me now that I’ve done all my research,” says Otoja Abit. “She’s somebody that’s very energetic, very boisterous. When she walks into a room you know she’s there. She’s very generous. She was called the saint of Christopher Street because of how generous she was to everybody else— a lot of the people in the street, homeless people, young boys and people who were around The Village. She was very supportive of the gay rights movement, before it actually became a movement. She was very proud of who she was. It’s interesting because she was black as well. In the 60s you’re dealing with a whole other type of inhibitions but she held her head high and really walked around the streets of Christopher Street with pride. She believes in religion, in the joy of life and in living free.”

Abit honed in on Marsha’s voice as a defining feature. “With Marsha’s character, what people know her for is her voice,” says Abit. “One of the main things I tried to work on when I researched her part was getting her voice down and I worked with my voice and speech teacher. Marsha’s from New Jersey but New Jersey at the time where they had almost a Southern twang [to the accent]. Black folk back then, it was almost a lazy type of language that goes back to Southern talk. Watching the documentary *Pay it No Mind* helped out a lot because I saw her inflections on words and what she emphasized, a lot of technical stuff that I was hoping to do right.”

Abit had to grapple with portraying a real person. “I was scared at first because it’s a big character,” says Abit. “People know so much about her. Am I Marsha P. Johnson? No, but am I an actor that’s trying to do her service and portray her. I talked to Jon Robin Baitz about that and he gave me some good advice, he said ‘when Anthony Hopkins did Nixon, it was his version. His version is different. It’s your version of Marsha P. Johnson, so don’t let it debilitate you.’ When he said that I felt at ease. People may like it, people may not like it, but it’s my version as an actor and I hope that it’s something people can relate to. When I first got to set, I had the character, and I was hoping Roland would, if I went too far, direct me some way. He did, and when he did

that, I knew we were on the same page. It's been our character together, just molding and giving it out to everybody else."

### Trevor Nichols

Jonathan Rhys Meyers plays Trevor Nichols, an older gay man that Danny gets involved with and attached to. "Danny sees in Trevor someone who's very comfortable with what he is, which Danny is very envious of," explains Irvine about their relationship. "He's an incredibly handsome guy who's interested in him and, in a way, taking care of him at a time when that's exactly what Danny needs. Danny's like a rabbit in the headlights at the beginning of this film. There are a hundred reasons why he's attracted to Trevor. Unfortunately, Trevor is not all that he appears to be. He's one of these people who quickly falls in love with the next new kid on the block. Danny finds that out the hard way."

"I don't think he's looking for kids who have runaway from home, or have broken up their family because the family can't handle that the kid is homosexual or comes out of the closet and gets rejected and abandoned. I don't think that's what Trevor's looking for specifically. These are the kids that are hanging around the Village specifically," explains Meyers. "He's not that sort of swing your handbag around kind of guy, you'd have to ask him if he was gay. He's not a particularly faithful guy—he's just a man who happens to like sleeping with other men. He's not a lipstick and handbag queen. He's that other side of gay America where you'd really have to ask the person and even then maybe they wouldn't tell you whether they were or not. He's not the one you see and say, 'oh there's the gay guy.'"

"There are people like Trevor, whether in the gay world or the straight world, who are just irresistible," says Frydman. "You can create, invent or work to put it on screen, but either you have it or you don't. He's one of those actors who's very concentrated and focused. I'm sure he rehearses, but all that is gravy. He has the necessary factor to deliver a character like Trevor who, when he walks into a bar and targets his prey, there is no escaping him. He's got this face, this presence. He's very economical—he knows he's very imposing, so he compensates naturally, like a bubble for a level. He compensates by being very economical in the way he acts, what Steve McQueen called 'underplaying.' He underplays. That's all he needs to do. He's there."

"Jonathan is another incredibly generous actor," says Irvine. "He's there for you constantly when you're on set. He's playing Trevor with this real intensity, which is borderline disturbing and yet not. He is this predatory character. Even when he's off-camera and it's four in the morning—a lot of this movie was shot at four in the morning—he's still giving it 100 percent. I've grown up admiring his work. I'd see Jonathan jump in head first, really feeling it and reacting

in the moment and coming up with stuff. It's my favorite way to work, when you feel comfortable enough to do so. He's not Marsha P., who's fabulously dressed in the most extravagant clothes who has the most extraordinary stories and extraordinary character. Try being in America and try being black and gay in 1968, 1969. That's a whole different kettle of fish altogether. They're fighting not only for the survival of their sexuality but for the survival of living."

#### Phoebe Winters

"Danny is going through a lot, he's discovering himself, he's discovering what he is and who he is," explains Joey King who plays Danny's sister Phoebe. "When he realizes he's gay, he kind of knows, but when other people find out it's amazing what happens to him. I, as his sister in the movie, am really supportive of him. I love him no matter what. He and I have a great relationship in the film and off-screen too. We're buddies. He gets a lot of not so nice reactions from his parents, his friends at school, his teachers, random people on the street. My role is really a way for Danny to feel like somebody who is close to him loves and supports him no matter what. Not a lot of people are on his side in the beginning of this movie and my character will always be there for him and always on his side. Our relationship is really sweet and it's really hard to see what we go through as brother and sister. It's heartbreaking and also spirit-lifting at the same time."

"He's just a kid who wants to go to college, has a dream and wants love," says King. "Being gay is a small part of who he is, but the problem is that in real life people take that small part of someone's life and stamp that on them. They have this idea of them in their head. That is what Danny has to go through. He's trying to figure it all out. He's trying to figure out who he is at home, who he is when he meets his friends in New York, who he is with the people he thought were his friends. My character is really the one who wants him to just be himself. I think my character knows all along that he might be gay, but she doesn't care because she loves him so much."

"I have an even bigger respect for Roland now that he took on this project," says King. "It's a very touchy subject, people don't like to talk about gay rights and gay acceptance because it makes them uncomfortable for some reason. But Roland was bold and took the project on. Roland's gay but it's a small part of who he is. It doesn't make up his personality or if he's a nice person or not. Him doing this movie is amazing because he knows what it was like. It's not Roland's story, Stonewall, but I feel like I get to see a small part of Roland's story by working on

this film with him and that's really cool. This is not your typical Roland Emmerich film. It's his passion project."

Irvine loved working with King. "Joey King is probably my favorite actress I've worked with because she has the filthiest sense of humor. You'd expect it from a 60-year-old lady not a 14-year-old kid!" says Irvine. "It's brilliant to have on set. There was never a dull moment with her. We laughed our way through the first two weeks of shooting. The thing that's deceptive about her is that you'll be having a joke and a laugh, then you're about to shoot a scene where we're saying goodbye to each other for what could be the last time and they call 'action' and she's got tears running down her face, something that I can't do. I need hours to get ready, whereas she's a natural."

#### Coach Brett Winters

David Cubitt plays Danny's father and the coach of the football team. "He has difficulty with accepting his son's homosexuality and he's representative of the larger community," explains Cubitt. "It's a hard part to play because his reaction to the circumstances is the opposite to my own. My relationship to Danny is a complicated one because I love him as my son and then I reject him because I have such a strong reaction to his homosexuality. I have a difficult time dealing with that. There's a push-pull in our relationship the entire time."

#### Ed Murphy

"Ed is a difficult character to play because there's not much about him to like," explains Perlman. "There's not a lot there to admire. Even when I play bad guys, there's something about their wiring I admire. I guess the thing to admire about him is he was smart enough to figure out how to have the drop on just about everybody, which made him Teflon. Nothing could stick to Ed. These guys that were coming into the club had this secret they didn't want the world to know. Once Ed had the goods on them, he could pretty much manipulate them to his heart's content."

"He's a real person in history, so I had to read up on Ed Murphy. I had to find out what his background was, where he came from," explains Perlman. "Most of the time you're playing fictional characters that are basically an invention from your own imagination based on the clues you're given from the script. Most of these characters really existed. There's film on some of them. Ed's one of those guys. I researched Ed. I found out that he was a savage. He was an animal. He lived real close to the bone. He had no compassion. He was a complete survivor. Very smart guy but he used all of his intelligence to maneuver, to get along, regardless of who he was

using or trampling over. Then I looked for the clues about Ed that we needed in terms of the exercise of telling the Stonewall story that we're telling because it is a film and we all serve a purpose in the storytelling of the film. First and foremost, you're obligated to be the guy that the screenwriter and the director need you to be. Then, second of all, you put all of the meat on the bones on your own. Which for me, it was reading as much about Ed, the real Ed Murphy, as I possibly could."

Ed exploited the gay men who came into the Stonewall Inn. "Ed had the drop on a lot of Wall Street guys who had wives and kids, and houses in suburbia," explains Perlman. "Guys were hanging out in suburbia with young boys having anonymous sex, and he had all their phone numbers. He was the guy who was procuring all of their little fun, the side shit that they were doing, and eventually he started extorting them. He started having them give him these bonds, which he'd be trading in Europe, mysteriously. All kind of bonds that were obtained illegally that Ed was fencing and getting this huge profit for in Europe."

It was this illicit trade in bonds that finally brought Ed Murphy down. "These bonds start showing up on the streets of Spain, Italy, France and Germany," continues Perlman. "Interpol starts going, 'what's the connection?' The connection was Ed Murphy and all these guys that were providing all this stuff for him to make his money to share with his mafia friends. He was the one. The night of the Stonewall riots was not a typical night where you're just going to shut down a gay bar. It was a night where a whole other group of government agents, who he couldn't pay off, came in to get him. In getting him the evening snowballed into this riot, which became synonymous with the beginning of the gay rights movement, but it really was an evening designed to take this guy down."

#### Deputy Inspector Seymour Pine

Matt Craven plays Deputy Inspector Seymour Pine of the Public Morals Division of New York City. "If you know the real character, he was a law-enforcement detective, on the side of law and order, but he had a benevolence towards the kids and what they were going through," explains Frydman. "He knew a lot of the force and the police at the time were corrupt in New York. That gave him a sense of relativism and turns into humor. Matt has a talent in that he can smirk like nobody else and say a lot in that. He looks at it with some distance. He could've played it as 'just the facts ma'am,' but that's not what he did. That was close to the original character. I'm not saying he was a tough guy or anything like that, but he had a distance towards everything, almost a humanistic look on everything, on the situation. He knew that the streets of

New York at the time were tough and those kids were homeless. He wasn't the clichéd hardcore cop who came with a baton and hits everything that doesn't look like him."

Craven says that there were differing accounts of DI Pine. "There are two books, David Carter's 'Stonewall' and Martin Duberman's book. They're both very detailed about Seymour, the kind of man he was," says Craven. "Carter's book is a little more generous to him. It's not derogatory about his character in any way, whereas Duberman's is a little more conflicted about who he was as a human. I loved that there were two different takes because you don't want only the rose-colored version. At the same time you don't want to make him this dark guy who is homophobic. It was a time in history when most of the police were homophobic because homosexuality was illegal and a crime. He was the kind of man that wasn't judging homosexual behavior. He was more interested in the criminal aspect of it. He knew it was illegal and it was his job to arrest people. His reason for being in the Stonewall wasn't throwing all the gay kids in jail. He had a bigger purpose, he knew the place was run by the mafia and he was there to try to bust Ed Murphy and shut it down so they weren't taking advantage and pimping these young kids out."

"Visually we're quite different-looking people," says Craven, who watched the PBS documentary that Pine appeared in. "I did focus on the way he spoke to see what kind of accent he had. He had a little bit of a New York accent, not heavy, so I've incorporated that. What I liked about him was he was very present. Most of the stuff I'm taking when I play this character is from the books—the facts of what he was—then you get on a set and things elevate because you're playing with people and they're giving you stuff that you have to respond to."

#### Joe Altman

Karl Glusman plays the role of Joe Altman, Danny's hometown love interest and star quarterback on the high school football team Danny's father coaches. "It's a story of unrequited love," says Glusman. "Danny and I are secret high school sweethearts and the town we're living in doesn't allow for that love to exist. Danny gets kicked out of his family and has to leave town when it's discovered that he and I have a relationship. He goes off to find himself and I stay in small-town Indiana, get married to my girlfriend and have a kid as quickly as I can. He comes back at the end and it's impossible for it to happen, a pretty sad scene."

"Danny and I are discovered having sexual relations in my car behind a barn late one night, by my friends," says Glusman. "Everyone at school finds out, his father finds out—his father is the high school football coach—and he's disowned unless he seeks help, which is ridiculous. He's kicked out of his house, he leaves town and I'm basically the one who throws

him under the bus. I lie about it to save face in front of my school, my team, my church the whole town. I lie about what happened because I'm not strong enough to accept who I really am inside," says Glusman. "We're living in a town and a time when it's completely unacceptable to be homosexual. The pressures of school, the team, church and the community are too much for me. I'm a coward in front of that and I throw my best friend under the bus. I, Joe, lie about what happened between Danny and I. I tell everyone he got me drunk and I didn't know what was going on, which is absolutely not true. I'm the initiator, the sexual aggressor in the scene."

"The scene when Danny returns at the end of the film to confront Joe, after leaving and finding himself in New York, it's heartbreaking," says Glusman. "It's a scene of unrequited love. Who knows, if we were living in a different time and place that relationship would've been able to develop. It's heartbreaking. He comes and the whole time Joe's wife is watching them. They don't even have the privacy to really talk about what happened—it's impossible for that relationship to go any further and it breaks your heart."

### The Look

"Roland had a very clear idea of what he wanted to do with the movie," says production designer Michèle Laliberté. "He had a sense of what he needed built and what we were going to need for each scene. We were trying to do as much as we could with the sets that we had, so they were used and seen from inside and outside. We created the street and other spaces within the walls of that street so we could optimize the construction. He was playing a lot with us in terms of trying to make as much possible with very little. It was a great collaboration—he's such a visual person, a conceptualizer himself, always very accurate about the period and the subject. He's someone who was asking for a lot and you want to give to him."

"I don't like when you see a movie about the 60s and it tries to do everything in yellows," explains Emmerich. "There's a lot done in these sepia tones and I didn't want to do that. I have a certain taste and I realized that Markus [Förderer, Director of Photography] had exactly the same taste. We totally hit it off. When I go to a location or a set I am looking for angles, that's all that I think about. How can I make this look interesting and stuff? Then it's my taste and Markus' taste, and everybody else's taste, which creates the style. The lenses we shot with are these Hawk lenses, which are anamorphic with the same coating that they had in the 70s, which created a certain look."

"We had discussions with Markus," says Laliberté, "who was already talking about his lenses and how he would treat the image so it would have a different feel." Different palettes would be used for the different locations." We decided to keep the desaturated colors, greens



and creams and baby blues. We had a lot of green going, and then we kept these really for that time [and the location of Danny's hometown]. We tried to kick in more color for the palette in New York so it's more of a contrast, even in the vehicles. Then the black in the bar, the black, black bar."

"The production designer [Laliberté] did as much research as she could, from talking to people who explained to us what the inside of the bar was like to whatever blueprints she could find online," says Fossat. "The space existed and could be recreated measurement-wise, as well as where the bar and the jukebox were, but we're making a movie not a documentary so we can take certain freedoms in making it look decent. Since we're on a stage, some proportions had to be changed. The streets are a little bit narrower, the park's a little bit smaller, the block itself, where the Stonewall is, is smaller."

Soundstages were too small so they used a very large old building. "This space was chosen because it had enough space around the set to circulate vehicles," explains Laliberté. "The stages here in town were too small to build the street and be able to have traffic going around it, so it would be just one-way traffic. In this space, which wasn't ideal because of leaking roofs and other fantastic things, the space we had available allowed us to build our set as wide as possible. It's already a compressed version of the park, people who've been there know that this is a mini model of it, like a concentration of what you see on the street. It's more about what it was like in the period than it is now. When we got here Roland and I started by staking with wood spikes the length and width of the street, where cars would go, the sidewalks. We used spray paint on the floor to show him the proportions and where the door to the Stonewall would be and he positioned his shots from there. Once that was locked, construction started."

The sign outside the Stonewall Inn was important to get right. "It's a very close replica of the one that was there," says Laliberté. "It's a little scaled down because all of our set is proportionally reduced from reality, but it's pretty close to what it was but sturdy and strong because it's brand new. A sign company built it from our drawings in a week. Then the painters put a couple of days of aging on it, a nice rusting job, it looks good. With the string of lights, it's magic when it's turned on. For the Village Voice building we found a couple of references about how it was built, the finishes, the wood façade, which is something you wouldn't think of would have been there in '69. You think of New York as having more modern finishes, but you have this nice wood building on Christopher Street with this sign. It was fun, we had a great crew of art directors and assistant art directors."

Emmerich was interested in the smallest details of the set (as he was about every aspect of the production). "He comes on the set and has a great passion about putting his hands in it

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and moving things around,” says Laliberté. “Making it so he feels at home himself and the space is right.” Laliberté had previously worked as a Supervising Art Director on a large-scale movie by Roland, *The Day After Tomorrow*, in Montreal. “I had seen him direct a larger show,” says Laliberté. “I knew the level of quality he was used to in terms of set design. Pressure was high to get that quality, but the team we put together had all worked on larger-scale movies and they were willing to give it a try. There were a lot of sets, the best sets we could make with the money we had.”

The riot scene demanded a lot from everyone involved on a technical level and Emmerich’s obsessive need to have his hands on every aspect of the project paid off. “It takes a lot of time and choreography. Honestly there are very few directors who can do that well,” says Frydman. “When you look at the monitors and you have hundreds of extras and you have also to look at the lights and the visual effects, the fire and the police shields, having the ability to scan all these details like a machine that nothing misses. There are very few directors who are capable of doing it and Roland is one of the very few and we’re lucky to have him. He conceived it and had the choreography in mind. Of course, a lot is based on what really happened, first and foremost the fact that the cops were locked inside Stonewall, like an Alamo thing, so it created this reverse front battle. In Roland’s mind, the kids would never flinch. They’ve had it and are going to go all the way whatever the cost for them, and that comes alive in the riot. What impressed me most personally is the technicality of it all, the choreography. It’s a big set, a lot of angles to shoot from. The ability to make choices is crucial, almost a tactical decision during a battle, you have to figure it out fast.”

#### Wardrobe and Makeup

Simonetta Mariano was in charge of costumes on *STONEWALL*. At first she wasn’t sure if the job was for her. “I started reading the script. Halfway I was done reading. I closed my computer and wondered if the project was for me, because it was such a serious and important message to send through this movie,” explains Mariano, whose agent convinced her to finish reading the script. “I read it and was really touched.

Annick Chartier, who is the Makeup and Hair Designer and Head of the Makeup Department on *STONEWALL*, worked with Emmerich on *White House Down*. “I plunged into the deepest research that I’ve ever done for a project, reading and researching about the Stonewall itself, and the people of the era,” says Chartier. “It took me into the women’s and the civil rights movements. You see everything that was happening, everything at play at Stonewall and in the

years previous to that. More specifically, I read tremendously about Marsha P. Johnson, Sylvia Rivera and many of the men, women and transgender people [involved at Stonewall].”

Mariano quickly did some research. “Before I met Roland I wanted to make sure I had images so we could discuss it during my interview,” says Mariano. “I did a couple of mood boards, which means I went through books and on the Internet and grabbed images, and created the world I had read. A couple of days later I met Roland and I loved the man. I thought I really want to do this project with him. We had about an hour together and we didn’t talk much about Stonewall, my mood boards or anything written in the script. It was a nice 60 minutes of chatting with Roland, which made me fall in love with him.”

“I went through old pictures, not only in books, I asked friends and people who had old photo albums,” Mariano explains. “All those black and white pictures of when they were young, when they had a trip to New York. I could see what the simple people would look like. That was a good thing to do because what you see in Life magazine, or when you search the Internet you see those beautiful images, isn’t real people in the streets. This German photographer did the first color photography in New York and there was this amazing book of his pictures. All of a sudden you realize that in ‘69 it was in color! People were not living in black and white even though all the archives are in black and white. When you see real, true pictures of ‘69 you see bold colors popping out, bright red, bright gold, bright yellow and the taxis in the street. It was really colorful. That was the part that really surprised me because when you think about the 60s you think of light colors. Pastel. But that was early ‘60s. New York was different. New York was stronger. New York was shinier. New York was Stonewall.”

Chartier relied upon both research and her friends to get the queens, or femme boys, just right. “It was very important to be as authentic as possible because a lot of people, when they hear queens and drag, think of big characters and highly developed makeup and hair,” explains Chartier of the difference between drag in 1969 and now. “At the time there was a whole type of language. Everybody was a queen and had a nickname. It was very prevalent at the time. It was a bit harder because there weren’t many photos. I had to dig deep and wide to find photographs of people and what they looked like. Wayne, my friend who was a hairdresser at the time in a pretty well known salon, was able to tell me what the queens, or the drag queens, would do with makeup. It’s nothing like today.”

Emmerich gave Mariano guidance on how to dress everyone, particularly the femme boys. “The story is about poor boys dressing as women with what they could find,” she says. “There are no sequins or feathers. By putting women’s pieces on a man, it makes it work. Marsha is a perfect example, she’s not wearing bustiers or sexy bras. She’s wearing this 1950s brown *STONEWALL* – Production Notes

slip with that early 60s dress. She looks like a drag queen, even though it's so simple. It's very simple. It's also all about them, how they play, how they wear their clothes. They practiced a lot with me before they went on camera. It's very funny, how you see them coming alive."

Shoes played a pivotal role for the characters that dressed as women. "Because guys are wearing flat shoes they don't elongate the same muscles in their legs, so their posture is different," explains Mariano. "As soon as you have on a high heel you stand differently. By standing differently it reminds your brain that you're a different person. It works all the time. It's like wearing a corset. Wearing a shoe that you're not used to gives you the same feeling as wearing a period corset. All of a sudden you're not jumping into a different period, you're jumping in a different body, a different character. They love it."

"Ray was simple at the beginning because we had references from a real person that had lived. I thought we were going to match, but when I met him it was a different soul," explains Mariano. "It was this young boy that had to portray Ray. We worked closely together. He's got a very slim body so there's things he can't really wear and he has to be very sexy. The way he moves you couldn't just put a boxy oversized shirt on him. We had up to three, if not four, fittings together. We tried all sorts of things. I would bring period pieces. I even brought women's pieces that you wouldn't think were meant for women, but on him it's worked perfectly. He made it work more than I did because whatever you throw on this guy works all the time. He's been amazingly patient through all the fittings. It works because he managed to blend his character with his personality perfectly."

## Wrap

Emmerich loved making *STONEWALL*. "Everybody felt that this was an important story to tell," says Emmerich. "When you have a very friendly, open set, where everybody can laugh, it's great as a director. I'm there to create a certain atmosphere where everybody can be as creative as he possibly can and also as silly. I make big movies, as everybody knows, but I love to make these smaller pictures in between. In these smaller films you are doing something you really love."

"Jon [Robin Baitz] has taken this relatively well-known historic event and told it in a very personal way," explains Irvine. "He's used this single teenage boy to tell this very grand civil rights story in a very moving and easily identifiable way." *STONEWALL* is much more than just a movie about a historical event or a love story or coming of age drama for Irvine. "The first time I read the script, at the end, there were some facts about homeless people and the gay population

nowadays—that broke my heart and made me realize how important this project is and how relevant it is today,” says Irvine. “It’s great when you read something that you think could be more than just a movie to a lot of people, which I hope this is.”

For Frydman, making *STONEWALL* allowed him to discover the reality of Stonewall and the riots from the inside. “I’ve read so much about it. I’ve talked to some people from the mob who operated it, who were there at the time,” says Frydman. “I know Michael and other people who talked to Stonewall vets from the riots. To see it rebuilt and to see it for the first time, you feel the emotion of history, of something so big happening, it’s really cinema magic. I would hope that audiences, who were not necessarily familiar or interested in these gay issues, would go see it and understand that those street kids were like freedom fighters during WWII. There was the same principle—they had nothing to lose. We have to fight. We want our dignity. That’s what they were asking for, not money, not for the right to strike, or anything material, they wanted their dignity to be who they were openly and without judgment.”

“This story takes place in the 1960s but the subject matter still applies to teenagers today,” says Glusman. “Throughout America in small towns, the word ‘faggot’ is still the worst thing you can be called. I remember growing up in Oregon, the idea of being thought of as gay was awful. There was one openly gay student that I can think of at my high school and to everyone else that was a scary, awful thing. You did not want to be thought of as a ‘faggot.’ Stonewall is about equality. It’s a film about love and the right to love whoever you need to love. To feel loved by whoever it feels right to be loved by. It’s also about expressing yourself freely.”

“I hope that people see this movie and it does bring us a bit further along with complete acceptance of people no matter their sexuality,” says Irvine. “I’m very lucky, I’ve grown up in a very accepting part of the world. Doing this movie has given me a much deeper appreciation for what people go through who haven’t been as lucky as me to grow up in such accepting communities. It really wasn’t that long ago, 1969, and we’ve still got quite a way to go. If this movie can in any way help us get there a little quicker, I think that’s a good thing. I have no doubt that the people who don’t will be viewed in the same way we view the people who stood against the civil rights revolution 50 or 60 years ago. I also hope it’s genuinely an entertaining film as well. Some of the riot scenes were so explosive and kinetic, and had such an energy to them when we shot them, that I got a real sense that it would be a fun sequence to watch.”

“The youth started this revolution and now many countries and cities have a gay pride or a parade,” says Beauchamp about the importance of bringing this story, and the gritty reality of the first battle for gay rights, into the mainstream. “Not many people know that’s all because of Stonewall and what they’re really celebrating is this riot.”

## ABOUT THE CAST

JEREMY IRVINE (Danny Winters) made his feature film debut in Steven Spielberg's *War Horse*, in which he starred as Albert, a young man who travels to France to find his horse, Joey, who has been sent to fight in World War II. The film received a Best Picture nomination for the 2012 Academy Awards® and Golden Globes®.

Irvine was most recently seen opposite Colin Firth and Nicole Kidman in The Weinstein Company's *The Railway Man*, based on a true story of British Army officer, Eric Lomax (played by Irvine), who was tormented as a prisoner of war at a Japanese labor camp and years later sets out to confront his captor. Irvine was also seen in BBC Films' *Great Expectations*, in which he starred as Pip. Directed by Mike Newell, the film was adapted from Charles Dickens's classic novel and also starred Ralph Fiennes and Helena Bonham Carter. It was the closing night film at the 56<sup>th</sup> BFI London Film Festival and made its premiere at the 2012 Toronto International Film Festival.

In 2012, Irvine starred opposite Dakota Fanning in *Now Is Good*, about a young teenage girl with a terminal illness who resolves to live her life on fast forward. Directed by Ol Parker, the film is based on Jenny Downham's novel *Before I Die*.

Irvine recently wrapped production on *Fallen* directed by Scott Hicks and starring Addison Timlin and Joely Richardson. The film follows a young girl who finds herself in a reform school after therapy and drawn to a fellow student who is actually an angel who has loved her for thousands of years. Irvine also wrapped production on *The World Made Straight*, in which an Appalachian community is haunted by the legacy of a Civil War massacre. The film also stars Haley Joel Osment and Minka Kelly.

Irvine recently completed production on the horror film *The Woman in Black: Angel of Death*, based on the Martyn Waites novel of the same name and directed by Tom Harper and co-starring Helen McCrory and Phoebe Fox. The film is a sequel to *The Woman in Black*, taking place 40 years after the first haunting at Eel Marsh House. Irvine also completed production on the thriller *The Reach* opposite Michael Douglas who also serves as a producer. Directed by Jean-Baptiste Léonetti, the film sees a hunting enthusiast played by Douglas hire a guide to take him on a trek through the desert. As the trek goes on, the hunter becomes a merciless torturer to the guide, played by Irvine, putting him through painful mental and physical tests in the middle of the desert.

Bolstering his on-screen talent, Irvine spent a year at the London Academy of Music and Dramatic Art and has appeared in stage productions including the Royal Shakespeare Company's *Dunsinane*, an update to *Macbeth*.

JONNY BEAUCHAMP (Ray) was born in the Bronx, New York before moving up to Rockland County, New York as a child. He started acting at age 10 when he was cast as Rooster in Viola Elementary School's production of *Annie*.

Unable to deny his talent, his mother signed him up for a children's theater group where he began his training. By 2005 his mother had sold their property and moved back to New York City so that her son could attend a performing arts high school. After trying out a few schools, Beauchamp was accepted and graduated from PPAS (Professional Performing Arts School).

He started to work regionally off-Broadway and off-off Broadway while pursuing his B.A. in Theater Performance at Marymount Manhattan College. In his junior year he made his television debut on HBO's *How to Make It in America*.

Since then Beauchamp has worked in short films and Thin Edge Films' feature, *Thirsty*, set for release in September 2014.

The acting bug bit VLADIMIR ALEXIS (Cong) at the age of four when visiting Disney World for the first time and discovering that Mickey Mouse was just "some random dude." At the age of six he starred in his first play, at the age of 10 he started taking dance classes, and at the age of 14 he became part of his church choir.

After studying cinema and communications at Dawson College in Montreal, Alexis decided to deepen his acting skills with teachers such as Liz Valdez, Tom Todoroff, Julia Lenardon and Jonathan Patterson.

He has starred in theater productions *In Transit* (Segal Centre), *The Rocky Horror Picture Show: The Musical* (Shayne Gryn Productions) and *Godspell* (Beautiful City Theatre/Centaur Theatre).

In 2012 Alexis had the pleasure of working with acclaimed Quebec director Denise Filiatrault in the French-language production of *Hairspray* produced by Festival Juste Pour Rire (JPR)/ Just For Laughs Festival (JFL). In 2013 Filiatrault hired him for the role of TJ in the French-language production of *Sister Act: The Musical*, which she directed and produced (JPR/JFL).

In 2014, Alexis worked with Scapegoat Carnivale Theatre Company for the first time in the roles of Mosi and Sydney in Lindsay Wilson's documentary theatre and mythical storytelling play *Blind*.

Alexis recently completed a two-year Artist Mentorship Program with Montreal's Black Theatre Workshop. Trained in hip-hop dancing with a jazz and ballet base, Alexis has competed in dance competitions and performed as a dancer in Canada and in the United States. He has sung with great artists such as Ben Folds and legendary jazz singer Kim Richardson.

BEN SULLIVAN (Quiet Paul) was born in Vancouver, Canada. Growing up in a theater family, he started acting at the age of six, doing clown work in the circus. After six years in the circus, Sullivan joined the Caravan Farm Theatre in Armstrong, British Columbia, and in his spare time took odd jobs building sets for local plays.

As a teenager, Ben pursued acting and graduated high school with honors. After graduation he took a break from acting to play music, but couldn't shake the acting bug. In 2012 he enrolled in the Film Arts Acting program at Langara College in Vancouver to learn more about film work. Since graduating from Langara, Ben has worked on numerous film and television projects. His first job was a part in the Lifetime movie *Forever 16*. He can currently be seen in AMC's *Hell on Wheels* and CW's *Supernatural*.

JONATHAN RHYS MEYERS (Trevor) first gained international attention and a London Film Critics Circle Award for his starring role in Todd Haynes's *Velvet Goldmine* with Ewan McGregor, Christian Bale and Toni Collette. Since then, Rhys Meyers has snatched up a Golden Globe Award® for "Outstanding Lead Actor in a Miniseries or Movie" for his portrayal of the young Elvis Presley in the CBS television miniseries *Elvis* and also received an Emmy® nomination for the role – the flawless portrayal of the King by a young Irish actor floored critics and audiences alike. He was honored again when he received his second Golden Globe® nomination for his role as Henry the VIII in *The Tudors*. Rhys Meyers continues to land leading roles opposite today's hottest film actors and directors, and has emerged as one of Hollywood's most sought after leading men.

Rhys Meyers starred as the lead in the NBC drama *Dracula*, produced by Colin Callender and Tony Krantz. Rhys Meyers was recently seen opposite Lilly Collins in *Mortal Instruments*, an independent feature based on the popular adult trilogy *City of Bones*. He also appeared in the critically acclaimed feature *Albert Nobbs*, starring opposite Glenn Close and Brendan Gleeson.



Rhys Meyers showed great range in the musical romance *August Rush* alongside an all-star cast including Terrance Howard, Robin Williams and Keri Russell. In *Mission Impossible III*, Rhys Meyers co-starred with Tom Cruise under the direction of J.J. Abrams.

Rhys Meyers earned critical acclaim for his role in Woody Allen's edgy film *Match Point*. Dubbed as Allen's "comeback," the film was nominated for three Golden Globes® including "Best Picture." *Match Point*, which co-starred Scarlett Johansson, debuted at the Cannes Film Festival in 2005 with Rhys Meyers winning the festival's Chopard Trophy for Male Revelation of the Year.

Rhys Meyers is also recognized for his role as the girls' soccer coach in the award-winning sleeper hit *Bend It Like Beckham*, in which he starred with Keira Knightley and Parminder Nagra. Rhys Meyers other film credits include starring roles in Oliver Stone's epic *Alexander*, and in Mira Nair's *Vanity Fair*, with Reese Witherspoon.

On the small screen, Rhys Meyers has starred in a wide range of long-form projects, both in the US and in the U.K. Among his television credits are the Showtime presentation of *The Lion in Winter*, with Patrick Stewart and Glenn Close, Alfonso Arau's *The Magnificent Ambersons*, the mini-series *Gormenghast*, and *Samson and Delilah*.

Born in Dublin, Ireland, Rhys Meyers made his film debut in *A Man of No Importance*, and then played the young assassin in Neil Jordan's biopic *Michael Collins*. His subsequent film credits have included: *The Maker*; *Telling Lies in America*, starring Kevin Bacon; *The Governess*, opposite Minnie Driver; the thriller *B. Monkey*; Mike Figgis's *The Loss of Sexual Innocence*; Ang Lee's Western *Ride with the Devil*; Julie Taymor's *Titus*, with Anthony Hopkins and Jessica Lange; *Prozac Nation*, opposite Christina Ricci; thriller *The Tesseract*; the crime drama *I'll Sleep When I'm Dead*, with Clive Owen and Charlotte Rampling; and *The Emperor's Wife*.

CALEB LANDRY JONES (Annie) starred in *Antiviral*, which premiered at Cannes in 2012, had its North American premiere at the Toronto International Film Festival, and was released by IFC Films. *Antiviral* sees Landry Jones starring opposite Sarah Gadon and Malcolm McDowell in Brandon Cronenberg's directorial debut, for which he won "Best Canadian First Feature" at the Toronto International Film Festival. Landry Jones's performance was cited as one of the "Best Performances of 2012" by Indiewire, alongside the talents of Daniel Day Lewis, Joaquin Phoenix, Denis Lavant and Michelle Williams.

Landry Jones was also seen at the Toronto International Film Festival in Neil Jordan's *Byzantium*, opposite Saoirse Ronan, Gemma Arterton and Sam Riley, as a young man dying of leukemia and struggling with his mortality.

Landry Jones will next be seen in director John Boorman's *Queen and Country*, which  
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premiered at the 2014 Cannes Film Festival.

He recently completed filming the independent *Low Down* opposite John Hawkes, Glenn Close, Elle Fanning and Peter Dinklage and stars in *God's Pocket* opposite Philip Seymour Hoffman and Richard Jenkins. He also co-starred in Fox's summer blockbuster *X-Men: First Class* and alongside Mark Wahlberg and Kate Beckinsale in Universal's box-office hit *Contraband*.

He recently completed filming *Viena and the Fantomes*, Gerardo Naranjo's English language debut opposite Dakota Fanning and Evan Rachel Wood, and wrapped the Independent Spirit Award-winning Safdie Brothers' *Heaven Knows What*, in which he plays a homeless heroin addict madly love in with one of his fellow junkies.

Landry Jones will star opposite John Hurt in John Boorman's long-gestating passion project *Broken Dream*, which Boorman co-wrote with Neil Jordan. Boorman was supposed to shoot the film in the early 1990s with River Phoenix and has met with many actors since but was never able to find the right actor until now. Landry Jones also has been tapped to star in David Mackenzie's next film *Stain*, adapted by Mackenzie from the Georges Simenon crime novel *The Stain on the Snow*.

One of Hollywood's emerging young actors, Landry Jones was featured in the "Young Hollywood" issues of both V Magazine's VMAN and Teen Vogue. Landry Jones was also listed by Yahoo's The A-List as one of the "Five Actors to Watch in 2012", made Screencave's "Ten to Watch in 2012" list and The Wrap's "Breakout Stars of 2012." Landry Jones continues to produce music as a solo artist.

ALEX C. NACHI (Lee) is a Canadian actor born and raised in Montreal. As a young boy Nachi participated in local theater and landed his first professional role as Toby in the 2006 film *Bon Voyage*, directed by John Fawcett (*Orphan Black*). He has also had roles in *Emotional Arithmetic* with Christopher Plummer and Susan Sarandon, the independent feature *The Gracefield Incident* and the French-language series *Sam Chicotte* for Télé-Québec.

KARL GLUSMAN (Joe) appeared on Broadway in *The Golden Boy*. He played Spike in the regional theater production of *Vanya, Sonia, Masha and Spike* (City Theatre) as well Konstantin in *The Seagull* (Alley Theatre). In 2014, Karl broke into film with *Embers* and Roland Emmerich's *Stonewall*. He was also seen in the MTV's television series *One Bad Choice*.

MATT CRAVEN (Deputy Seymour Pine) is an accomplished actor of film and television with over 40 films to his credit, most recently *White House Down* directed by Roland Emmerich, *STONEWALL* – Production Notes

*The Good Lie*, *X-Men: First Class* directed by Matthew Vaughn, *Devil*, *Public Enemies*, *Disturbia*, *Déjà Vu*, *A Simple Curve*, *The Clearing*, *The Statement*, *Jacob's Ladder*, *Timeline* and *The Life of David Gale*.

He has worked with award winning directors including, Alan Parker, Norman Jewison, Roland Emmerich, Tony Scott, Michael Mann, Katherine Bigelow and Adrian Lyne.

His television credits include the HBO mini-series *From the Earth to the Moon* and *The Pacific*, along with *Justified* (FX) and *NCIS* (CBS). He starred in the critically acclaimed *High Incident* and *L.A. Doctors* and can be seen in the ABC series *Resurrection*.

An award-winning actor, RON PERLMAN (Ed Murphy) has moved seamlessly between the worlds of film, television and theater for four decades. Having received his Master of Fine Arts degree from the University of Minnesota, he returned to his native New York City to begin his professional career. His first years kept him exclusively in the theater, delving into the works of Beckett, Pinter, Ibsen, Marlow Chekhov and Shakespeare.

Perlman's film career began in the early '80s with his first of three collaborations with Jean-Jacques Annaud, *Quest for Fire*, for which he was nominated for a Genie Award, Canada's equivalent to the Oscar®. He went on to make two more films with Annaud, Umberto Eco's *The Name of the Rose* with Sean Connery, and *Enemy at the Gates*, with Jude Law and Rachael Weisz.

The last half of the '80s found Perlman in primetime on CBS in the critically acclaimed *Beauty and the Beast* opposite Linda Hamilton, for which he won a Golden Globe®, two Emmy® Nominations, and three Viewers For Quality Television Awards.

The '90s marked the beginning of what would become a signature collaboration with the brilliant Guillermo del Toro. Their first film together, *Cronos*, won the Critics Award at Cannes and projected del Toro into film history. They next did *Blade II*, which established del Toro's box office bonafides and allow him to launch the *Hellboy* franchise, which found Perlman in the title role. Perlman and del Toro continue their collaboration to this day, most recently with *Pacific Rim* and *The Book of Life*, an animated film released in the fall of 2014.

Now that Perlman's historic six-year run playing the explosive Clay Morrow in FX's *Sons of Anarchy* has come to a close, he is set to produce and star in the new Amazon one-hour series, *Hand of God*, written by Ben Watkins and directed by Marc Forster. He is also poised to begin a 10-picture slate that he will produce for his very own production company, Wing and a Prayer Pictures, which will augment the 45 independent films he has already loaned his talent to. The first of these new films, *Wooden Lake*, which Ron will direct, will go into production this summer.

Since wrapping on *Hand of God*, Ron signed on to shoot three movies back-to-back. First was *Skin Trade* opposite Dolph Lundgren, Peter Weller and Michael Jai White, and then *Moonwalkers*, which he recently wrapped, starring opposite Rupert Grint.

Ron even found time to pen a memoir, *Easy Street: The Hard Way*, in collaboration with Michael Largo for Da Capo Press. The book was released in September 2014.

OTOJA ABIT (Marsha), the only son of determined Nigerian parents, was born in Brooklyn in 1985 and grew up in Queens, New York.

A celebrated athlete and honored scholar he attended Archbishop Molloy High School and went on to a year of post-graduate work at The Gunnery in Connecticut. Abit completed his education at St. John's University, where he played division one basketball and earned degrees in Communications and Theater Studies as well as a minor in Business.

The "smell of grease paint and roar of the crowd" got hold of Abit during his first ever production, William Inge's *Picnic*. Consequently, Abit committed to a pursuit of his true passions: acting, writing and directing.

After interning at The LAByrnth Theater Company, his first big project saw him working as the assistant director on Broadway's 2011 revival of *That Championship Season*, directed by Gregory Mosher and starring Kiefer Sutherland, Jason Patric and Chris Noth.

Abit then went on to book roles in both television and film, including a role playing opposite Al Pacino in *The Humbling*, directed by Barry Levinson, on NBC's *The Blacklist*, and as Paris in Aleta Chappelle's *Romeo & Juliet in Harlem*.

JOEY KING (Phoebe Winters) started acting professionally at just four years old when she booked a national commercial for Life cereal. But it wasn't until she booked her first film, 2006's *Grace*, that she knew she found her calling. On the first day of filming Joey had to pretend to almost drown in the ice-cold ocean. King has said she was completely hooked on making movies after that.

King's recent features include Zach Braff's *Wish I Was Here*, which premiered at Sundance in 2014 to incredible reviews. She recently wrapped on *The Sound and the Fury*, directed by James Franco, starring opposite Franco, Dave Franco, Seth Rogan and Jon Hamm. Other recent work includes Roland Emmerich's *White House Down*, Christopher Nolan's *The Dark Knight Rises*, *The Conjuring* opposite Vera Farmiga and Patrick Wilson, *Family Weekend* with Matthew Modine and Kristin Chenoweth, and Disney's *Oz the Great and Powerful* with James Franco, Mila Kunis and Michelle Williams.

Some of King's past films include *Crazy, Stupid, Love*, playing Steve Carell and Julianne Moore's daughter, *Battle Los Angeles* opposite Aaron Eckhart, and *Ramona and Beezus*, playing the title character Ramona opposite Selena Gomez. She voiced the yellow furball Katie for the animated feature *Horton Hears a Who!* and Beaver for *Ice Age: Dawn of the Dinosaurs*. She will next be heard voicing the role of Jessie in *The Boxcar Children*.

King currently stars on the small screen in FX's new series *Fargo*, from executive producers Joel and Ethan Coen, based on their award-winning film. King's past television work ranges from Disney's *The Suite Life of Zack and Cody* to HBO's *Entourage*. Other television credits include *Medium*, *CSI*, *Ghost Whisperer* and Fox's *New Girl* with Zooey Deschanel. King was also a series regular on NBC's *Bent*, starring as Amanda Peet's daughter Charlie.

King has performed in over 10 theater productions and loves the feel of a live audience. King has also performed in live "improv" theater, and feels the greatest thing in life is making an audience laugh. She currently lives in Los Angeles with her two parents, two older sisters, three dogs and one potbelly pig named named JayJay (a gift from Jay Leno!) who all make her laugh everyday.

#### ABOUT THE FILMMAKERS

ROLAND EMMERICH (Directed / Produced by) is one of the world's most talented and sought-after directors. His career began in his native Germany. He studied film at the University of Television and Film Munich where his student film *The Noah's Ark Principle* went on to open the 1984 Berlin Film Festival.

Emmerich is currently shooting *Independence Day Resurgence*, the follow up to his 1996 epic sci-fi and box office hit *Independence Day*. The film started production in May and is slated for a June 2016 release. Roland is directing, co-writing and producing the film.

Emmerich and Dean Devlin are developing a reimagining of *Stargate* as a follow up to their 1994 hit. They will be partnering with MGM and Warner Bros. and are planning it as part of a trilogy.

The summer of 2013 saw the release of action film *White House Down*, starring Channing Tatum, Jamie Foxx and Maggie Gyllenhaal. The story followed a Capitol policeman tasked with saving the life of the US President after a paramilitary group seizes the White House. Emmerich directed and produced the film and James Vanderbilt wrote the screenplay. In 2011 Roland directed the controversial feature *Anonymous*, which explored the theory that William Shakespeare's plays were written by Edward de Vere, the 17th Earl of Oxford. The film featured *STONEWALL* - Production Notes

an amazing cast including Vanessa Redgrave, Rhys Ifans and Joely Richardson.

Late 2009 saw the release of the box office hit *2012*, an epic adventure about a global cataclysm that brings an end to the world and tells of the heroic struggle of the survivors. This major blockbuster starred John Cusack, Chiwetel Ejiofor and Thandie Newton. As well as directing, Roland co-wrote the screenplay.

Emmerich is famed for his disaster movies, which also include *10,000 BC*, a fantasy-drama that tells the story of the world's first hero, who brings down an evil empire to save his love. In 2004 *The Day After Tomorrow* was released, starring Dennis Quaid and Jake Gyllenhaal, which follows a climatologist's struggle to figure out a way to save the world from global warming. Roland directed, co-wrote and produced both films.

In 2000, Emmerich directed *The Patriot* based on the history of the American Revolution. The film starred Mel Gibson, Heath Ledger and Joely Richardson. Earlier on, 1994 saw Emmerich direct the cult hit *Universal Soldier*, which was followed by *Stargate* in the same year. Following that, 1996 and 1998 brought two of the most popular action films that the world had ever seen, both directed by Emmerich. In 1996 *Independence Day* grossed over \$800 million worldwide, a blockbuster that secured Emmerich's position as one of Hollywood's top film directors. In quick succession, Emmerich released another Hollywood blockbuster, *Godzilla*, which he also saw him reunite with screenwriter Dean Devlin. The film starred Matthew Broderick, Jean Reno and Hank Azaria.

In addition, to his work in film and television, Emmerich has made considerable contributions to many charities, including but not limited to the Cambodian Children's Fund and the Gay and Lesbian Center of Los Angeles.

MARC FRYDMAN (Produced by) began his career as part of the founding team that created the French pay TV channel Canal+, serving as Vice President of Feature Film Co-productions. In 1992, when Canal+ created Hexagon Films, Frydman became Hexagon's President of Film Production. After Hexagon, Marc moved on to form Battleplan Productions with his producing partner, writer-director Rod Lurie.

In television, Frydman and Lurie executive produced the drama *Commander in Chief* for Touchstone Television and ABC as part of an overall multi-year deal between the studio and their company. In 2006 Geena Davis was awarded a Golden Globe® for Best Performance by an Actress in a Television Series for the show. In 2002 Frydman executive produced Lurie's one-hour television drama pilot, *Line of Fire*, in conjunction with ABC, Touchstone and DreamWorks. The series was given a 13-episode commitment and aired on ABC in the fall of 2003, making

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Frydman the first French executive producer of a major network television series. The drama series was called the “best new show of the year” by the Associated Press and the Miami Herald.

Frydman’s numerous producer film credits include the Rod Lurie-directed features *Straw Dogs* starring James Marsden, Alexander Skarsgard, Kate Bosworth, James Woods, *Nothing But the Truth* starring Kate Beckinsale, Alan Alda, Matt Dillon, David Schwimmer, Vera Farmiga, Noah Wyle and Angela Bassett, and *The Contender*, which garnered Oscar® and Golden Globe® nominations for stars Joan Allen and Jeff Bridges. Frydman also produced the crime drama *What Doesn’t Kill You* directed by Brian Goodman and starring Ethan Hawk and Mark Ruffalo, and *Flyboys* directed by Tony Bill, starring James Franco and Jean Reno, as well as Roland Emmerich’s *Stargate*, starring Kurt Russell and James Spader.

MICHAEL FOSSAT (Produced by) is a film producer from Nice, France. In Los Angeles for the past 22 years, Fossat began his career in the film industry working with Matthew Broderick.

Fossat met director Roland Emmerich while filming *Godzilla*. Fossat became the 2<sup>nd</sup> Unit Director on the feature film *Krabat* directed by Marco Kreuzpaintner and was subsequently brought on as the 2<sup>nd</sup> Unit Coordinator for the film *2012* directed by Emmerich and distributed by Sony Pictures.

Alongside producer Marc Frydman, Fossat brought the story of Stonewall to Emmerich’s attention four years ago. Fossat then produced the short film, *Any Given Tuesday*, directed by Trent Kendrick and featuring Jamie Foxx, James Woods, Elton John and many others. This spawned a charity event hosted by Emmerich and Fossat that served as a fundraiser for the Los Angeles LGBT Center. The event raised over \$3 million, benefiting the construction of a new homeless youth shelter.

A longtime colleague of Emmerich and Centropolis Entertainment, Fossat joins Emmerich for the first time in a production partnership for *Stonewall*. Fossat is also in post-production on two projects, one of which is a feature documentary, *Pet Fooled* directed by Kohl Harrington, slated for release in the coming year.

Additionally, Fossat has several projects in both film and television that are currently in varying stages of development.

JON ROBIN BAITZ’s (Screenplay by) most recent play, *Other Desert Cities*, just ended a successful 14-week West End run in London at the Old Vic, following a long run on Broadway after transferring from the Lincoln Center Theater.

His plays also include *The Substance of Fire*, *A Fair Country*, *Ten Unknowns*, *Mizlansky/Zilinsky*, *Three Hotels* and *The Paris Letter*.

Baitz is a two-time Pulitzer Prize finalist for *A Fair Country* and *Other Desert Cities*, a Drama Desk Award winner, as well as an Outer Critics Circle and Humanitas winner (for the American Playhouse film of *Three Hotels*, which he directed). He is a Guggenheim and NEA Fellow, and a recipient of an American Academy of Arts & Letters award for drama.

Baitz created the Emmy®-winning ABC drama *Brothers & Sisters*, after writing episodes of *West Wing* and *Alias*. He also adapted his play *The Substance of Fire* for the screen and wrote the screenplay for the Al Pacino film *People I Know*.

His eight-part mini-series, *The Slap*, which he wrote and executive produced along with director Lisa Cholodenko and Walter Parkes and Laurie McDonald, aired on NBC in the spring of 2015.

He is a founding member of Naked Angels theater company and on the faculties of the New School's graduate drama division and SUNY's MFA Playwrights program.

Born in Baden-Baden Germany in 1983, MARKUS FÖRDERER (Cinematography by) studied at University of Television and Film Munich. Specializing early as a director of photography he has already shot a great variety of visually unique feature films.

*Hell*, a post-apocalyptic survival tale directed by Tim Fehlbaum and executive produced by Roland Emmerich marked Förderer's feature film debut as a cinematographer. For his efforts he won the German Camera Award 2012, the prize for Best Cinematography at the Sitges Film Festival (Spain) as well as a nomination for Best Cinematography Debut at the renowned Plus Camerimage Festival.

Förderer followed with Mike Cahill's sci-fi drama *I Origins*. He is currently working with Emmerich on the highly anticipated *Independence Day Resurgence*, the follow up to Emmerich's 1996 epic sci-fi and box office hit *Independence Day*. The film is slated for a June 2016 release.

With her training in theater design, at the National Theatre School of Canada and her Architecture degree from the Université de Montréal, MICHÈLE LALIBERTÉ (Production Design by) has designed several theater plays' sets, costumes and props. She also designed special events' environments and worked in architecture firms for a handful of years before entering the film industry.

Laliberté has been working in film art departments for 16 years in various positions, starting as a set designer and assistant art director on several films. She began to work as Art *STONEWALL* – Production Notes



Director on diverse projects such as Paramount's *Sum of All Fears* (starring Ben Affleck), *Catch Me If You Can* (directed by Stephen Spielberg and designed by Jeanine C. Oppewall), *The Day After Tomorrow* (produced by 20<sup>th</sup> Century Fox and directed by Roland Emmerich), *The Night at the Museum*, and Academy Award® winners for art direction *The Aviator* (directed by Martin Scorsese and designed by Dante Ferretti) and *The Curious Case of Benjamin Button* (directed by David Fincher and designed by Donald Graham Burt).

On the Canadian production front, Laliberté art directed *Barney's Version*, a Claude Paré design that won a Canadian Genie Award (Canadian Film Awards) for Best Art Direction. She was the Supervising Art Director on *Journey to the Center of the Earth*, one of the first movies to be shot in 3D (directed by Eric Brevig and designed by David Sandefur), *Death Race* (directed by Paul Anderson designed by Paul Austerberry), and Relativity Media's *Immortals* (directed by Tarsem Singh).

Brian Klugman and Lee Sternthal's 2012 romantic drama *The Words* marked her first achievement as Production Designer of a feature film. She followed that as the Supervising Art Director of *Smurfs 2*, before joining the X-Men crew in the same job on *X-Men: Days of Future Past*.

Roland Emmerich's *Stonewall* presented Laliberté with her first experience at production design of built sets, yet she rose to the great challenge. She plans to continue working on more X-Men adventures.

Born in Rome, SIMONETTA MARIANO (Costume Design by) has lived and worked in Italy, Montreal and Asia, and is trilingual. A highly talented, hands-on and independent Costume Designer, Mariano illustrates her own designs and follows up on fabrication herself. Her first experience in costume design was in South-East Asia on *Poussière de vie*, which was nominated for an Oscar® for Best Foreign Film.

She has designed futuristic costumes for the feature films *Riddick* and *The Maze Runner*, as well as the TV series *Defiance* (Seasons 1 and 2). She has created period costumes for Tarsem Singh's *Immortals*, the TV mini-series *Ben Hur* and the TV movie *High Plain Invaders*. She was also a costume designer on TV series *Tales from the Never Ending Story*.

Though well known for her futuristic and period costumes, Mariano has also created contemporary period costumes for many films and shows, including *The Words* and *Last Exit*. Over her career she has worked harmoniously with Robert Downey Jr., Penelope Cruz, Henry Cavill, Jeremy Irons and more.

Mariano has extensive experience as a Costume Supervisor on feature films as well. She was Costume Supervisor for *Punisher*, *Death Race* and *Gothika*.

Mariano's experience as a Costume Supervisor and Designer, when combined with her talents as an illustrator and ability to be hands on with production, means that she can budget wisely, foresee and resolve production obstacles, and communicate well with actors, crew and producers. This combination of creative talent and practical experience makes her a sought after Costume Designer and Supervisor and brought her to Roland Emmerich's *Stonewall*.

DOMINIQUE FORTIN (Editor) is a much sought after Montreal editor whose many credits in feature film include: *Elephant Song* directed by Charles Binamé; *The Grand Seduction* directed by Don McKellar; Léa Pool's *Mommy Is at the Hairdresser's*; *Le Banquet*, for which she was nominated for a 2009 Genie Award for "Best Achievement in Editing;" *La Vie avec Mon Père*; *Head in the Clouds* starring Charlize Theron, Penélope Cruz and Stewart Townsend; *Seducing Doctor Lewis*, winner of the Audience Award at Sundance Film Festival and the 2004 Jutra Award for best editing; *How My Mother Gave Birth to Me During Menopause*; *The Sixth Day* directed by Roger Spottiswoode and starring Arnold Schwarzenegger; *Sunshine*, a Golden Globe® nominated and Genie Award winner for Best Picture, directed by Istvan Szabo and starring Ralph Fiennes; *Tomorrow Never Dies*, directed by Roger Spottiswoode and starring Pierce Brosnan; *Erreur sur la personne*; *Les Amoureuses*; *Respondetemi* directed by Léa Pool, and *City of Champions*.

Her contributions to documentary film include close collaborations with Jean-Claude Labrecque on *Les Compagnons de Saint-Laurent*, *André Mathieu*, musicien and *67 Bis Boulevard Lannes*, and work on Léa Pool's *Histoires de Femmes* and *In My Own Time*, *Les Seins dans la tête* and *Une enfance à Natashquan*.

Renowned for her work in television as well, Fortin also collaborated extensively with director Roger Spottiswoode on *Icebound*, starring Susan Sarandon, and on *The Matthew Shepard Story* produced by Goldie Hawn, Prince Street, and *Hiroshima*, which garnered her the 1996 ACE award for Best Editing as well as nominations for an Emmy® and the Jutra.

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