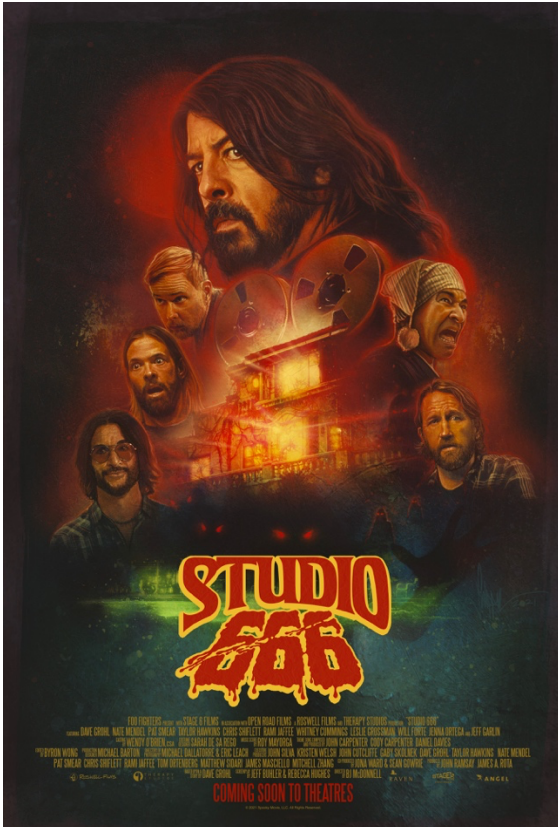


Angel Films præsenterer

STUDIO 666



Premiere: 10. marts 2022

Længde: 110 minutter

Censur: 15 år

Instruktør: BJ McDonnell

Premierebiografer:

CinemaxX København, CinemaxX Aarhus, CinemaxX Odense, Nordisk Film Biografer Palads, Atlas Biograferne, Empire Bio, Valby Kino m.fl.

Synopsis:

Det legendariske rockband Foo Fighters flytter ind i en villa i Encino, Californien, som er fyldt med en god portion rock-and-roll-historie af den grusomme slags! Målet er at finde inspiration og indspille bandets længe ventede tiende album. Men da de flytter ind i villaen, fornemmer Dave Grohl, at noget ikke er helt i orden. Villaen gemmer på en skummel fortid og situationen udvikler sig til en vanvittig kamp mod overnaturlige kræfter. Kræfter der både truer færdiggørelsen af albummet, og hvad værre er; bandmedlemmernes liv.

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SYNOPSIS

In STUDIO 666, Rock & Roll Hall of Famers Foo Fighters move into an Encino mansion steeped in grisly rock history to record their much anticipated 10th album. Once in the house, Dave Grohl finds himself grappling with supernatural forces that threaten both the completion of the album and the lives of the band.

STUDIO 666 Directed by BJ McDonnell. Story by Dave Grohl. Screenplay by Jeff Buhler & Rebecca Hughes. Starring Dave Grohl, Nate Mendel, Pat Smear, Taylor Hawkins, Chris Shiflett, Rami Jaffe, Whitney Cummings, Leslie Grossman, Will Forte, Jenna Ortega, and Jeff Garlin. Produced by John Ramsay, p.g.a., & James A. Rota, p.g.a. Co-Producers, Jona Ward & Sean Gowrie. Executive Producers John Silva, Kristen Welsh, John Cutcliffe, & Gaby Skolnek. Executive Producers, Dave Grohl, Nate Mendel, Pat Smear, Taylor Hawkins, Chris Shiflett, & Rami Jaffe. Casting by Wendy O'Brien. Costume Designer, Sarah de Sa Rego. Makeup & Animatronic Effects by Tony Gardner & Alterian, Inc. Visual Effects Supervisor, Matthew DeJohn. Music score by Roy Mayorga. Theme song composed & produced by John Carpenter, John Cody Carpenter, & Daniel Davies. Edited by Byron Wong. Production Designer, Michael Barton. Directors of Photography, Michael Dellatorre & Eric Leach.

108 Minutes | R | USA | English | Color

INTRODUCTION

Foo Fighters decide to record their new album in an abandoned California house...where the basement holds remnants of possession by the occult...where a horny neighbor tells a tale of demons and music...where a food delivery is missing Ranch sauce...and where a cursed song still lives. What could *possibly* go wrong?

Plenty, it turns out. Faster than you can scream “Run for your life,” shade is thrown at lead singer-guitarist-songwriter DAVE GROHL’s barbecue skills (“charred and dry”? Not everyone’s taste). It continues with Dave’s writer’s block and the news that, decades earlier, a possessed rocker went too far into wicked stylings. It ends with Dave and his bandmates — bassist NATE MENDEL, guitarist PAT SMEAR, drummer TAYLOR HAWKINS, lead guitarist CHRIS SHIFLETT, and keyboardist RAMI JAFFEE — trying to stop a dark curse that overtakes Dave and that involves a song that not only remains the same, it has *no end*.

The 12-time Grammy winning band stumbles into this monkey wrench of a situation because they owe a record to their label’s chief exec, Jeremy Shill (JEFF GARLIN, TV’s *Curb Your Enthusiasm*), who’s sick of hearing the new album is “in their heads” (though not so much in Rami’s head). Shill sets them up in a house with awesome acoustics in Encino, in L.A.’s San Fernando Valley. The band wants a place that feels like “when Zeppelin went to the castle with the Devil and the wizards and the dragons,” but Shill doesn’t tell them that the long-vacated house was the site of a rampage in 1993 that resulted in the deaths of the band “Dream Widow.” As Dave wrestles with writer’s block, he’s possessed to write a song the other guys are sure is out-of-this-world *bad*, due to the “creepy death vibe” they get while living there and also the fact that Dave says it needs an “L sharp note.” Then the demon in Dave tells him to cut through the b.s. and cut through victims. The evil song trying to emerge already sent one musician to Hell ... will Foo Fighters be next?

STUDIO 666 brings Foo Fighters into feature films in a horror-comedy-band movie that builds on the creative attitude and anarchic playfulness the band has long brought to their music videos, and innovative director BJ MCDONNELL was the perfect filmmaker to boil it all together: the Foos’ humor and rambunctious energy, their meta stylings, and the horror genre McDonnell and the band truly love.

McDonnell first met Foo Fighters when he worked on the video of their Grammy-winning song “Run” — off their international hit chart-topping 2017 album *Concrete and Gold* — in which the Foos portrayed rampaging old men (courtesy of stunning latex transformation by STUDIO 666 makeup designer Tony Gardner). McDonnell, a director and award-winning camera operator and cinematographer, has directed and executive produced award-winning music videos for many bands, including Slayer, whose acclaimed 2019 narrative short compilation *Slayer: The Repentless Killogy* McDonnell directed.

In features, McDonnell directed *Hatchet III* (2013), and has worked on, among others, Rob Zombie's *Halloween* (2007), *A Nightmare on Elm Street* (2010), *Abraham Lincoln: Vampire Hunter* (2012), *Avengers: Age of Ultron* (2015), *Zombieland: Double Tap* (2019), *The Conjuring: The Devil Made Me Do It* (2021), and the upcoming *Top Gun: Maverick* (2022).

“I got a call from friends who worked on the *Sonic Highways* album with Foo Fighters in 2014, and they said, ‘Dave wants to do a horror film, you should meet up with him,’” says McDonnell. “Dave had a great story outline. After reading that, I created a ‘look book’ of ideas to pitch him. My whole vision for it was, Let’s make this a fun, but serious-looking, movie. We weren’t going to use handheld cameras. I wanted to make the film feel big, while being as weirdly different, strange, and fun as possible.”

Grohl’s idea for a script was turned into a screenplay by writers Jeff Buhler (the reboots of *Pet Sematary*, *Jacob’s Ladder*, *The Grudge*) and Rebecca Hughes (TV’s *Cracking Up*, *Grounded for Life*). The result is a fresh-but-retro throwback, powered by Foo Fighters’ rockstar-power and the band members’ distinct personalities.

Foo Fighters, of course, are known not just for music, but also for their often hilarious, inventive music videos, a style they’ve perfected over 26 years. Across a media known for quirkily original conceits, The Foes have made it a real art, perfectly complimenting their join-the-party sound with a laugh-at-fame visual attitude and a slew of very funny conceits that place the band in everything from female synchronized swimming routines to cheesy daytime TV soap-opera spoofs to punk rockers in a dream world, and everything in between. In 2021, when they were inducted into the Rock & Roll Hall of Fame, it was a coronation Foo Fighters fans and casual video watchers alike knew was well-earned.

McDonnell’s well-known Slayer videos, with their narrative storytelling and intense edge, were a great basis for a connection. McDonnell and the Foes’ shared love of director John Carpenter’s seminal films including *Halloween*, *Escape From New York*, and *The Thing*, as well as genre high-water marks like Wes Craven’s *A Nightmare on Elm Street*, with its over-the-top “kills,” melded into a humor-horror fusion.

“We all wanted to keep the film in the style and vein of the Foo Fighters music videos, while keeping the fact that this is actually a band film mixed with horror,” says McDonnell. “I definitely wanted to make this a real ‘band movie,’ which we haven’t had in a long time — I think the last one was *Spice World!*”

Posh, Sporty, and their spicy pals were the farthest from what McDonnell and the band had in mind; instead, it was The Beatles in the 1964 classic *A Hard Day’s Night* and 1965’s *Help!*, and Kiss in the 1978 TV

movie *Kiss Meets the Phantom of the Park*, to name three examples. (Others that come to mind: The Monkees in the trippy 1968 acid-a-thon *Head*, and Tenacious D in 2006's *Tenacious D and the Pick of Destiny*.)

“Fans of Foo Fighters will get to see who the guys really are in STUDIO 666,” says McDonnell. “We let them just rip and play themselves in a totally goofy and gore-filled story. It was also fun watching the Foos interact with actual actors! The guys are used to music videos, but in videos, the script *is* the song, and dialogue can be kind of hard sometimes with non-actors. I said, ‘We have script points to hit, but it’ll be funnier if you all improv, so just be yourselves.’ And it was also great to see Dave turning evil, because everybody loves him, and it was fun to mess with that.”

HEAR NO EVIL — ENCINO EVIL

Some places have energy, excellent acoustics, a pool and guest house, and room to sprawl. Then, there are some that have that *and* an evil spirit looking to inhabit an unsuspecting new host. In STUDIO 666, when Foo Fighters are given a huge house to record their new album in, it turns out to be a project studio where they get a great mix — a mix of nightmares, demonology, and possession, that is.

“My first meeting with Dave was actually at the Encino house where we’d eventually shoot — it’s also where the band recorded *Medicine at Midnight* (2021) — and we talked about old horror films and what he wanted to do,” recalls McDonnell. “It was great to meet up where we were going to shoot. It helped a lot. I was able to visualize at the house all the things Dave was thinking of for the story. When I met with Dave about the movie they were still recording *Medicine at Midnight*. They had a mixing board upstairs, and it was cool going up there and seeing how one room had a microphone in the bathtub because the acoustics were better in there. All the Foos’ instruments were in the house while we were in preproduction and when we shot — as the crew was walking around while we were shooting, I was kind of worried we might break things. I mean, Dave’s signature 6-string blue hollow-body electric guitar was just sitting there! But it was fine.”

The house even inspired story elements that needed to be fleshed out, McDonnell notes.

“In the original story that we were kicking around, there was one main villain, but I wanted to create more of a presence in the house,” says McDonnell. “I wanted to add more darkness around the guys. There’s a lot of imagery in it that echoes other films that, if you’re a dedicated horror fan, you’ll notice.”

“I wanted to make sure we had the good vibe of a band film, and that we kept the silliness of Foo Fighters videos — like their recent ‘Love Dies Young,’ in which their faces are on female synchronized swimmers — but when it came to the horror stuff, I also wanted to keep elements I knew would affect the audience,” says McDonnell. “I’m a big fan of gore in horror movies, like in Sam Raimi’s *Evil Dead* films. I love films that just go for it.”

MUSICIANS AND ACTORS, STACKED TO THE RAFTERS

Foo Fighters have taken on many personas in their videos, but STUDIO 666 allows them to be true to themselves while acting in a genre film, and the energy they bring to it goes beyond just casual riffs. Each member of the band holds their own, whether they’re holding their instruments, a bloody knife, or takeout food. Grohl — a newly-minted bestselling author, as his memoir *The Storyteller: Tales of Life and Music* recently topped the *New York Times* Bestseller List — had a fully realized vision for it, one that utilized the powerful and unique personalities of all six Foo Fighters.

“When Dave was talking to the film’s writers, Jeff Buhler and Rebecca Hughes, about the film, it was decided that each band member was going to be written in a way that matched their personalities — like Rami and all the spiritual stuff, since he’s kind of like that in real life,” says McDonnell. “Taylor says he ‘doesn’t have a phone anymore.’ Dave is a huge barbecue guy, and people know he loves to do that. So it all came together in a perfect way because it was written for them.”

“They would hang out together in one room — you think, they’ve been together for so long, you’d think that maybe they’d get tired of each other, but they’re all brothers, which is really great to watch.”

The cast surrounding the Foos used their comedic chops to dive into STUDIO 666.

Actress, comedian, and podcaster WHITNEY CUMMINGS (creator of TV’s *Two Broke Girls*) plays Samantha, a next-door neighbor to the house in Encino, whose sensual, sound-bath-taking, “Band-Barbie” groupie energy works for ladies’ man Rami ... though she just doesn’t get the hint when to, well, split.

“Whitney was great,” says McDonnell. “Dave and the guys knew her, and she’s just so funny and she can do such great improv. She was awesome, and she owned it. The Foos obviously are musicians not actors, so mixing the guys with actual actors was fun to see like how they all interacted with each other. They would all bounce off each other in creative ways.”

LESLIE GROSSMAN, known for, among other things, several seasons of TV's *American Horror Story*, took the important role of Barb Weems, the chirpy real estate agent who shows the Foos around the Encino house — though, little do they know, there are some contingencies that come along with it.

“I worked with Leslie on *American Horror Story*, and she's kind of the comedic relief in the season I did, and she the first person I thought of for the character in STUDIO 666, it was absolutely her,” says McDonnell. “Our first day of shooting was Leslie showing the house to the guys, and she loosened everybody up and as the character of Barb Weems. She brought it all, and she was perfect for that.”

A food delivery guy who proclaims the Foos are his “second favorite band, after Coldplay” has a well-known face behind his wig and droopy dude 'stache: WILL FORTE, former longtime *Saturday Night Live* cast member and star of *Nebraska*, *MacGruber*, and TV's *The Last Man on Earth*.

“I brought in people I trusted and who I already knew,” says McDonnell. “We were looking for a guy to play a food delivery guy, and I called up Will. I had done some things with Will, so I called him and said, ‘We need someone for one night of shooting with Foo Fighters, can you come to Encino and do this?’ He was like, ‘Hell, yes!’”

Rounding out the cast as record label owner Jeremy Shill is JEFF GARLIN, costar of TV's *Curb Your Enthusiasm* and a guy whose ability to improvise worked perfectly with the band's laid-back attitude.

“Dave had met Jeff before, and we knew that we needed somebody who could fit that character of Shill and who could do improv,” says McDonnell. “We reached out to him and it turned out he was a huge Foo Fighters fan.”

JENNA ORTEGA, star of the just-released *Scream* reboot and, on TV, Tim Burton's upcoming *Addams Family* reimagining *Wednesday*, kicks off STUDIO 666 as a victim of the original curse in 1993.

“I wanted to open the movie in a certain way — and in a really *dark* way,” explains McDonnell. “So I knew we needed a strong lead actress. I saw Jenna and her performance on the TV series *YOU*, and I said, ‘That's who we need!’ She was the best to work with, so easygoing, and really good at what she does.”

And while Foo Fighters may not be “actors” — though Grohl has made a few cameos in several projects, including as a giant, horned, guitar-scorching Satan opposite Jack Black and Kyle Gass in *Tenacious*

D and the Pick of Destiny —they knew what STUDIO 666 needed performance-wise. For instance, for rhythm guitarist Pat Smear, it boiled down to one unlikely thing.

“Pat had an idea that he wanted his outfit to be sort of a rip-off of a character on *The Sopranos* who wears a jumpsuit, so that was his big costume influence,” says McDonnell. “Dave and I were talking a lot about making sure STUDIO 666 was a hybrid of a band movie and their style of music videos while also keeping up with the horror elements.”

“There’s such a history to all of Foo Fighters as musicians, in this band and their previous ones. It’s amazing. You feel that music history with them,” adds McDonnell. “Each of them has had a different musical past. They’re like a supergroup. They’re like the *Avengers* of rock and roll.”

BLOODY INSPIRATION BEHIND THE SCENES

To capture the vibrantly perfect visual look of STUDIO 666, McDonnell turned to the artistry of two Directors of Photography, Michael Dallatore and Eric Leach, who each brought a style that melded with what McDonnell and Grohl envisioned.

“Eric Leach has DP’d almost everything I’ve directed, including *Slayer: The Repentless Killogy*,” says McDonnell. “We were grips together starting out, and we’ve been friends ever since. I originally asked him to shoot STUDIO 666, but then he got an opportunity to be the DP on a TV show, so I encouraged him to take it. Then I reached out to Michael Dallatore — I had just recently watched *Brightburn*, which he shot, and when he said he could do it, I hired him then and there. Mike was so good at mapping out what he needed, it was a great working relationship. Everything was going great until the pandemic hit.”

Adjusting for Covid-19 lockdown procedures and safety precautions took time to ramp up.

“In March 2020, we had to shut everything down, and when we were gearing back up to return to work a few months later, Mike Dallatore was about to start another show, since everybody was jumping for other gigs as work started up again slowly. But then Eric, luckily, was available at that time. So basically Mike shot half the film and Eric shot the other half, and it all blends together well.”

McDonnell and Foo Fighters also knew that a memorable horror-flick “kill” can be a beautiful thing.

“A lot of the ideas for the film’s ‘kills’ came from Tony Gardner at Alterian Inc, who was our special effects and makeup lead,” says McDonnell. “Tony and Dave go back a long way, and I worked with Tony previously, too. He wanted to do things he’d never done before, so we kind of planned for things like that.”

Then there was the “river of fake blood” that wound up flowing down the hill from where shooting took place — perfect for STUDIO 666, but not something seen every day. At least not in Encino.

“When it comes down to the ‘kills,’ we wanted it to be laugh-out-loud gore — like the scene in a *Friday the 13th* movie when someone is zipped up into a sleeping bag when the slasher attacks, that kind of thing,” explains McDonnell. “One scene in STUDIO 666 utilized an electronic chainsaw rig, and the amount of blood that shot up into the air on that set was *insane* — my main goal was something like the scene where Johnny Depp gets killed in the original 1984 *A Nightmare on Elm Street*, then he gets sucked into the waterbed and blood geyser towards the ceiling! The amount of blood that we had to use it would have absolutely *destroyed* the guesthouse we were filming in, so we had to build a whole set for it.”

“When we did that scene, it was the bloodiest thing I’ve *ever* seen on a set — fake blood was flying all over the place!” says McDonnell. “My car was parked at the bottom of a hill near the house, and when I went to the car after we shot that scene, I saw there was blood literally flowing down the street and into the drain. It was like a river of blood just going down the street in Encino!”

Director John Carpenter — whose run of movies from the late 1970s through the ’80s continue to influence filmmakers — was a spiritual godfather for STUDIO 666, in visuals, energy, and sound.

“John Carpenter’s films were a huge influence,” says McDonnell of the great genre auteur. “When I was young, I was so affected by *Escape from New York*, and it’s still one of my favorite films. And *Halloween*, and *The Fog* — there’s a reference to *The Fog* in STUDIO 666. I wanted to start the movie off with a very Carpenter-esque sound, but as the film got bigger, I wanted the music to then transform from a classic Carpenter-style, keyboard thing into an orchestral score. I wanted the score to grow as the movie went on.”

“It all came full circle for me in this movie, to what we accomplished, and with the people we got to accomplish it with.”

Filming *did* have to overcome hurdles that didn’t come from Hell — but were just as tough.

“We started in February 2020, and the final scene we filmed before we had to halt for the pandemic was for the ending of the movie, and we shot in an actual rainstorm which adds a lot to the production value —

and then we broke because of the pandemic,” says McDonnell. “There was so much uncertainty in the world, and after this gnarly, awful night, we had to shut down, as everyone else did.”

“I was worried we weren’t going to come back, but we picked up in July 2020, and we were one of the first features to come back,” says McDonnell. “We were literally in a Covid bubble, but we finished strong and kicked ass. Foo Fighters of course had all their tour dates planned, and the movie was going to sync up to the release of *Medicine at Midnight*, as the album was going to come out in February 2021. But things got readjusted in terms of release because of Covid.”

The “perfect-sounding John Carpenter” theme that starts the movie soon leads to a spooky and playful score, courtesy of Roy Mayorga, drummer for Ministry. And the music that Foo Fighters play in STUDIO 666 is unique and original — which, naturally, is also by design.

“Music plays a huge role of course in STUDIO 666,” says McDonnell. “The upbeat, positive vibe from the Foo Fighters’ music takes on a whole different tone in this film, which is fun. The music they play is different. After Dave has writers’ block in the movie and starts to create the cursed song, that song starts out with this ’90s stoner rock beginning that then goes off the charts and changes up to metal, black metal, punk rock, and into like acoustic breakdown, then back to stoner rock”

“And then of course the whole idea is, it’s an *evil* song. It’s not what Foo Fighters would normally do, but that’s part of the whole fun of it.”

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ABOUT THE BAND

DAVE GROHL

16-time Grammy-winning musician, 2-time Emmy-winning director, and bestselling author Dave Grohl.

Dave Grohl has been one of the most beloved and respected figures on the international music scene since his recorded debut with Nirvana on 1991's generation-defining *Nevermind*. Grohl took center stage with Foo Fighters' 1995 self-titled debut, the first album in massive 12-Grammy-winning catalogue that now includes *The Colour & The Shape* (1997), *There Is Nothing Left To Lose* (1999), *One By One* (2002), *In Your Honor* (2005), *Echoes, Silence, Patience & Grace* (2007), *Wasting Light* (2011), *Sonic Highways* (2014), *Concrete and Gold* (2017) and, most recently, the band's acclaimed, triple-Grammy-nominated 10th album *Medicine at Midnight* (2021).

Grohl has a well-earned reputation as a prolific collaborator: His various endeavors have included "Cut Me Some Slack," written and recorded with Paul McCartney and Grohl's Nirvana bandmates Krist Novoselic and Pat Smear; *Them Crooked Vultures*, formed with Led Zeppelin's John Paul Jones and Queens of the Stone Age's Joshua Homme, late legends David Bowie and Lemmy Kilmister of Motorhead, as well as Mick Jagger, Neil Young, Elton John, Nine Inch Nails, Roger Taylor and Brian May of Queen, to name a few...

In 2013, Grohl made his debut as a feature director/producer with the acclaimed documentary *Sound City*. Named for the Van Nuys CA studio where Nirvana recorded *Nevermind* in 1991, which would sell more than 30 million copies and transform the modern musical landscape. Premiering to unanimous raves at Sundance and achieving a 100% Rotten Tomatoes rating, *Sound City* focused both on the history of the legendary studio and on the ongoing fight to preserve the human element of music. Hailed by Peter Travers of *Rolling Stone* as an "exhilarating documentary about what makes life worth living," by *The New York Times* as "candy to several generations' worth of rock fans" and NPR as "a celebration of just how unbelievably awesome it is to make rock music for a living," *Sound City* has since been certified as a Gold Longform Video by the RIAA, while the *Sound City—Real To Reel* companion album took the 2013 Grammys for Best Compilation Soundtrack for Visual Media and Best Rock Song ("Cut Me Some Slack").

Grohl also directed the eight-part HBO docuseries *Foo Fighters: Sonic Highways*, which premiered in October 2014 and went on to win two of the four Emmys for which it was nominated (outstanding sound mixing for nonfiction programming and outstanding sound editing for nonfiction programming). Described by Grohl as a love letter to the history of American music, *Sonic Highways* was comprised of eight one-hour episodes, each chronicling the creation of one song on Foo Fighters' *Sonic Highways* album, each written and recorded in a different American musical landmark -- Austin, Chicago, Los Angeles, Nashville, New Orleans, New York, Seattle, and Washington, D.C.

Dave Grohl made his debut as an author with *The Storyteller: Tales of Life and Music*, published October 5, 2021 by Dey Street Books, an imprint of the William Morrow Group at HarperCollins. Shooting to #1 on THE NEW YORK TIMES Bestseller List — on the Non-fiction print as well as Combined print and ebook lists — as well as topping the bestselling book charts in Canada, Ireland and Great Britain, *The Storyteller...* quickly added International Bestselling Author to Grohl's ever-growing list of accomplishments and accolades. Driven by rave reviews and sold out performances of an intimate, three-hour one-man show, *The Storyteller...* has captivated individual readers and live audiences alike.

FOO FIGHTERS

The 1995 release of Foo Fighters' eponymous first album began the ascent of Dave Grohl, Taylor Hawkins, Nate Mendel, Chris Shiflett, Pat Smear and Rami Jaffee to their current standing as the last great American arena/stadium rock band—not to mention class of 2021 Rock & Roll Hall of Fame inductees and first recipients of the MTV Global Icon Award.

They've won 12 Grammy Awards, sold tens of millions of records and lifted millions of voices around the world in singalongs of anthems like "This Is A Call," "Everlong," "Monkey Wrench," "My Hero," "Learn To Fly," "All My Life," "Times Like These," "Best Of You," "The Pretender," "Walk," "These Days," "The Sky Is A Neighborhood" and more.

Foo Fighters' monolithic catalogue includes the aforementioned self-titled debut album, multi-platinum sophomore effort *The Colour and the Shape*, back to back Best Rock Album Grammy winners *There Is Nothing Left To Lose* and *One By One*, double-studio-album opus *In Your Honor*, *Echoes, Silence, Patience and Grace*, home-recorded international #1 smash *Wasting Light*, *Sonic Highways* (which shared its title with the double-Emy-winning Grohl-directed HBO docuseries), *Concrete and Gold*, and 10th album *Medicine at Midnight*, released February 5, 2021 on Roswell Records/RCA Records.

Hailed by ROLLING STONE as "Brighter and more optimistic than anything they've ever done," *Medicine at Midnight* more recently appeared on the year-end best lists including ROLLING STONE, VULTURE and LOUDWIRE, while garnering the band three more GRAMMY nominations: Best Rock Performance for "Making A Fire," Best Rock Song for "Waiting On A War," and Best Rock Album.

ABOUT THE FILMMAKER

BJ MCDONNELL (DIRECTOR)

BJ McDonnell is a multi-faceted filmmaker – a Director, Producer, Writer, and Camera Operator.

His latest directorial effort is *Studio 666* which will be released by Open Road Films on February 25, 2022. The film is a horror/music/comedy that follows the story of the legendary rock band Foo Fighters as they move into an Encino mansion steeped in grisly rock and roll history to record their much-anticipated 10th album. Once in the house, Dave Grohl finds himself grappling with supernatural forces that threaten both the completion of the album and the lives of the band. *Studio 666* stars Dave Grohl, Taylor Hawkins, Pat Smear, Chris Shiflett, Rami Jaffe, Whitney Cummings, Will Forte, Jenna Ortega, and Leslie Grossman.

BJ wrote and directed 3 music videos for Slayer and the feature film, *Slayer: The Repentless Killogy*. He also directed the music video “The Beatings Will Continue (Until Morale Improves)” for the band Exodus. The horror/comedy *Hatchet III* was his feature directorial debut.

As a Camera Operator, BJ’s work includes the upcoming features *Salem’s Lot* and *Top Gun: Maverick*. His additional film credits include *Malignant*; *The Conjuring: The Devil Made Me Do It*; *The Curse of La Llorona*; *Shazam!*; *The Nun*; *Home Again*; *Unforgettable*; *Office Christmas Party*; *Rules Don’t Apply*; *Central Intelligence*; *Neighbors 2: Sorority Rising*; *Scouts Guide to the Zombie Apocalypse*; *Ant-Man*; *Tomorrowland*; *Avengers: Age of Ultron*; *Neighbors*; *Jack Reacher*; *Abraham Lincoln: Vampire Hunter*; and *Battle Los Angeles*. Some of his television series work as Camera Operator includes “American Horror Story,” “Ballers,” “Superstore,” and “Shooter.”

BJ is a member of the DGA, ICG Local 600, and SAG. He lives in Malibu, CA

FOO FIGHTERS

PRESENT
WITH

STAGE 6 FILMS
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OPEN ROAD FILMS

A

ROSWELL FILMS AND THERAPY STUDIOS
PRODUCTION

STUDIO 666

DAVE GROHL NATE MENDEL PAT SMEAR
TAYLOR HAWKINS CHRIS SHIFLETT RAMI JAFFEE

WHITNEY CUMMINGS LESLIE GROSSMAN WILL FORTE JENNA ORTEGA
AND JEFF GARLIN

Produced by JOHN RAMSAY, JAMES A. ROTA
Story by DAVE GROHL Screenplay by JEFF BUHLER & REBECCA HUGHES
Directed by BJ McDONNELL