

AD ASTRA

Production Information

A sci-fi thriller set in the future, *AD ASTRA* stars Brad Pitt as an elite astronaut who travels to the outer edges of the solar system to find his missing father and unravel a mystery that threatens the survival of our planet. His journey will uncover secrets that challenge the nature of human existence and our place in the cosmos.

Directed by James Gray (*The Lost City of Z*, *The Immigrant*), from a screenplay by Gray and his long-time associate Ethan Gross ("Fringe"), *AD ASTRA* also stars Academy Award® winner Tommy Lee Jones (*Just Getting Started*, *Jason Bourne*), Academy Award® nominee Ruth Negga (*Loving*, "Preacher"); Liv Tyler (*The Lord of the Rings*, *Armageddon*) and Donald Sutherland (*The Hunger Games*, *Trust*).

The film was produced by Plan B Entertainment's Academy Award®-winning principals Brad Pitt, Dede Gardner, p.g.a. and Jeremy Kleiner, p.g.a. (*Vice*, *Moonlight*, *12 Years A Slave*, *The Big Short*) along with James Gray, p.g.a., Anthony Katagas, p.g.a. (*The Lost City of Z*, *12 Years a Slave*), RT Features' Rodrigo Teixeira, p.g.a. (*Call Me by Your Name*) and New Regency Pictures' Arnon Milchan (*Gone Girl*). Mark Butan, Lourenço Sant'Anna, Sophie Mas, Yu Dong, Jeffrey Chan, Anthony Mosawi, Paul Conway, Yariv Milchan and Michael Schaefer serve as executive producers.

Joining Gray on the film are Academy Award®-nominated cinematographer Hoyte Van Hoytema, ASC, FSF, NSC (*Tenet*, *Dunkirk*), production designer Kevin Thompson (who previously designed Gray's films *The Yards* and *Little Odessa*), editors John Axelrad, ACE (*The Lost City of Z*, *The Immigrant*) and Lee Haugen (*The Lost City of Z*, *Dope*), composer Max Richter (*Mary*, *Queen of Scots*, "The Leftovers"), additional composer Lorne Balme (*Mission: Impossible – Fallout*, "The Crown"), music supervisors Randall Poster (*Allegiant*, *Insurgent*) and George Drakoulis (*The Hangover Part III*, *Detroit*), visual effects supervisor Allen Maris (*Prometheus*, *Robin Hood*), two-time

Academy Award®-winning costume designer Albert Wolsky (*Bugsy, All That Jazz;*) and casting director Douglas Aibel, CSA (*Manchester by the Sea, The Grand Budapest Hotel*).

ROY'S ODYSSEY

Per aspera ad astra: Latin for "Through hardship to the stars."

In the future, astronaut Maj. Roy McBride (Brad Pitt) is leading a team building the world's largest antenna, designed to locate advanced alien life, when a sudden power surge almost costs him his life.

This incident is the latest in a long line of recent catastrophes taking place on Earth, including fires and plane crashes, caused by electrical surges that have been happening due to radioactive bursts. U.S. intelligence believes that these bursts are a result of cosmic rays emanating from explosions that happened near Neptune from The Lima Project, a long-ago mission whose ship disappeared in deep space 16 years after launching.

Director/Co-Producer/Co-Writer James Gray explains, "The idea of the Lima Project was that they would be far from the Sun so its magnetic field would not upset any instrumentation and they would be able to look with great accuracy at the reachable Universe and check for all kinds of planets. The drive was to see if they could find signs of intelligent life."

The commander of the Project was Roy's father, H. Clifford McBride (Tommy Lee Jones), a legendary astronaut who's been missing for 16 years. Even though Roy hasn't seen him since he was 16 years old, Roy has always idolized him, while inheriting his incredible tolerance for risk and his belief that the answers to all of life's physical and metaphysical riddles lie in deep space. But Clifford had been a distant parent and husband and his neglect helped make Roy solitary and remote, closed off from relationships, repressing all emotions positive and negative.

Gray says, "United States government officials come to Roy and tell him that his father, whom he thought was long deceased, is alive and out at the edge of the solar system. Roy has got to communicate with him. They have to find him because he might be doing something horrifying, committing potential acts

of terrorism in the rings of Neptune. They want to use Roy to lure him out of silence.”

“You can imagine what that must be like for Roy. For 16 years you’ve thought your father was dead and all of a sudden, he might be alive and out there doing something destructive.”

To arrive at The Lima Project, Roy must first travel from Earth to the Moon via commercial shuttle and then transfer to a remote base to meet the Cepheus, the spacecraft that will take him first to Mars. There, he will attempt to contact his father via a secure direct laser link, and, if successful, then on to The Lima.

Accompanying Roy on his journey is Col. Pruitt (Donald Sutherland), a retired SpaceCom astronaut and one of his father’s oldest friends. Pruitt tells Roy, who he’d previously met when Roy was just a kid, that his last conversation with Clifford, many years earlier, had not been pleasant; Clifford became angry when Pruitt told him he was leaving SpaceCom.

Their flight to The Moon is uneventful. The Moon has become a series of highly developed outposts colonized by people from various countries from Earth, who, as on Earth, quarrel over resources. However, the areas in between these outposts are as lawless as the Wild West. On their way to the Cepheus, they’re attacked by lunar pirates and renegades.

“Unfortunately,” says Gray, “if you look at the history of human endeavor, our species can’t seem to get past ideological squabbles. So we have a Moon that’s filled with pirates because of the valuable natural resources there along with potential hostages they can hold for ransom. This is a future that has both problems and promise.”

Their military escort is killed and Pruitt is seriously hurt in the attack. Unable to continue on, Pruitt passes on to Roy a highly-classified video from SpaceCom revealing top secret intelligence about The Lima Project.

After being away in space for so long without any discoveries, the scientists had become disillusioned. Half the crew wanted to return to Earth, but Clifford, would have none of it. As each faction tried to wrestle control of the ship, some kind of meltdown occurred with the anti-matter that powered The Project, releasing electromagnetic pulses which caused the explosions and

threatened the entire stability of the solar system with already drastic effects on The Moon and Mars.

Having lost his mind, Clifford executed the dissenters for mutiny, and since then has been hiding out in space. From the videotape, Roy realizes that the real goal of his mission is to quietly coax his father out of the darkness, so that the government can assassinate him and destroy The Lima Project without the public knowing.

Aboard the Cepheus with a crew of four, Roy is annoyed when the Captain, Lawrence Tanner (Donnie Kershawarz), insists on responding to an SOS signal from a nearby Norwegian biomedical and animal research ship, The Vesta. Roy reluctantly agrees to accompany Tanner onboard The Vesta, where they encounter no signs of human life but an enraged research baboon in zero-gravity that attacks and kills Tanner. Roy manages to eradicate the beast and make it back to the Cepheus.

Approaching Mars, Roy has to take over the controls when they experience a loss of power during landing and Tanner's second, Lt. Donald Stanford, (Loren Dean) freezes up. Upon arrival, Roy is met by Helen Lantos (Ruth Negga), the Superintendent of the American Section on Mars, before he's quickly escorted to the secure laser link to contact The Lima Project. Roy's first attempt at reaching his father, reading a statement prepared by officials, is unsuccessful, but after delivering an unscripted informal message, he's informed that he will not be continuing on the mission because he's too close to the subject and poses too much of a psychological risk. They will send the Cepheus crew instead.

Frustrated and angry, Roy turns to Helen, who confesses that, like him, she too was orphaned by The Lima Project, that her parents were among the scientists murdered by Clifford when they wanted to return to Earth. She tells him that the Cepheus is being loaded with nuclear munitions in order to assassinate Clifford and destroy The Lima. Knowing that it's Roy's destiny to complete his journey, Helen leads him to an underground lake where he can gain entry to the Cepheus. Making it aboard just in time, Roy must face off with the crew who have been ordered to terminate him. Following a zero-gravity fight to

the death, Roy continues on to Neptune alone--a trip of 79 days, 4 hours and 8 minutes.

Anxious to confront his father, Roy is no longer the emotionally repressed, unsociable man he was when he began his mission. He's had enough of his solitary existence in space. He's ready to try exploring human connections on Earth.

Says Gray, "There's a new passage in his life that's taking hold."

GENESIS OF AD ASTRA

Director/Producer/Writer James Gray recalls his initial inspiration for the film came when he was reading about Nobel Prize-winning physicist Enrico Fermi, known as the architect of the Nuclear Age, who believed there was a 90 percent chance that the southwestern part of the United States would be destroyed when they split the atom for the first time.

"They weren't completely sure that the chain reaction wouldn't keep continuing," explains Gray. "I found that extremely alarming and I thought, how would that be if you had nothing to lose and you were in deep space? There's no end to what experiments you might be willing to undergo or to perform.

"Then I started thinking about Joseph Conrad's Heart of Darkness and the movie *Apocalypse Now*. The idea came from there. It was Heart of Darkness and an attempt to embrace the imagery and the mood of the Apollo and Mercury missions.

Gray's writing partner on *AD ASTRA* was Ethan Gross, his fellow classmate at USC film school and a creative collaborator on many of his films.

Explains Gross, "The idea was to have a character on a transformative journey. Like *2001: A Space Odyssey* which has the Homeric Odyssey sort of imbued within it. And *Apocalypse Now*, which obviously adheres to Joseph Campbell's Monomyth, The Hero's Journey.

Gray says, "There have been so many great films made in the science fiction genre, but how many of them are there that move you? I wanted to do something that was the opposite of most space travel movies that offer a somewhat positive view which results in meeting aliens, intelligent life that are

benevolent or at least interesting enough to involve us. I tried to do the opposite of that and say, what if there's nothing? What if there's a kind of emptiness out there that we can't even grapple with?

"I was anxious to explore the fact that as human beings, we're not really meant to be in space. We're not designed to be floating around 250 miles outside the atmosphere. We're not built for that, and we're never going to be built for that. And that is going to have a cost."

Recalls Gray, "I'd read this quote of Arthur C. Clarke (who wrote 2001), "Either we're not alone in the universe, or we are, and both are equally terrifying." And I thought, well, I've never seen a movie about us being alone. So, I thought combining that with this person out there doing experiments, which are very hazardous and that's sort of the way the story began to take shape, and who they would send to try and negotiate with that guy, maybe it's a father/son story, that's very mythic, and that's kind of how it began to come together in my mind."

Gray, who considers *AD ASTRA* more science-future-fact says, "I thought that this idea of space travel is both beautiful and horrifying at the same time. I'm hugely in favor of space exploration and missions to Mars. But sometimes exploration is also a means of escape. I hope people understand that at some point it is incumbent on us to both cherish exploration and to cherish the Earth. The Earth and the human connection are worth preserving at all costs."

Gross says, "This movie isn't the future, it's a future. This story is not necessarily the future we think is going to happen, it's not a predictive movie. It's just a film about what could happen if space exploration continued and we populated the Moon and Mars and beyond.

"This movie is almost an extension of the '60s and '70s space technology, as if it had progressed, jumped into the future without most of the things that I think most of today's science fiction movies are made of."

Gray allows that he tends to view progress in a mostly optimistic way and is resistant to making films that present a dystopian future in which everything is terrible. Neither does he want to make a movie that says in the future everything will be incredible and great.

“I actually think it will be more or less like we live now,” he says “but with a few more gadgets.

“We did a lot of research to make it as believable and scientifically accurate as possible. But we always let the story be the main impetus to drive the movie.”

They drew from their own experiences in creating their protagonist, Roy.

Says Gray, “I viewed Roy as an extension of practically everybody I know, including myself, who is headed somewhere, but not exactly sure where. Roy is thinking he knows what he wanted and even got a little of it, but there’s something seriously lacking. There’s a hole that needs to be filled inside and he can’t verbalize it yet.”

“So, the whole point of the movie is, how to fill that hole. It’s really about his solitude, about how alone he is, about how he has all this information he can’t communicate to these other people, about how he doesn’t know them, and about how that’s how everybody wants it. The more connection there is, the more risk there is, the more risk to the mission, the more risk there is to him personally. And so, he meets these other people, but doesn’t care about their reality.”

Explains Gross, “Roy feels fully alive when he’s up on top of the Earth’s atmosphere, when he’s away, when he’s exploring. That’s when he feels alive. And he has a relationship with this woman, Eve, who cares about him and he seemed to care about her but he’s got something, a block in him, that makes him push her away.

“And it’s caused by his father--his father’s abandoning him years ago led to his inability to have intimacy in his life, just like his father.”

Gray says, “So he’s not just alone, but a loner. Someone who, in a way, prefers it. At least it in the first half of the movie, and has to deal with his own issues, and actually, if you can’t express things to people, if you have to keep things a secret, that’s a huge cause of anxiety, not being able to reveal yourself to anyone or anything.”

All through his assignment, Roy is monitored, and not only for his vitals.

Says Gray, “The idea was to chart his psychological state, and let’s be honest, in such a circumstance, there’s this potential catastrophe, there’s this

struggle to get to know who your father was, and of course, all this is against the back drop of having to leave the Earth, having to leave terra firma. So, that's a whole lot for a person to try to absorb, and I think he kind of breaks a little bit. The risk to his psychological state was even greater than his physical state."

Gross adds, "Along the way, Roy realizes that he's sort of turning into his father, and he has to stop that. He doesn't want to be his father-- somebody that escapes his humanity. And he finally is determined to return to Earth and become a father and a caring, connected human being, a man who is not afraid of intimacy with other people."

The inspiration for Clifford came from not only Conrad but Melville.

Gray says, "I'm a big fan of *Moby Dick*, and I always felt that McBride was sort of an Ahab figure. That he had become obsessed with his 'white whale' of trying to find all the cute little aliens that were going to bail us out and provide us with answers."

Gross explains, "Roy's father, Clifford, wanted to be the first person to discover meaningful life outside of our planet and years and years have gone by and most of the people in the Lima project had become disillusioned thinking that there's no signs of life.

"But Clifford is a vain man, and he's determined, he's not going to give up. He's going to stay there even after the last member of his team is dead and is going to keep looking for life outside of Earth.

"He clearly doesn't care about anything on Earth. He doesn't care about the lives of his own fellow scientists aboard the Lima project nor anything else."

Roy's meeting Helen Lantos, who's spent her entire life on Mars in an underground dwelling, represents a turning point for him.

Gross explains, "She is sort of a flip side of him. She represents somebody who has also been orphaned by people on the Lima project. She was orphaned on Mars and left there at a young age when her parents enlisted to go on Clifford McBride's expedition. And she had a lot of hurt and anger about that, but unlike Roy, she didn't really bury it. She's been dealing with it and living with it throughout every day of her life and Roy sees that in her."

Gray says, "She's concerned for the other people there. Nobody tells her anything. Roy is the only person that's ever been honest with her. She, in turn, is

actually honest with him. I mean, he doesn't have many of those people in his life.

“But there is this bond between them, and although it’s not romantic, that’s what leads him to acts of desperation, and it’s what leads her to help him board *The Cepheus* to Neptune, even though it will undoubtedly cost her her job and perhaps worse.”

To provide insight and information to Roy about Clifford’s real nature and intentions, Gray and Gross created the character of Col. Pruitt, an old friend of Clifford’s who’s assigned to accompany him on his mission. Pruitt knows what has happened to Roy’s father and what SpaceCom really intends to do, and represents the kind of human connection Roy has learned to live without.

Says Gray about Pruitt, “He can’t go on the journey with Roy. You want him to go, you want him to be a kind of protector for Roy in some way, but he’s weak, he can’t do it. “

AD ASTRA had a long gestation period, not unusual for a James Gray project. Sometime between the director’s productions *Two Lovers* (2008) and *The Immigrant* (2012), Gray and co-writer Ethan Gross began talking about writing a film set in outer space. They worked on the script off-and-on over the years, then Rodrigo Teixeira’s RT Features stepped into develop the script.

In 2016, once Brad Pitt agreed to both star and produce, things moved quickly. His production company Plan B’s deal with New Regency provided financing and distribution through Twentieth Century Fox, with Bona Film Group co-financing with distribution rights in mainland China, Taiwan, Hong Kong and Macau.

The film began production in August 2017.

CASTING

Gray was “very pleasantly surprised” when Brad Pitt agreed to play Roy McBride.

Recalls Gray, “Several times over the years Brad Pitt and I had tried to work together on a film but between scheduling and timing, it never happened. I was absolutely thrilled when he was able to commit to this shooting schedule.

Pitt says, “I’ve always loved James’ filmmaking. It comes from a deep knowledge of the history of film. There’s always a classic element to his storytelling, very elegant, and really, really points towards the greats.

“Our first conversations were about what is connection, especially for a man. And what if we’re dealing with a human being where connecting with others is not necessarily in his skillset. He’s quite capable, you know, on a tower and in outer space when it gets dangerous. But when it becomes intimate, he’s challenged.”

Pitt continues, “We see Roy at this point in his life where this is no longer working for him, and he’s becoming aware of it. And that is set against finding out that his father may still be alive. And so for James and I, it was really a discussion of vulnerability. What is vulnerability? What is strength in a man? Where does strength really come from? And our conclusion, what we were striving for, is that our strength comes from actually being vulnerable.

“True confidence comes from we as individuals being able to acknowledge our foibles, our shortcomings, our insecurities, and instead of hiding or trying to cover that to actually be very open. And I’ve certainly found that in life that a great peace and I will say, strength, comes from that very thing, which is antithetical to certainly how my Dad would’ve grown up.

“These were these early discussions between James Gray and I, and what I found really compelling about what he was after with this piece,” Pitt explains.

Gray says, “Brad notices everything. He is so perceptive and a great friend to the director, not just because he’s a producer as in this case, but he’s an incredibly helpful actor. He’s not simply interested in his role; he’s concerned with the entire story.

“He’s an interesting figure,” he continues, “because he is a movie star with movie star looks and charisma, but there’s an ambivalence to him about that status. He is an excellent and immensely talented actor; very subtle, wonderful at taking any directions you might give him and then expanding them into something else. There’s an effortlessness to what he’s doing, like Jimmy Stewart or Spencer Tracy. They almost look like they’re not acting. But the acting is incredible, you just don’t see the machinery.

“I’m not saying it’s effortless for him,” laughs Gray, “I’m saying it looks that way to us and that is really very, very rewarding for a director.

“Working with Brad has been spectacular. He’s a brilliantly perceptive and absolutely fabulous actor. He is so generous emotionally, with his time, it’s been a real treat.”

Of *AD ASTRA*, Pitt says, “It’s a film I think that has its roots in ‘70’s films, as James’ vernacular seems to be born from. Meaning that it’s contemplative. It unfolds. And we have big moments of action and spectacle that on the big screen is pretty jaw-dropping.”

To portray Roy’s revered, enigmatic father, Clifford, the filmmakers cast Academy Award®-winner Tommy Lee Jones.

Says Jones, “I love science fiction, and I thought this story and this screenplay were really cool.”

Jones describes his character as “a great astronaut, an explorer, who becomes a dangerous man. A lost man.”

Says Gray, “Tommy Lee Jones is about as intense a person as you can get in a movie and a legend. A force, he’s explosive. So much danger. You put the camera on him, and he’s incredibly frightening.

“And Tommy Lee is about an interior process, about the work, and your direction to him is, by necessity, very simple, very on point, the adjustments are very on point, and then he looks at you for a beat, and goes, ‘All right, let’s try it.’

“And then, he’ll do a take, and it’ll have your adjustment, it’ll be beautiful, and he’s extremely prepared and precise, and he will do exactly what you ask, and he will do exactly what he thinks is right, too, in the take. And, like I said, his inner life is very present on screen. You feel a real darkness on screen in a beautiful way. He’s fantastic.”

Pitt says, “Tommy Lee Jones was perfect to play Clifford because of his weight, his gravitas. He’s known for being highly intelligent, highly capable, and it just fit. It’s seering. He’s a master. Absolute master. He leaves an indelible mark on a film.”

Says Jones, “I liked working with James and Brad. It was a great deal of fun, a terrific adventure. A happy adventure.”

For the character of Helen Lantos, the filmmakers cast Academy Award®-nominee Ruth Negga, who had co-starred with Brad Pitt in *World War Z* and also appeared in Plan B's *Twelve Years a Slave*. She was delighted to reunite with them and eager to work with Gray, who believed Ruth would bring exactly the right qualities to Helen to really ground the film while serving as a catalyst to encourage a more empathetic, compassionate Roy.

Says Negga, "My part is quite condensed and small. James wanted Helen to be very much a root of the human experience, even though she doesn't appear very much in the film."

Gray explains "For Helen, a woman born and raised on Mars, you needed an emotionality - a connectedness. I had seen Ruth in *Loving* and thought she was terrific, and here she was just extraordinary, just an unbelievable depth, an interesting, wonderful actress."

One of the screen's most respected and admired veteran actors, Donald Sutherland, portrays Col. Pruitt. Like Negga's, his is a relatively brief, but crucial role, and Sutherland was enthusiastic to join Pitt and Gray for "something that is truly worth seeing and worth thinking about after you've seen it. If you can make a film that makes you think, that's grand," Sutherland.

Says Gray, "Donald is a brilliant actor. Like Tommy Lee, he's very prepared, but Donald's different because rather than it being primarily an interior process, Donald likes to work with a lot of outside stimuli.

"He wants your input, he wants a lot of dialogue, he wants a kind of very open atmosphere on set."

Pitt says, "It was a real pleasure for me to be able to work with the great Donald Sutherland. He's been a part of so many of my favorite films. And so to be able to have this experience, this exchange, was pretty monumental for me. He's incredibly giving."

About working with Gray, Sutherland says, "James was lovely. He kind of lets you just do it hoping that you will find your way and then he will give you a little twitch, a nudge, until he gets what he wants. He's so smart, and it's such a delight to work with him, to have the opportunity to please his desire, his vision, his ambition. I've not worked with anyone quite like him before. It was extraordinary."

Liv Tyler (*The Lord of the Rings*, *Armageddon*) appears as Roy's former partner, Eve, shown primarily in flashbacks.

Rounding out the cast, the filmmakers chose Donnie Keshawarz ("Forever," "Damages"), Loren Dean (*The Mule*, "Gray's Anatomy"), Kimberly Elise (*Death Wish*, *Hellbent*), ("The Good Fight" "The Blacklist: Redemption") and Bobby Nish ("Sons of Anarchy," "Southland") for the roles of The Cepheus' crew members Captain Lawrence Tanner, Lt. Donald Stanford, navigational specialist and geologist Lorraine Deavers and medic Franklin Yoshida, respectively.

THE EXPERTS

One doesn't make an authentic science-fact-fiction film without some real data from the experts. For that, the filmmakers turned to NASA, along with other space agencies.

Retired astronaut Garrett Reisman, who flew two Space shuttle missions to the International Space Station (2008, 2010), was one of Gray's early fountains of space travel information. Although he was present during production only for those scenes and areas where his knowledge and expertise were specifically required, he also spent time with Gray during the script writing process.

"A lot of us now are looking at maybe making a sustainable human presence on another planet in our solar system, and specifically the red planet, and thinking about all the wonderful utopia that it might be," he states. "And I think that we have to consider, what if it turns out that it's not a utopia. What if it's a dystopia?"

"And what if we can break the bonds of gravity and with our rockets and that advanced technology transport humanity to another planet, but we take our human failings along with us? What if it doesn't turn out well? James explores that with this movie."

Another resource was Aerospace Engineer Robert Yowell, a 30-year veteran of the Space program, beginning in 1989 as an engineer with NASA.

"James wanted as much realism as possible on this film," says Yowell. "I read the script and pointed out some suggestions. What he was looking for in terms of realism was the physics. For instance, could you fire a gun on the Moon? The answer is yes, a standard gun will work in space; a bullet has its own

oxidizer. Another question was, can you talk to somebody on Neptune from Earth in real-time? Unfortunately, you can't. As far as we know, the speed of light is the speed of light, so you've got a considerable delay in terms of hours.

"What would blood look like in zero gravity? What would a dead person look like in space? These are things that are macabre to think about, but someday someone is going to have to deal with those eventualities. And yes, the way those things will look is physics.

"He also had questions about nuclear and gamma ray radiation, neutron radiation, matter and anti-matter. Our conversations were always very interesting and his questions well thought out."

Says Gray, "The entire group at Lockheed Martin as well has been very helpful. I've asked them every question known to man."

When the director was deep in the middle of pre-production, he hosted an "astronaut dinner."

"We invited astronauts and several experts from NASA, JPL and SpaceX, among other firms. It was a spectacular exchange of ideas and insight into where they think things are going and where they have been. Sometimes you have to look backwards in order to look forward. It was very instructional to me."

ABOUT THE PRODUCTION

According to Gray, "The job of the director is to set the context through which other people can create and do wonderful things. Our production designer Kevin Thompson's design is always rooted in something tangible that we could understand. We looked a lot at Skylab and the ISS in terms of space stations, the interior of a space shuttle and then tried to update them. Again, the idea of science-future-fact.

"Kevin did a brilliant job, but his brilliance also was a challenge for me because we shot in such very cramped quarters, which was the goal because that's what it is really like. And we had to build the sets twice, because we had to have both horizontal and vertical versions. There were times when Brad would be in a harness hanging thirty feet up and the camera would be looking up at him as he was hanging. It looked like zero gravity, but it was very arduous."

The appeal for Thompson was that “the script was very existential and not your typical sci-fi outer space movie,” recalls the designer.

“James liked the details of the International Space Station and people living in tight claustrophobic spaces. The human aspect was very important to him. He was against a cruise ship fantasy vision of the future.

“He was curious about early American projects that were part of NASA history. He really had the spaceships down; he understood the feeling of man being alone when outside of the spaceship and how miniscule he is in relation to the galaxy.”

One of the strongest references Gray gave Thompson was the documentary *For All Mankind* with its extremely high contrast. “James is very visual,” says Thompson.

For a film that takes place mostly in outer space, *AD ASTRA* has very little green screen and CGI work.

“It was a deliberate attempt to do as much practically as possible,” explains Thompson. “All the monitors, the cockpits, and the backings are practical, which fit James’ aesthetic and feel for the movie. We did have to use some green screen when we filmed the exterior scenes in space.”

Relates Gray, “We tried to approach this with an eye towards as much authenticity as we could. We saw the Moon as more or less a very highly developed series of outposts. Then on Mars, which is sort of the last manned outpost for our film, we looked at images of a scientific outpost in Antarctica today.”

“When you do a period movie,” explains Thompson, “not everything should be from that moment in time. Early on we had an expression: look to the past to see the future. We included things from different time periods to represent the idea of new technology colliding with things from the past. We wanted it to feel fairly classic and timeless.”

What you won’t see in *AD ASTRA* are futuristic gadgets and weapons. “We’re taking a little step backwards,” says Thompson, “with people still using paper, still using old systems of communication.

“We didn’t want to distract with futuristic technology. The most futuristic item we have is a little, clear scanner because the screens will be transparent and

project information on them. We use those, but we also used tablets and flat screens for video imagery. It feels minimal enough that it won't appear too dated. I think those screens and tablets are going to be around for a long time."

FINDING EARTH, MOON, MARS AND NEPTUNE IN THE CITY OF ANGELS

For most of the sets representing the Earth, the Moon, Mars and Neptune, the filmmakers chose to shoot on practical locations rather than on stages. This entailed a search that covered miles and miles of Los Angeles County. Thompson, Von Hoytema and the location team searched high and low looking for environments that would match Gray's vision.

Location manager Chris Kusiak admits that finding locations for *AD ASTRA* was challenging and that he actually scouted places that he had never been to before.

"We needed a lot of underground sites, and Los Angeles is not a city for that – that's more New York or Pennsylvania.

Locations included an abandoned department store in downtown Los Angeles, which housed the former Red Line train station that used to terminal underneath the building. A giant tunnel there was the main attraction to the filmmakers as it would represent below ground on Mars and be the path Roy would take to sneak into the Cepheus on the next step of his journey toward The Lima. Additional downtown Los Angeles locations included the Hall of Records and the city's iconic Union Station.

A former Los Angeles Times printing facility in Orange County stood in for the launchpad for the trip to the Moon. For the pirate attack on the Moon sequence, they travelled to Dumont Dunes in the Mojave Desert.

"Earth, which is only a quick moment in the film, was the only area where we have natural daylight, windows, a glimpse of the outdoors," says Thompson. "Aside from the race across the Moon's surface to SpaceCom, the only place where they're above ground on the Moon is the hotel room with a window looking out over the complex. Then we start going underground.

"The Moon, the main lunar concourse and tunnels were all polished concrete and rough-faced concrete. It had a fairly neutral clean palette with tones of gray and brown, because we wanted to reserve color for Mars."

“It was a real evolution defining what Mars was. We went to a number of older, odd-shaped buildings. We didn’t know what it was but we knew that it was also going to be underground. We didn’t want it to be cliché, or like anything anyone had seen before. We ended up in an unoccupied power plant. We wanted the lighting to make it feel and look like being in a humid incubator.”

LIGHTING THE FUTURE

Academy Award®-nominated cinematographer Hoyte van Hoytema (*Interstellar*) joined the production for his second foray into space.

“Hoyte goes in and is the floor commander,” says Gray. “And I was very grateful for that on this movie because there was a lot of technical things that he had done already on *Interstellar* that I just didn’t know at all – things to do with filming zero gravity, shooting on horizontal and vertical sets and doing it effectively and efficiently.

“He has a crew that always works with him and are dedicated to him and to the movie. They’re amazing.”

Production designer Kevin Thompson acknowledges he felt that the decision to shoot on film rather in a digital format was an enormous help in capturing the various planets’ atmospheres.

“With film you capture so much more of the image, and you get details that you don’t with digital. The Mars communication center, the rotunda and Shunga Parlor took on an atmospheric color that was sort of an orangey-gray light with some fog to enhance the sense that it was humid and damp.”

DRESSING THE FUTURE

“When you think about costumes for a science fiction movie,” relates Gray, “it’s one of the great challenges because the clothing gets dated instantly, no matter how artistic you get with a zipper or pocket. I wanted to have someone who was not typically regarded as a science fiction designer, someone totally out of the box.

“When I contacted Albert, I brought a book I have called Moon Fire, which has all these images of Buzz Aldrin, Neil Armstrong and Michael Collins

at home, basically showing how engineers dress, with simple turtlenecks and plaid short-sleeved shirts.”

Costume designer Albert Wolsky, winner of two Academy Awards® (*All That Jazz*, *Bugsy*) and five additional Oscar® nominations, says, “James wanted the look to be banal, almost ordinary. I knew exactly what he meant. The job was finding a way to make it banal and ordinary yet 100 years in the future, which was difficult because I knew the results had to be totally invisible. He was very clear that it was important to him that the wardrobe not be ‘costumey.’”

One of Gray’s requests to Wolsky was that the space suits be very close to what the Apollo team wore, which is why they are completely different from those in current space movies where they have been totally invented.

“We went as close as possible to the original ones, which weigh 30 pounds. We cut that down to 15 pounds, and they are still authentic looking. Space suits come complete with a cooling system, materials that expand and contract from pressure, and of course a computer. There’s an entire world inside that space suit. We actually had the same cooling systems that are used in space installed in ours to keep the actors from dying from the heat.”

Gray says, “What I most love about the work is that you don’t notice the costumes at all. People are wearing what they should be wearing, which is hard in a science fiction movie.”

Summing up the experience of making *AD ASTRA*, Gray says, “It’s been a fantastic journey.”

ABOUT THE CAST

BRAD PITT (Roy McBride/Also Producer), one of today's strongest and most versatile film actors, is also a successful film producer with his company Plan B Entertainment.

In the past few years, Pitt won an Academy Award® as a producer of *12 Years a Slave*, directed by Steve McQueen (the film also won Oscars® for screenwriter John Ridley and supporting actress Lupita Nyong'o), led a five-man tank crew in David Ayer's World War II epic *Fury*, starred and produced *By the Sea*, played a supporting role in *The Big Short*, and the lead in *War Machine*, a provocative satirical comedy from David Michôd for Netflix, both of which he also produced with his Plan B shingle. In 2016, Pitt starred opposite Marion Cotillard in Robert Zemeckis' *Allied*. Pitt can currently be seen in Quentin Tarantino's *Once Upon a Time in Hollywood*, alongside Leonardo DiCaprio and Margot Robbie.

In 2013, Pitt starred and produced one of the year's top ten grossing movies *World War Z* for Paramount. Following *Z*, Pitt played a supporting role in Cormac McCarthy's *The Counselor*, directed by Ridley Scott, as well as Andrew Dominik's *Cogan's Trade*. This is the second time Pitt has starred and produced a Dominik film, the first being *The Assassination of Jesse James by the Coward Robert Ford*, for which he was named Best Actor at the Venice Film Festival. In 2011, Brad gave two of his most complex and nuanced performances in Bennett Miller's *Moneyball* and Terrence Malick's *The Tree of Life*, films he also produced. Brad won the New York Film Critics Circle Award and the National Society of Film Critics Award for both roles. Additionally, Brad was nominated for a SAG® Award, Golden Globe® Award, BAFTA Award and an Academy Award® for his work in *Moneyball*. The movie also received an Academy Award® Best Picture nomination. *The Tree of Life* won the Palme d'Or at the Cannes Film Festival and was nominated for Best Picture at the Academy Awards® as well. In previous years, Brad was an Academy Award® nominee for his performance in David Fincher's *The Curious Case of Benjamin Button* and Terry Gilliam's *Twelve Monkeys*, for which he won a Golden Globe® Award. He was also a Golden

Globe® Award nominee for his performances in Edward Zwick's *Legends of the Fall* and Alejandro González Iñárritu's *Babel*.

In 2009, Pitt starred in Quentin Tarantino's *Inglorious Basterds* as Lt. Aldo Raine, and appeared in Joel and Ethan Coen's comedy thriller *Burn After Reading*. Opposite George Clooney, his *Burn After Reading* co-star, he also appeared in Steven Soderbergh's hits *Ocean's Eleven*, *Ocean's Twelve* and *Ocean's Thirteen*.

It was Pitt's role in Ridley Scott's Academy Award®-winning *Thelma and Louise* that first brought him national attention. He soon went on to star in Robert Redford's Academy Award®-winning *A River Runs Through It*, Dominic Sena's *Kalifornia* and Tony Scott's *True Romance*. Pitt also received critical acclaim for his performances in the two David Fincher films *Se7en* and *Fight Club*. His other films include Doug Liman's *Mr. and Mrs. Smith*, which was one of 2005's biggest hits, and Guy Ritchie's *Snatch*.

Pitt's Plan B Entertainment has been responsible for producing numerous award-winning and commercially successful films including *The Departed*, *The Assassination of Jesse James by the Coward Robert Ford*, *The Tree of Life*, *World War Z*, *12 Years a Slave*, *The Normal Heart*, *Selma*, 2017's Academy Award®-winning *Moonlight*, directed by Barry Jenkins; *The Big Short*, directed by Adam McKay; *Selma*, directed by Ava Duvernay; 2014's Academy Award®-winning *12 Years a Slave*, directed by Steve McQueen; *If Beale Street Could Talk*, directed by Barry Jenkins; and *Vice*, directed by Adam McKay. Other recent productions include *Okja*, directed by Bong Joon-ho; *The Lost City of Z*, directed by James Gray; and David Michôd's *War Machine*; *Beautiful Boy*, directed by Felix van Groeningen; and the Starz television series *Sweetbitter*.

Academy Award® winner® **TOMMY LEE JONES (H. Clifford McBride)**, one of the most acclaimed and accomplished actors in Hollywood, brings a distinct character to his every film.

Jones made his feature film debut in *Love Story* and, in a career spanning four decades, has starred in such films as *Eyes of Laura Mars*, *Coal Miner's Daughter* – for which he received his first Golden Globe® nomination – *Stormy Monday*, *The Package*, *JFK*, *Under Siege*, *The Fugitive*, *Heaven and Earth*, *The Client*,

Natural Born Killers, Blue Sky, Cobb, Batman Forever, Men In Black, U.S. Marshalls, Double Jeopardy, Rules of Engagement, Space Cowboys, Men in Black 2, The Hunted, The Missing, The Three Burials of Melquiades Estrada, A Prairie Home Companion, In the Electric Mist, The Company Men, Captain America: The First Avenger, Men in Black 3, Hope Springs, The Emperor, The Family, Criminal, Jason Bourne and Mechanic: Resurrection.

Audiences last saw Jones star with Morgan Freeman and Rene Russo in *Just Getting Started*. The film reteamed Jones with director Ron Shelton who directed *Cobb*.

Jones was awarded the Best Supporting Actor Oscar® for his portrayal of the uncompromising U.S. Marshal Sam Gerard in the box office hit *The Fugitive* in 1994. For this performance, he also received a Golden Globe Award as Best Supporting Actor. Three years earlier, Jones received his first Oscar® nomination for his portrayal of Clay Shaw in Oliver Stone's *JFK*.

In 2007 Jones starred in the critically acclaimed film *In the Valley of Elah* for which he received an Oscar® nomination for Best Actor and in the same year he starred in the Academy Award winning film *No Country for Old Men* written and directed by Joel and Ethan Coen and based on the Cormac McCarthy novel.

In 2012, Jones starred as Theddeus Stevens in Steven Spielberg's epic portrait *Lincoln*, garnering an Academy Award® nomination for Best Supporting Actor, along with nominations from BAFTA, Broadcast Film Critics Association and National Society of Film Critics; his portrayal was also recognized as Outstanding Performance by a Male Actor in a Supporting Role by the Screen Actors Guild.

Jones made his directorial debut in 1995 with the critically acclaimed telefilm adaptation of the Elmer Kelton novel *The Good Old Boys* for TNT. Jones also starred in the telefilm with Sissy Spacek, Sam Shepard, Frances McDormand and Matt Damon. For his portrayal of Hewey Calloway, he received a Screen Actors Guild Award nomination and a CableACE Award nomination.

In 2005, Jones starred in the critically acclaimed film, *The Three Burials of Melquiades Estrada*, which he also directed and produced. The film debuted in competition at the 2005 Cannes Film Festival and garnered Jones the award for Best Actor and screenwriter Guillermo Arriaga the award for Best Screenplay for

this film about friendship and murder along the Texas-Mexican border. The film was also nominated for the Palme d'Or and the film received four Independent Spirit Award nominations for Best Feature, Best Screenplay, Best Cinematography and Best Supporting Male.

Jones directed *The Sunset Limited* for HBO. The telefilm, which premiered in February 2011, is based on the play of the same name by Cormac McCarthy, and starred Jones and Samuel L. Jackson.

In 2014, he directed and co-starred in *The Homesman* with Hillary Swank. The film tells the story of a pioneer woman and a claim-jumping rascal of a man who usher three insane women on an odyssey from Nebraska to Iowa, braving the elements along the way.

Jones has also had success on the small screen. In 1983, he won an Emmy Award for Outstanding Lead Actor in a Limited Series or a Special for his portrayal of Gary Gilmore in *The Executioner's Song* and, in 1989 he was nominated for an Emmy Award and a Golden Globe Award for Outstanding Lead Actor in a Miniseries or a Special for *Lonesome Dove*.

His numerous network and cable credits include the title role in *The Amazing Howard Hughes*; the American Playhouse production of *Cat on a Hot Tin Roof*; *The Rainmaker* for HBO; the HBO/BBC production of *Yuri Noshenko*, *KGB* and *April Morning*.

In 1969, Jones made his Broadway debut in John Osborne's "A Patriot for Me." His other Broadway appearances include "Four on a Garden" with Carol Channing and Sid Caesar, and "Ulysses in Nighttown" with the late Zero Mostel.

Born in San Saba, Texas, he worked briefly with his father in the oil fields before attending St. Mark's School of Texas, then Harvard University, where he graduated cum laude with a degree in English. In 2015, Tommy was induced into the Texas Hall of Fame at the Austin Film Society Awards.

Born in San Saba, Texas, he worked briefly with his father in the oil fields before attending St. Mark's School of Texas, then Harvard University, where he graduated cum laude with a degree in English. In 2015, Tommy was induced into the Texas Hall of Fame at the Austin Film Society Awards.

RUTH NEGGA (Helen Lantos) is an exceptionally talented and versatile actress with a body of work that spans award-winning theatre productions, big screen historical dramas, independent films and innovative television series.

Ruth will next be seen in her recurring role starring as ‘Tulip O’Hare’ in season four of the AMC series *Preacher* opposite Dominic Cooper. Produced by Seth Rogen, the series is based on the hit graphic novel of the same name. This supernatural, twisted and darkly comedic drama follows preacher ‘Jesse Custer’ (Cooper), who is inhabited by a mysterious entity that causes him to develop an unusual power. Jesse along with his badass ex-girlfriend ‘Tulip’ (Negga) and an Irish vagabond named ‘Cassidy’ (Joseph Gilgun) are thrust into a crazy world populated by a cast of characters from Heaven, Hell and everywhere in between. Tulip is a volatile and hell-raising force of nature, and a gifted criminal who is not afraid to steal, cheat or kill to get what she wants. AMC is slated to release the fourth and final season of the show August 4, 2019.

Ruth will soon begin lensing Rebecca Hall’s *Passing*, opposite Tessa Thompson. The film is based on an adaptation of Nella Larsen’s 1920’s Harlem Renaissance novel of the same name that explores the practice of racial passing, a term used for a person classified as a member of one racial group who seeks to be accepted by a different racial group. The film follows the unexpected reunion of two high school friends, Clare Kendry (Negga) and Irene Redfield (Thompson), whose renewed acquaintance ignites a mutual obsession that threatens both of their carefully constructed realities.

Next year, Ruth will make her American Stage Debut in the titular role of Yael Farber’s *Hamlet* for a monthlong run at St. Ann’s Warehouse in Brooklyn. The production comes to New York following its acclaimed debut at The Gate Theatre in Dublin, directed by Yael Farber. Performances are slated to begin February 1, 2020. Following, Ruth will make her Young Vic Theater debut in the titular role of Marina Carr’s haunting Irish play, *Portia Coughlan*, directed by Caroline Byrne. Performances are slated to begin September 16, 2020.

Most notably, Ruth was seen starring as ‘Mildred Loving’ opposite Joel Edgerton in Jeff Nichols’ *Loving*, inspired by the documentary *The Loving Story*. The film follows Mildred and Richard Loving, the couple behind the pivotal 1967 civil rights case, *Loving vs. Virginia*. The interracial couple married in June 1958

and as a result were arrested and sentenced to year in the state penitentiary— a sentence that was suspended on the condition that they be exiled from the state of Virginia. The couple spent the next nine years fighting, determined to be together in their home state. Loving Vs. Virginia became a landmark victory in the Supreme Court, as well as an important step forward in the Civil Rights battle. For her performance, Ruth’s accolades include Academy Award®, Golden Globe® and Critics Choice Award® nominations. She also won an IFTA Award for Best Actress in a Leading Role, Film.

Most notably, Ruth was seen starring as ‘Mildred Loving’ opposite Joel Edgerton in Jeff Nichols’ *Loving*, inspired by the documentary *The Loving Story*. The film follows Mildred and Richard Loving, the couple behind the pivotal 1967 civil rights case, Loving vs. Virginia. The interracial couple married in June 1958 and as a result were arrested and sentenced to year in the state penitentiary— a sentence that was suspended on the condition that they be exiled from the state of Virginia. The couple spent the next nine years fighting, determined to be together in their home state. Loving Vs. Virginia became a landmark victory in the Supreme Court, as well as an important step forward in the Civil Rights battle. For her performance, Ruth’s accolades include Academy Award®, Golden Globe® and Critics Choice Award® nominations. She also won an IFTA Award for Best Actress in a Leading Role, Film.

On film, previous works include Duncan Jones’ action *Warcraft*; Richie Adams’ independent *Una Vida*; John Ridley’s historical drama *All Is By My Side*; Stephen Bradley’s *Noble*; Marc Forster’s *World War Z*; David Weaver’s thriller *The Samaritan*; and Neil Jordan’s dramatic comedy *Breakfast on Pluto*.

On television, Ruth recently lent her voice as ‘Mother’ in the animated program, *Angela’s Christmas*, for which she was nominated for a Daytime Emmy Award within the category of Outstanding Performer in an Animated Program. Ruth holds a variety of US and UK credits including Justin Chadwick’s HBO television movie *The Money*; Marvel’s *Agents of S.H.I.E.L.D.* for ABC as the beautiful and sinister ‘Raina’ for which she was nominated for a 2016 Irish Film & Television Award in the category of “Best Actress in a Supporting Role, Drama”; the hit UK series *Misfits* for Logo as ‘Nikki’; as ‘Rosie’ on *Love/Hate* for RTE and as ‘Rochelle’ on BBC’s mini-series *Five Daughters*; and as ‘Shirley

Bassey' in the TV movie *Shirley* for which Ruth won the Irish Film and Television Academy Award for Best Actress.

Ruth's extensive and award-winning theatre production credits include *Lolita* as her stage debut for Corn Exchange Theatre Company at the Abbey Theatre; *Duck for Out of Joint* and *The Royal Court Theatre*, for which she was nominated for an Olivier best newcomer; *Playboy of the Western World* at The Old Vic; *Hamlet* as the role of 'Ophelia' at the National Theatre; *Phèdre* at the National Theatre, for which she won the Ian Charleson Award; *Oedipus Loves You* at Peter Pan Theatre; *Lay Me Down Softly*, *The Crucible*, *The Bacchae*, *Burial At Thebes* all at the Abbey Theatre; and *Titus Andronicus* at The Project Theatre, for which she received the Irish Times Award for Best Actress.

Ruth was born in Addis Ababa, Ethiopia, raised in Limerick, Ireland and is now based in London.

LIV TYLER (Eve) is an actress of international renown and has been a familiar face on our screens for over two decades and counting. She began modelling at the age of fourteen before pursuing a career in acting. After making her film debut in Bruce Beresford's *Silent Fall*, she was cast by fledgling director James Mangold (who would go on to direct such hits as *Girl*, *Interrupted*, *Walk the Line* and *Logan*) in his first feature *Heavy*, a critical and commercial success that went on to gain cult status. This was followed by another indie cult hit, *Empire Records*, but it was the leading role in Bernardo Bertolucci's *Stealing Beauty* that catapulted her to stardom at the age of eighteen.

Liv was next seen in Tom Hanks' hugely successful passion project *That Thing You Do!*, his paean to the glory days of 1960s rock 'n' roll (as the child of a rock 'n' roll background, this was a film whose subject was also dear to Liv's heart). This was followed by Michael Bay's action blockbuster *Armageddon*, starring alongside Bruce Willis, Ben Affleck and Steve Buscemi, who would later go on to direct Liv in *Lonesome Jim*.

Liv had come to the attention of director Robert Altman in *Stealing Beauty* and the late, great auteur went on to cast her in two of his final projects, *Cookie's Fortune* and *Dr T and the Women*, describing her as "very serious, very prepared and very professional...I am crazy about her."

In between her work for Altman, Liv starred opposite Ralph Fiennes in *Onegin*, directed by his sister Martha, from the classic novel by Alexander Pushkin. Ralph Fiennes said of Liv, "We tested a lot of actresses but Liv has an acute sense of emotional truth that's not performed or projected, but just is."

In 2001, Liv portrayed Arwen in the ground-breaking epic *The Lord of the Rings* trilogy: *The Fellowship of the Ring*, *The Two Towers* and *The Return of the King*.

Nothing if not eclectic, Liv then defied expectations by starring in cult director Kevin Smith's gentle low-budget comedy *Jersey Girl*, re-uniting her with her *Armageddon* co-star Ben Affleck, before playing Betty, the female lead to Edward Norton's Bruce Banner in Marvel's *The Incredible Hulk*.

An actress who consistently refuses to be pigeonholed, Liv's career is one that cuts across genres; she cannot be defined by the roles she has chosen and is led, above all, by what speaks to her on an instinctual and emotional level. "It's very difficult to say no to whatever comes along," Tom Hanks has said of her, "...But she's saying no to all the right things."

In addition to her acting work, Liv has forged a decade-long relationship with Givenchy as the spokesperson for their fragrance and cosmetics line. Liv is also a brand ambassador for Triumph lingerie, developing a capsule collection that celebrates the company's commitment to body confidence, as exemplified by Liv herself, "a modern woman in every sense, a mother and actress with a fierce sense of femininity that women across the world can relate to."

Liv's previous design collaboration was with Belstaff, resulting in two capsule collections for the iconic British heritage brand. Liv has also been the face of commercial campaigns for several global brands, including Visa and Pantene.

Most recently, Liv starred in the thought provoking and highly acclaimed three-season series *The Leftovers* for HBO, alongside Justin Theroux and Christopher Eccleston, and was seen on our screens in late 2017 in the BBC hit series *Gunpowder* with Kit Harington. She will next be seen in the third season of the hit Hulu/ITV production *Harlots*.

A truly timeless international star, a wife and a mother of three, Liv now divides her time between London and New York. And somewhere in the midst of all this, she has also found the time to co-author a book, *Modern Manners: Tools*

to *Take You to the Top*, written with her grandmother Dorothea Johnson, redoubtable etiquette expert and founder of The Protocol School of Washington.

DONALD SUTHERLAND (Col. Tom Pruitt) is one of the most respected, prolific and versatile of motion picture actors, with an astonishing resume of well over 150 films, including such classics as Robert Aldrich's *The Dirty Dozen*; Robert Altman's *M*A*S*H*; John Schlesinger's *The Day of the Locust*; Robert Redford's *Ordinary People*; Bernardo Bertolucci's *1900*; Philip Kaufman's *Invasion of the Body Snatchers*; Nicolas Roeg's *Don't Look Now* with Julie Christie; Alan Pakula's *Klute* with Jane Fonda; Federico Fellini's *Fellini's Casanova* and Brian Hutton's *Kelly's Heroes* with Clint Eastwood, who later directed him in *Space Cowboys*.

For the distinguished body of his work, Sutherland received a 2017 Honorary Oscar® from the Academy of Motion Pictures Arts & Sciences.

Sutherland is currently filming opposite Nicole Kidman, again as her father, in *The Undoing*, HBO's high-profile six-episode limited series written by David E. Kelley and directed by Susanne Bier.

Sutherland most recently starred as J. Paul Getty in director Danny Boyle's FX anthology series *Trust* and in the Sony Classics film *The Leisure Seeker*, opposite Helen Mirren.

He was 'President Snow' in all four enormously popular film adaptations of *The Hunger Games* series. He has appeared as Nicole Kidman's father in Anthony Minghella's *Cold Mountain*; as Charlize Theron's father in F. Gary Gray's *The Italian Job* and as Mr. Bennett, Keira Knightley's father, in *Pride and Prejudice*. For the latter he received a Chicago Film Critics nomination. He starred opposite his son Kiefer in *Forsaken*, a period Canadian Western, which premiered at the 2015 Toronto Film Festival.

Sutherland's film credits include Paul Mazursky's *Alex in Wonderland*; Dalton Trumbo's *Johnny Got His Gun*; Bud Yorkin's *Start the Revolution Without Me*; John Sturges' *The Eagle Has Landed*; Herbert Ross' *Max Dugan Returns*; Louis Malle's *Crackers*; Phillip Borsos' *Bethune*; Oliver Stone's *JFK*; Ron Howard's *Backdraft*; Richard Marquand's *Eye of the Needle*; Euzhan Palcy's *A Dry White Season*; Richard Pearce's *Threshold* (1983 Genie Award as Best Actor); Fred

Schepisi's film adaptation of John Guare's *Six Degrees of Separation*; Robert Towne's *Without Limits*; John Landis' *National Lampoon's Animal House*; Andy Tennant's *Fool's Gold*; Griffin Dunne's *Fierce People*; in Robert Towne's *Ask the Dust*; in *American Gun* with Forrest Whitaker; in *An American Haunting* with Sissy Spacek; in *Land of the Blind* with Ralph Fiennes; in *Aurora Borealis* with Louise Fletcher and Juliette Lewis; in *The Eagle*, opposite Channing Tatum and Jamie Bell for director Kevin Macdonald; in Simon West's *The Mechanic* with Jason Statham and Ben Foster; in Seth Gordon's *Horrible Bosses* as Colin Farrell's father; in Mary McGuckian's *Man on the Train* with U2's Larry Mullen, Jr.; *Milton's Secret*, a feature adaptation of Eckhart Tolle's beloved children's book; and *Measure of a Man*, based on Robert Lipsyte's young adult novel, One Fat Summer. He voiced 'General Stone' in the animated feature of the manga classic, *Astro Boy*.

He was producer, screenwriter and star (voicing the lead character, Captain Johnson) of *Pirate's Passage*, an animated movie based on William Gilkerson's acclaimed novel, which won the Governor General's Award of Canada for Children's Literature in 2006. The film won the 2016 international Kidscreen Award for Best Special or TV Movie.

In television, Sutherland won both Emmy® and Golden Globe® awards as Best Supporting Actor for his performance in the HBO film *Citizen X* and he won a Golden Globe® for his portrayal of Clark Clifford, advisor to President Lyndon B. Johnson, in the HBO historical drama *Path to War*, directed by the late John Frankenheimer.

Additional television credited include Tandem's international action crime series, *Crossing Lines*; the longform adaptation of Ken Follett's best-seller, *The Pillars of the Earth*; with Peter Krause in the ABC-TV series *Dirty Sexy Money*. For his performance in the latter as the family patriarch, Tripp Darling, he was nominated for a 2007 Golden Globe® as Best Supporting Actor. Prior to that, he co-starred with Geena Davis in the ABC drama series *Commander-in-Chief*, and was nominated for a Golden Globe® as Best Supporting Actor for his portrayal of House Speaker, Nathan Templeton. At the same time, he was nominated for a Golden Globe® as Best Actor for his performance opposite Mira Sorvino in Lifetime Television's much-lauded miniseries *Human Trafficking*.

On stage, he starred with Justin Kirk and Julianna Margulies in a critically acclaimed, Lincoln Center engagement of Jon Robin Baitz's *Ten Unknowns*, for which he received an Outer Critics Circle Award nomination for Best Actor. He also starred in the London, Toronto and Los Angeles productions of *Enigmatic Variations*, an English language translation (by his son Roeg Sutherland) of Eric-Emmanuel Schmitt's French play.

Donald Sutherland was appointed an officer of the Order of Canada in 1978 and a Chevalier des Arts et Lettres in France five years later. In 2012, he was awarded the highest French honor, the Officier des Arts et Lettres.

ABOUT THE FILMMAKERS

JAMES GRAY, p.g.a. (Director/Writer/Producer) made his directorial debut in 1994 at the age of 25 with *Little Odessa*, a widely acclaimed film which received the Critics Award at the Deauville Film Festival as well as the Silver Lion at the Venice Film Festival. That same year, he received nominations from the Independent Spirit Awards for Best First Feature and Best First Screenplay.

In 2000, Gray wrote and directed *The Yards*, his second feature and his first with Joaquin Phoenix, who would become a frequent collaborator, going on to star in his next three films. The cast also included Mark Wahlberg, Charlize Theron, Faye Dunaway, Ellen Burstyn and James Caan. The drama premiered In Competition at the Cannes Film Festival in 2000.

Gray's New York crime drama *We Own the Night* (2007) starred Mark Wahlberg, Joaquin Phoenix, Eva Mendes and Robert Duvall. The film received a César nomination in 2008 for Best Foreign Film and screened In Competition at the 2007 Cannes Film Festival.

His fourth feature, *Two Lovers* (2008), received nominations at the Independent Spirit Awards for Best Director and Best Female Lead. The Brooklyn-set drama starred Joaquin Phoenix opposite Gwyneth Paltrow, Vinessa Shaw and Isabella Rossellini. The film premiered In Competition at the 2008 Cannes Film Festival and went on to receive a César nomination for Best Foreign Film in 2009.

In May 2013, *The Immigrant*, which starred frequent collaborator Joaquin Phoenix, Marion Cotillard and Jeremy Renner, became his fourth film to premiere In Competition at the Cannes Film Festival. The film, which was released by The Weinstein Company in May 2014, went on to garner numerous awards including Best Actress (Marion Cotillard) and Best Cinematography (Darius Khondji) prizes from the New York Film Critics Circle.

Gray's film *The Lost City of Z* was based on the best-selling novel by David Grann and starred Charlie Hunnam, Sienna Miller, Robert Pattinson and Tom Holland. It had its world premiere as the closing night selection of the 2016 New York Film Festival and was released in theaters by Amazon Studios/Bleecker Street in April 2017.

Born in New York City, Gray grew up in Queens and attended the University of Southern California School of Cinema-Television.

ETHAN GROSS (Co-Writer) - In addition to writing *Ad Astra* with James Gray, Ethan Gross has written for the Fox TV science fiction show “Fringe” and has collaborated on screenplays for directors such as Guy Ritchie, Todd Field, and Bryan Singer. Hailing from St. Louis, Missouri, he graduated from USC’s Cinema-TV program. Before becoming a screenwriter, he worked in development for Joel Silver, the Hughes Brothers, and other filmmakers.

DEDE GARDNER, p.g.a. (Producer) is an Academy Award®-winning producer and Co-President of Brad Pitt's production company, Plan Entertainment. Throughout her career, she has produced many films including: Barry Jenkins’ *If Beale Street Could Talk* and *Moonlight*, Adam McKay’s *The Big Short* and *Vice*, Ava DuVernay’s *Selma*, Ryan Murphy’s *The Normal Heart*, Steve McQueen’s *12 Years A Slave*, and Terrence Malick’s Palme d’Or-winning and Academy Award®-nominated *The Tree Of Life*.

Looking ahead, she will release *The King* - Plan B’s second feature with David Michôd, respectively - while in pre-production on a series with Barry Jenkins for Amazon and Dennis Kelly for HBO.

JEREMY KLEINER, p.g.a. (Producer) is an Academy Award®-winning producer and Co-President of Brad Pitt's Plan B Entertainment. He produced 2017's Academy Award®-winning *Moonlight* (A24) directed by Barry Jenkins, Academy Award® nominees *The Big Short* (Paramount/Adam McKay) and *Selma* (Paramount/Ava Duvernay) and 2014's Academy Award®-winning *12 Years a Slave* (New Regency/Steve McQueen). Other recent productions include *If Beale Street Could Talk* (Annapurna/Barry Jenkins), *Cheney* (Annapurna/Adam McKay), *Beautiful Boy* (Amazon), *The Last Black Man in San Francisco* (A24/Joe Talbot) and the forthcoming *The King* (Netflix/David Michôd). In television, Jeremy is producing the event limited series *Underground Railroad*, written and to be directed by Barry Jenkins, based on the Pulitzer Prize-winning novel by Colson Whitehead (Amazon); *The Third Day*, starring Jude Law, for HBO/Sky; the forthcoming series *Americanah*, based on the novel by Chimamanda Ngozi Adichie, starring Lupita Nyong'o, written by Danai Gurira, among other projects. Together with Dede Gardner, Kleiner oversees Plan B's film and television development and production slate.

ANTHONY KATAGAS, p.g.a. (Producer) is one of the most prolific producers working in American independent film. Winner of the Academy Award® for Best Picture for his role in producing *12 Years a Slave*, he has produced nearly 35 films in the last twelve years.

Ad Astra marks his fifth collaboration with James Gray following *The Lost City of Z* starring Charlie Hunnam, Robert Pattinson, and Sienna Miller; *The Immigrant*, which competed for the Palm d'Or at the 2013 Cannes Film Festival and the two Palme d'Or and César-nominated films *We Own the Night* (2007) and *Two Lovers* (2008).

Katagas first collaborated with Plan B on Andrew Dominik's *Killing Them Softly* starring Brad Pitt (2012), then again on *Twelve Years a Slave* starring Brad Pitt, Michael Fassbender, and Chiwetel Ejiofor (2013) and Rupert Goold's *True Story* starring Jonah Hill and James Franco (2014).

Along with his Oscar®, Katagas' awards include a BAFTA, Golden Globe®, Broadcast Critics' Choice® Award, Independent Spirit Award and the coveted Darryl F. Zanuck PGA Award for Best Picture. He has had four

films nominated for the Palme d’Or and two films nominated for César Awards. Additionally, his films have garnered nominations or awards from the DGA, SAG, National Board of Review, Gotham Awards, New York Film Critics, Los Angeles Film Critics and he appeared on the prestigious AFI list for achievement in film.

Katagas has worked with a variety of innovative and award-winning filmmakers, including John Hillcoat, Paul Haggis, Brad Pitt, John Singleton, Wes Craven, Vadim Perelman, Sam Shepard, Lasse Hallström, Ben Younger, Nanette Burstein, Denys Arcand, Sofia Coppola, Joe Wright, and most recently, The Safdie Brothers.

In 1999 Katagas started Keep Your Head Productions, geared towards producing independent films in his hometown of New York City. Through Keep Your Head Productions, he has produced films by visionary filmmakers Michael Almereyda, James Gray, and Henry Joost and Ariel Schulman, and Adam Rapp. Last year Katagas produced *The Woman in The Window* (20th Century Fox) directed by Joe Wright, starring Amy Adams and Gary Oldman, and was an executive producer on *Uncut Gems* (A24) directed by Josh and Benny Safdie, starring Adam Sandler. Katagas is currently in post-production on *What is Life Worth*, directed by Sara Colangelo and starring Michael Keaton.

RODRIGO TEIXEIRA, p.g.a. (Producer) is one of Brazil’s top movie producers, having founded RT Features in 2005. RT Features is an innovative production company that focuses on developing, producing and financing high quality content ranging from original projects to acquisitions, for both film and television. The company has produced a remarkable slate of feature films, including Luca Guadagnino’s Academy Award® nominated *Call Me by Your Name* starring Armie Hammer, Jeremy Jasper’s *Patti Cake\$*, which was distributed by Fox Searchlight, and Robert Eggers’ Independent Spirit Award®-winning *The Witch*.

During the 2019 Cannes Film Festival, RT Features premiered a record three films: in *Un Certain Regard*, Danielle Lessovitz’s *Port Authority* and Karim Aïnouz’s *The Invisible Life of Eurídice Gusmão*, which won the top prize; and in

Directors' Fortnight, Robert Eggers' *The Lighthouse*, starring Robert Pattinson and Willem Dafoe, which won the FIPRESCI critics award.

RT will reteam with *Ad Astra* director/co-writer/producer James Gray for his next feature *Armageddon Time*, a memoir about growing up in Queens in the mid-1980s. RT recently partnered with New Regency to produce *Sabrina*, an adaptation of Nick Drnaso's graphic novel of the same name, with Drew Goddard set to write and produce; is in pre-production on Luca Guadagnino's *Blood on the Tracks*, inspired by Bob Dylan's 1975 album; and is currently in post-production on Olivier Assayas' *Wasp Network* starring Penélope Cruz, Edgar Ramirez, Gael García Bernal and Wagner Moura.

Since launching RT Features, Teixeira has produced, co-produced and financed a remarkable slate of feature films including: Jonas Carpignano's *A Ciambra* which premiered in Directors' Fortnight at the 2017 Cannes International Film Festival and was selected as the Italian candidate for the foreign-language Oscar; Ira Sachs' *Little Men* and critically acclaimed *Love is Strange* for Sony Pictures Classics; James Schamus' *Indignation*; Noah Baumbach's *Frances Ha* and *Mistress America* for Fox Searchlight; Kelly Reichardt's *Night Moves*; and Gaspar Noé's *Love*. Other feature projects include Teddy Williams' lauded *The Human Surge* and Dominga Sotomayor's *Late to Die Young*. TV credits include "The Hypnotist" for HBO Latin America.

Teixeira started his career in the financial market, followed by a shift into development and finance for up-and-coming authors in Brazil, where he found his passion for development of the written word.

Teixeira currently resides in São Paulo, Brazil.

ARNON MILCHAN (Producer) is widely renowned as one of the most prolific and successful independent film producers of his time, with over 100 feature films to his credit. Born in Israel, Milchan was educated at the University of Geneva. His first business venture was transforming his father's modest business into one of his country's largest agro-chemical companies. This early achievement was a harbinger of Milchan's now-legendary reputation in the international marketplace as a keen businessman.

Soon, Milchan began to underwrite projects in areas that had always held a special interest for him – film, television and theater. Early projects include Roman Polanski's theater production of "Amadeus," *Dizengoff 99*, *La Menace*, *The Medusa Touch* and the mini-series "Masada." By the end of the 1980s, Milchan had produced such films as Martin Scorsese's *The King of Comedy*, Sergio Leone's *Once Upon a Time in America* and Terry Gilliam's *Brazil*.

After the incredible successes of his films *Pretty Woman* and *The War of the Roses*, Milchan founded New Regency Productions and went on to produce countless critical and box office successes including *J.F.K.*, *A Time to Kill*, *Free Willy*, *The Client*, *Tin Cup*, *Under Siege*, *The Devil's Advocate*, *The Negotiator*, *City of Angels*, *Entrapment*, *Fight Club*, *Big Momma's House*, *Don't Say a Word*, *Daredevil*, *Man on Fire*, *Mr. and Mrs. Smith*, *Alvin and the Chipmunks*, *What Happens in Vegas*, *Love and Other Drugs*, *Noah* and *Gone Girl*.

In 1998, Milchan received an Academy Award® nomination for producing the film *LA Confidential*. He served as producer of back-to-back Academy Award® Best Picture winners *12 Years A Slave* (2013) and *Birdman* (2014), as well as multiple Oscar® winner *The Revenant* (2015) and *The Big Short* (2015). New Regency also debuted the record-breaking musical of "Pretty Woman" on Broadway in March of 2018. The show is set to launch a national tour as well as open international productions in Germany and London's West End this year. New Regency's recent films include *Bohemian Rhapsody*, which was nominated for the 2018 Academy Award® for Best Picture and won four Oscars®, including Rami Malek for Best Actor, and the Steve McQueen-directed *Widows*.

Along the way, Milchan partnered with Twentieth Century Fox and has taken advantage of the growing television and new media marketplace. Milchan has also successfully diversified his company's activities within the sphere of entertainment, most specifically in the realm of television through Regency Television ("Malcom in the Middle" and "The Bernie Mac Show"), and sports where the company was once the largest shareholder of PUMA, the worldwide athletic apparel and shoe conglomerate based in Germany, which was later sold after a successful re-branding in 2003.

MARC BUTAN (Executive Producer) is the founder and President of MadRiver Pictures, a motion picture and television production and sales company. MadRiver's upcoming titles Sara Colangelo's *What Is Life Worth* starring Michael Keaton.

Prior to founding MadRiver, Butan worked at Sierra/Affinity, Annapurna Pictures, 2929 Productions and LionsGate Entertainment, producing, executive producing or working on films including Annapurna's *Zero Dark Thirty* and *American Hustle*, 2929's *The Road*, *We Own the Night* and *Good Night, and Good Luck*, and Lionsgate's *Monster's Ball* and *Confidence*.

Prior to beginning his career in the motion picture production business, Butan worked in the investment banking, first at Kidder, Peabody and Co. and then at Prudential Securities. At both firms, Butan was a member of the Media and Entertainment Investment Banking group. Butan graduated Magna Cum Laude from The Ohio State University in 1992 with a Bachelor of Science in Business Administration. Butan is married with three children and resides in Pacific Palisades.

LOURENÇO SANT'ANNA (Executive Producer) joined RT Features in 2011. Founded by Rodrigo Teixeira in 2005, RT Features is an innovative production company that focuses on developing, producing and financing high quality content ranging from original projects to acquisitions, for both film and television. The company has produced a remarkable slate of feature films, including Luca Guadagnino's Academy Award® nominated *Call Me by Your Name* starring Armie Hammer, Jeremy Jasper's *Patti Cake\$*, which was distributed by Fox Searchlight, and Robert Eggers' Independent Spirit Award®-winning *The Witch*.

During the 2019 Cannes Film Festival, RT Features premiered a record three films: in Un Certain Regard, Danielle Lessovitz's *Port Authority* and Karim Aïnouz's *The Invisible Life of Eurídice Gusmão*, which won the top prize; and in Directors' Fortnight, Robert Eggers' *The Lighthouse*, starring Robert Pattinson and Willem Dafoe, which won the FIPRESCI critics award.

With its first foray into the international market, RT Features scored its first hit with both audiences and critics with *Frances Ha*, directed by Noah

Baumbach and starring Greta Gerwig, who was nominated for a Golden Globe® for Best Actress in a Musical or Comedy. RT Features' remarkable slate of films includes: Jonas Carpignano's *A Ciambra* which premiered in Directors' Fortnight at the 2017 Cannes International Film Festival and was selected as the Italian candidate for the foreign-language Oscar; Ira Sachs' *Little Men* and critically acclaimed *Love is Strange* for Sony Pictures Classics; James Schamus' *Indignation*; Noah Baumbach's *Frances Ha* and *Mistress America* for Fox Searchlight; Kelly Reichardt's *Night Moves*; and Gaspar Noé's *Love*.

RT has reteamed with *Ad Astra* director/producer/co-writer James Gray on his next feature *Armageddon Time*, a memoir about growing up in Queens in the mid-1980s. RT recently partnered with New Regency to produce *Sabrina*, an adaptation of Nick Drnaso's graphic novel of the same name, with Drew Goddard set to write and produce; is in pre-production on Luca Guadagnino's *Blood on the Tracks*, inspired by Bob Dylan's 1975 album; and is currently in post-production on Olivier Assayas' *Wasp Network* starring Penélope Cruz, Edgar Ramirez, Gael García Bernal and Wagner Moura.

Sant'Anna currently resides in São Paulo, Brazil.

SOPHIE MAS (Executive Producer) joined RT Features in 2012. Founded by Rodrigo Teixeira in 2005, RT Features is an innovative production company that focuses on developing, producing and financing high quality content ranging from original projects to acquisitions, for both film and television. The company has produced a remarkable slate of feature films including Luca Guadagnino's Academy Award® nominated *Call Me by Your Name* starring Armie Hammer and Jeremy Jasper's *Patti Cake\$*, which was distributed by Fox Searchlight, and Robert Eggers' Independent Spirit Award®-winning *The Witch*.

During the 2019 Cannes Film Festival, RT Features premiered a record three films: in Un Certain Regard, Danielle Lessovitz's *Port Authority* and Karim Aïnouz's *The Invisible Life of Eurídice Gusmão*, which won the top prize; and in Directors' Fortnight, Robert Eggers' *The Lighthouse*, starring Robert Pattinson and Willem Dafoe, which won the FIPRESCI critics award.

RT will reteam with *Ad Astra* director/co-writer/producer James Gray for his next feature *Armageddon Time*, a memoir about growing up in Queens in the

mid-1980s. RT recently partnered with New Regency to produce *Sabrina*, an adaptation of Nick Drnaso's graphic novel of the same name, with Drew Goddard set to write and produce; is in pre-production on Luca Guadagnino's *Blood on the Tracks*, inspired by Bob Dylan's 1975 album; and is currently in post-production on Olivier Assayas' *Wasp Network* starring Penélope Cruz, Edgar Ramirez, Gael García Bernal and Wagner Moura.

RT Features' remarkable slate of feature films includes: Jonas Carpignano's *A Ciambra* which premiered in Directors' Fortnight at the 2017 Cannes International Film Festival and was selected as the Italian candidate for the foreign-language Oscar; Ira Sachs' *Little Men* and critically acclaimed *Love is Strange* for Sony Pictures Classics; James Schamus' *Indignation*; Noah Baumbach's *Frances Ha* and *Mistress America* for Fox Searchlight; Kelly Reichardt's *Night Moves*; and Gaspar Noé's *Love*. Other feature projects include Teddy Williams' lauded *The Human Surge* and Dominga Sotomayor's *Late to Die Young*. TV credits include "The Hypnotist" for HBO Latin America.

Mas currently resides in Paris, France.

U DONG 于冬 (Executive Producer) is founder, chairman of the board and CEO of Bona Film Group Co. Ltd. As one of the most influential film producers and investors in China, Yu Dong has been leading Bona Film while overseeing about 270 productions which have grossed \$20 billion at the box office before the company's 20th anniversary. A graduate of Beijing Film Academy, Yu, as a professionally trained filmmaker, started the company as the first private distributor in China and listed the company on NASDAQ in 2010. During two decades of high performance, Bona has developed into one of the most successful film enterprises, leading in production, distribution and theatrical exhibition. As one of the most respected analysts of the Chinese film market, Yu gathered an impeccable alliance of partners and stakeholders like Alibaba, Tencent, Sequoia and CITIC, and pioneered in creating new genres of Chinese commercial blockbusters with nuances. Yu has led successful investments and collaborations with Hollywood, most recently backing Quentin Tarantino's *Once Upon a Time in Hollywood*, James Gray's *Ad Astra* and Roland Emmerich's production of *Midway*.

JEFFREY CHAN 陳永雄 (Executive Producer) joined Bona Film Group, a leading distributor and vertically-integrated film studio in China in 2008 as its COO and a board member when the company received its first investment from a US private-equity investor. He is now Executive Vice President of the Group and continues to serve as a member of the board.

In his capacity with Bona, Chan oversees the company's production and international business including investments, co-productions, and sales. He championed Bona's investments into international projects which include Quentin Tarantino's *Once Upon a Time in Hollywood*, James Gray's *Ad Astra*, Roland Emmerich's *Midway*, Ang Lee's *Billy Lynn's Long Halftime Walk*, and 20th Century Fox's *The Greatest Showman*, *X-Men Apocalypse*, *Alien: Covenant*, *Independence Day: Resurgence*, *Mrs. Peregrine's Home for Peculiar Children*, *War for the Planet of the Apes*, and *The Martian*.

ANTHONY MOSAWI (Executive Producer) is Managing Director of Noble Street Limited, a corporate financier specializing in the entertainment industries launched by international law firm DLA Piper. Prior to helping launch Noble Street, Mosawi worked in the Hollywood studio system for 15 years. Mosawi received an LLB (law) from London University and an MJur (law) from Oxford University and is an English barrister and a California lawyer.

PAUL CONWAY (Executive Producer) is Co-founder of Pacific Media Group, a leading financier of content and distributor in China. Mr. Conway has financed over sixty films including *The Martian*, *The Greatest Showman*, *The Matrix*, *War of the Planet of the Apes*, *Happy Feet*, *Ocean's 11*, *Training Day*, *X-Men Apocalypse*, *Alien: Covenant*, *Three Kings*, *Analyze This* and *Mystic River*. Pacific Media Group maintains the leading animated content library in China including the popular series *Wild Kratts*, *Gigantosaurus*, *Garfield*, *Gummybear*, *Arthur*, *Daniel Tiger* and *Doozers*.

Pacific Media Group is also a leading investor in football, including investments in OGC Nice, where Mr. Conway is a Director and Barnsley Football Club, where Mr. Conway is Co-Chairman of the Club. Under his leadership, OGC Nice qualified for the UEFA Champions League, the first time in the history of the club.

Mr. Conway received his M.B.A. from the Columbia Business School, where he graduated with Honors and was a member of Beta Gamma Sigma and received his bachelor's degree from the University of Miami.

YARIV MILCHAN (Executive Producer) is the Chairman and President of the Academy Award®-winning New Regency Productions where he oversees the day-to-day management, creative direction, and overall growth strategy of the company. Most recently, Milchan has spearheaded the production of the Academy Award® winning Queen biographical *Bohemian Rhapsody* starring Rami Malek. Currently, he is overseeing the release of Robert Eggers' *The Lighthouse* starring Robert Pattinson and Willem Dafoe. Milchan's work builds on New Regency's extensive library which is comprised of over 140 titles with high profile films, including *The King of Comedy*, *Pretty Woman*, *Alvin and the Chipmunks*, *Fight Club*, *L.A. Confidential*, *Mr. and Mrs. Smith*, *Gone Girl*, *The Revenant*, and the Academy Award® winners for Best Picture *12 Years a Slave* and *Birdman*.

MICHAEL SCHAEFER (Executive Producer) is the President of the Motion Picture Group at New Regency Productions.

At New Regency, Schaefer has overseen the production of film projects such as *Widows*, starring Viola Davis, Michelle Rodriguez and Elizabeth Debicki and the popular multiple award-winning and Academy Award®-winning/nominated, *Bohemian Rhapsody* which to date has grossed over \$900 million worldwide. New Regency's upcoming films include Robert Eggers' *The Lighthouse* starring Robert Pattinson and Willem Dafoe.

Born and raised in Germany, his first job in Hollywood was working for Harvey Weinstein in London and New York as a Vice President of Production for The Weinstein Company. Schaefer then moved to Los Angeles and worked as

a senior executive at Summit Entertainment, where he oversaw a variety of films including the Oscar®-winning *The Hurt Locker*, *The Impossible*, *50/50*, *Source Code*, *Sinister* and the worldwide box office hit *Now You See Me*.

Prior to joining New Regency, Schaefer made the shift from studio executive to producer, running Ridley Scott's company Scott Free for five years. During his tenure at Scott Free, Schaefer produced *The Martian*, which garnered him a Golden Globe® and an Academy Award® nomination for Best Picture, *Alien: Covenant*, and *Murder on the Orient Express*.

HOYTE VAN HOYTEMA, ASC, FSF, NSC (Director of Photography) has collaborated three times with director Christopher Nolan. The currently-filming *Tenet* is their third film together.

Previously van Hoytema shot Nolan's *Dunkirk*, for which he received both Academy Award® and BAFTA nominations, and Nolan's science fiction action adventure *Interstellar*, for which he received a BAFTA Award nomination and was recognized by a number of critics' organizations.

In between, he served as the cinematographer on *Spectre*, director Sam Mendes' 2015 James Bond film.

Born in Sweden, van Hoytema began his career studying at the esteemed National Film School in Lodz, Poland. He went on to shoot several films, commercials, documentaries and TV series all over Europe, including Poland, Sweden, Norway, Germany and the United Kingdom. In 2008, van Hoytema's cinematography for Swedish director Tomas Alfredson's critical masterpiece *Let the Right One In* earned him several international awards and caught the attention of other filmmakers. David O. Russell hired van Hoytema to lens his 2010 film *The Fighter*. The following year, van Hoytema re-teamed with Alfredson on *Tinker Tailor Soldier Spy*, for which he was nominated for both the American Society of Cinematographers (ASC) and BAFTA Awards.

Van Hoytema then shot Spike Jonze's widely acclaimed virtual love story *Her*.

KEVIN THOMPSON (Production Designer) is reunited with director James

Gray, for whom he designed the films, *The Yards* and *Little Odessa*. As well, the film marks his third collaboration with costume designer Albert Wolsky following their teaming on *Birdman*, and *Duplicity*.

More recently, Thompson served as production designer on director Judd Apatow's *Trainwreck*; Tate Taylor's *The Girl on the Train* and Plan B's *Okja*, directed by Joon-ho Bong and nominated for the Palme d'Or at the 2017 Cannes Film Festival.

Born and raised in Minneapolis, Minnesota. Thompson received a Bachelor's Degree in Architecture and Art History from the School of Architecture at the University of Minnesota. For more than a decade he was an architect in Minneapolis and later New York before his longtime interest in film led him to production design in the early 1990's.

His earliest projects included *Party Girl*; Larry Clark's *Kids*, and David O Russell's *Flirting with Disaster*.

Continuing his interest in working on director driven projects, Thompson works on both big-budget studio movies and smaller independent films, choosing projects based on the script and his desire to work with specific directors. These have included Jonathan Glazer's *Birth*; Michael Haneke's *Funny Games*; Mark Forster's *Stranger Than Fiction*; Jason Reitman's *Young Adult* and for Tony Gilroy, the films *The Bourne Legacy*; *Michael Clayton* and *Duplicity*.

In 2015, the Art Directors Guild honored him with their Excellence in Production Design, Contemporary Film Award for his work on *Birdman*.

JOHN AXELRAD, ACE (Film Editor) co-edited the adventure feature *The Lost City of Z*, his first editing partnership with Lee Haugen and his fourth collaboration with director James Gray. After premiering as Closing Night Film at the 2016 New York Film Festival, *The Lost City of Z* was theatrically released by Amazon Studios and Bleecker Street Media in April, 2017.

That same year Axelrad collaborated again with Lee Haugen and co-edited the Charlie Hunnam and Rami Malek prison drama *Papillon*. In 2015, Axelrad edited the Universal Pictures comedy/horror film *Krampus* and co-edited Sony's *Miles Ahead*, a narrative comedy/drama about the life and music of Miles Davis. Starring and directed by Don Cheadle, the biopic premiered as

Closing Night Film at the 2015 New York Film Festival. Prior to that, Axelrad edited the comedy-dramas *Before We Go* (dir. Chris Evans) and *Rudderless* (dir. William H. Macy). Axelrad's earlier collaborations with director James Gray have all premiered at the Cannes Film Festival: *The Immigrant*, *Two Lovers*, and *We Own the Night*. In between those films, Axelrad edited the thriller *Gone* for Lakeshore and Summit Entertainment, the romantic comedy *Something Borrowed* for Alcon Entertainment and Warner Bros, and the Miramax romantic comedy *The Switch*. In 2009, Axelrad edited Fox Searchlight's critically acclaimed *Crazy Heart* (starring Jeff Bridges) for director Scott Cooper.

Earlier credits for Axelrad include James Gunn's horror/comedy *Slither*, directors Danny and Oxide Pang's horror/thriller *The Messengers*, and Sony Screen Gems' horror/thriller *Boogeyman*. He was also an additional editor on David Koepp's *Stir of Echoes* in 1999. In 2002, Axelrad served as editor on the pilot and 11 episodes of CBS' crime drama television series *Hack*.

Axelrad began his editing career mentored by some of the best editors in Los Angeles, including working as an assistant editor for Anne V. Coates, ACE on *Out of Sight*, *Erin Brockovich* and *Unfaithful*. He made the move to editor by cutting several independent feature films and television movies in between assisting jobs. John Axelrad is currently editing a Lionsgate feature film for directors Gerard Bush and Christopher Renz.

LEE HAUGEN (Film Editor) is an award-winning film editor with more than 10 years' experience with works ranging from television shows to critically-acclaimed feature films.

Lee was awarded the first-ever U.S. Dramatic Special Jury Award for Excellence in Editing at the 2015 Sundance Film Festival for the film *Dope*. Haugen also edited the remake of *Papillon* and true-life drama *The Lost City of Z* which earned him an International Online Cinema Awards nomination.

Other film credits include SXSW Film Festival selection *Miss Stevens*, *Dear Sidewalk* and *Repentance*. His editing talents have been showcased on television shows including "Black Jesus" and Cartoon Network's "Level Up," along "Tower Prep," "Wipeout," "Last Comic Standing" and "The Amazing Race."

MAX RICHTER (Music) stands as one of the most influential figures of the contemporary music scene, producing ground-breaking work as a recording artist, composer, pianist, and collaborator. Long a staple of the avant-garde, by virtue of his influential solo albums that include *The Blue Notebooks*, *Memoryhouse*, *Songs from Before*, *Infra*, *Vivaldi Recomposed*, *Three Worlds: Music from Woolf Works* and the 8 ½ hour epic *Sleep*. Sold-out overnight performances of *Sleep* at venues across the world and numerous classical No. 1 records, are a testament to Richter's wide appeal.

Richter has written widely for film and television with recent projects including *Hostiles*, *Black Mirror*, *Taboo* - which gained him an Emmy® nomination, the HBO series *The Leftovers* and *My Brilliant Friend* and most recently *White Boy Rick* and *Mary, Queen of Scots*. His music also featured in Martin Scorsese's *Shutter Island*, Ari Folman's *Waltz with Bashir* and in the Oscar®-winning *Arrival* by Denis Villeneuve.

LORNE BALFE (Additional Music) is a Grammy® Award-winning, Emmy®- and BAFTA-nominated composer. Whether on an impossible mission, the heartbreak of the Queen, the perils of the cape crusade or the soul of a genius, Lorne Balfe creates a musical voice that reflects the characters and the stories that embody them. Originally from Inverness, Scotland, Balfe has created music in virtually all genres and for all visual media with projects ranging from major studio to independent films, tentpole video game franchises, beloved animated feature films, critically acclaimed television series, and documentary features. Lorne Balfe consistently receives accolades for his musical compositions.

He most recently received critical acclaim for his score in the most successful film of the Mission Impossible franchise, Writer/Director Christopher McQuarrie's *Mission Impossible: Fallout* (Paramount Pictures). Last year, Balfe was awarded an Emmy®-nomination for "Outstanding Main Title theme" for "Genius" (National Geographic), the Ron Howard-produced scripted TV series about Albert Einstein; this year he created a new musical-voice for "Genius: Picasso" about Pablo Picasso. His "Picasso Suite" from the series was premiered in Picasso's birthplace, Malaga, Spain by the Malaga Symphony Orchestra at the

world-renowned Malaga Film Music Festival. His most current film and TV projects also include “The Crown” (Netflix), *Churchill* (Head Gear Films) and *The Lego Batman Movie* (Warner Bros.).

Other credits include the Oscar®-nominated film *The Florida Project* (A24), *Terminator Genisys* (Paramount Pictures); *Pacific Rim: Uprising* and *13 Hours: The Secret Soldiers of Benghazi* (Paramount Pictures).

He also served as score producer for *Dunkirk*. Balfe’s upcoming projects include reuniting with Director / Producer Michael Bay for *Six Underground* (Netflix).

Lorne Balfe big break came when he scored his first major feature film, *Megamind*. Within a year, he expanded his scoring talents into video games, co-composing – “Assassin’s Creed: Revelations,” which received a BAFTA nomination for Best Original Music. His video game credits now include “Crysis 2,” four titles in the “Skylanders” series (“Spyro’s Adventure,” “Giants,” “Swap Force” and “Trap Team”), “Assassin’s Creed III: The Tyranny of King Washington,” Call of Duty: Modern Warfare 2” and “Beyond: Two Souls.”

Lorne Balfe continues to expand his repertoire in all visual media including the animated features *Home* and *Penguins of Madagascar*, based on the beloved British TV series “The Sweeney,” acclaimed documentaries *Manny* (about the life of Manny Pacquiao), *Salinger* (about JD Salinger) and *The Last Man on The Moon* (Apollo astronaut Gene Cernan). As a score producer, Balfe was awarded a Grammy® in 2009 for Christopher Nolan’s *The Dark Knight*. In 2012, Lorne Balfe earned his first Emmy® nomination for the miniseries “Restless.”

RANDALL POSTER (Music Supervisor) is one of the most sought-after music supervisors in the film and television industries and the go-to soundtrack curators for many of the world’s most creative, musically iconic and adventurous film makers. With his first work in music supervision on Larry Clark’s 1996 cult classic *Kids*, Poster has since become a key collaborator for high profile directors working in both independent and commercial cinema. While widely known for his work with Wes Anderson, Poster also counts directors Martin Scorsese, Sam Mendes, Todd Phillips, Richard Linklater, Todd Haynes, James Gray and Antonio Campos among his regular collaborators.

Poster is currently supervising the music in the upcoming Martin Scorsese film *The Irishman*, Todd Phillips' *Joker* and the 2020 release from Wes Anderson, *The French Dispatch*.

Poster, and his company Search Party are also at the forefront in working with emerging filmmakers with frequent projects at both festivals and the box office. Up and coming talent they have recently worked with include Henry Joost and Ariel Shulman (*Untitled Sci Fi Project*, *Catfish*, *Nerve*) and the much buzzed-about Reed Morano (*The Handmaid's Tale*, *I Think We're Alone Now* - 2018 Sundance debut). With directors and creatives alike, Poster executes captivating soundtracks and navigates the collaborative music process.

In 2015, Poster's work on *The Grand Budapest Hotel* won a Grammy for best score soundtrack for visual media. Poster previously won the award in 2012 for production of the soundtrack to HBO's long-running *Boardwalk Empire*.

GEORGE DRAKOULIAS (Music Supervisor) is a Grammy® Award-winning record producer who has produced artists like Tom Petty and the Heartbreakers, The Black Crowes and Primal Scream, to name a few.

His experience as a producer brings a unique set of skills to his film projects. One of his first forays into music supervision was Ben Stiller's *Zoolander* in 2001 and has since done all of Ben's movies. He also worked on Stiller's "Escape at Dannemora," which was Emmy®-nominated this year. He's worked on the irreverent *Hangover* series, directed by Todd Phillips. Some other directors he has worked with are Noah Baumbach (*Frances Ha*, *Meyrowitz Stories*, *New and Selected*, and the forthcoming *Marriage Story*) and David Fincher (*Zodiac*). He created the music for the all-puppet action feature *Team America*, as well as *The Runaways* biopic. This is his second film with James Gray, following *The Lost City of Z*.

Notably, he is name-checked by the Beastie Boys in "B Boy Bouillabaisse." With the lyric, "Went from the station to Orange Julius, I bought a hot dog from who? George Drakoulis." Also he has been immortalized in no less than three feature films by having characters named after him. Big George Drakoulis in

Jim Jarmusch's *Dead Man*, Oseary Drakoulis in Wes Anderson's *The Life Aquatic with Steve Zissou* and The Drakoulis, an alien space polar bear that lives on planet Vega in J.J. Abram's *Star Trek* reboot, which even has its own action figure.

He produced the award-winning documentary *Running Down a Dream*, directed by Peter Bogdanovich, that details the history of the rock band Tom Petty and the Heartbreakers, along with Bogdanovich's comedy *She's Funny That Way*.

He is member in good standing of the Los Angeles Pipe Club and likes to make his own homemade pickles.

ALLEN MARIS (Visual Effects Supervisor) began his career in Visual Effects in 1997 on the film *Blade* and worked through various roles of production, ultimately serving as VFX Producer on *Chronicles of Riddick*, *Charlotte's Web* and *Four Brothers* before joining Paramount Pictures as Executive Director of VFX. During that time, he oversaw the daily production of over 30 films—many times serving as the de facto VFX Producer.

Upon departing Paramount, Allen returned to freelance production, starting with Ridley Scott's *Robin Hood*. He oversaw 900 shots on the film and received a Best Supporting Visual Effects nomination from the Visual Effects Society in 2011. For his second film with Scott, *Prometheus*, he produced 1300 visual effects shots spread across 10 vendors on four continents and again was nominated for a VES award, this time for Outstanding Visual Effects in a Visual Effects-Driven Feature Motion Picture while the visual effects itself were nominated for an Oscar® and BAFTA.

His most recent credits were as Visual Effects Producer for 2014's *Godzilla* and 2016's *A Cure for Wellness*.

ALBERT WOLSKY (Costume Designer) is a two-time Academy Award® winner, having received his first Oscar® in 1979 for Bob Fosse's *All that Jazz*. In 1991, he received a second Oscar® for his designs for Barry Levinson's *Bugsy*. He is also the recipient of five additional nominations: for Sam Mendes' *Revolutionary Road*; Julie Taymor's *Across the Universe*; Alan Pakula's *Sophie's*

Choice; Barry Levinson's *Toys*, and the family adventure *The Journey of Natty Gann*.

More recently, Wolsky designed the costumes for *Birdman*; *Duplicity*; *Charlie Wilson's War*; *Ask the Dust*; *Road to Perdition*; and *Galaxy Quest*.

Born in Paris, he emigrated to the United States at the age of ten. He graduated from The City College of New York, and after a stint in the U.S. Army and a brief career in the travel industry, at age 30 he pursued what was to become his life's work.

Wolsky's first job was working for the legendary Helene Pons who was executing the costumes for the original Broadway production of "Camelot" (1960). He went on to assist and to learn from many of the talented designers working on Broadway at that time, including Irene Sharaff, Patricia Zipprodt, Theony V. Aldredge, Ann Roth, Stanley Simmons, Robert Fletcher, Alvin Colt and Domingo Rodriguez.

He earned his first solo Broadway credit for "Generation," starring Henry Fonda. Other theater credits include "Sly Fox;" "The Sunshine Boys;" Joe Papp's production of "Hamlet" in Central Park; "Your Own Thing" and on the same bill, The Phoenix Theater productions of Tennessee Williams' "27 Wagons Full of Cotton" with Meryl Streep and Arthur Miller's "A Memory of Two Mondays;" the 2008 revival of "The Country Girl," directed by Mike Nichols and most recently the revival of "The Heiress," starring Jessica Chastain and Dan Stevens, for which he received a Tony nomination in 2013.

Wolsky earned his first film credit as costume designer in 1968 for *The Heart is a Lonely Hunter*. His first project with Paul Mazursky, *Harry and Tonto*, led to a prolific relationship through eleven films including *Next Stop Greenwich Village*; *An Unmarried Woman*; *Moscow on the Hudson*; *Down and Out in Beverly Hills* and *Enemies: A Love Story*. He first collaborated with Bob Fosse on *Lenny*, starring Dustin Hoffman before going on to *All That Jazz* and Fosse's last film, *Star 80*.

Among his more than 75 film credits are: *Manhattan*, *Grease*; *Jarhead*; *The Mancurian Candidate*; *You've Got Mail*; *The Grass Harp*; *The Pelican Brief*; *She-Devil*;

Crimes of the Heart; The Falcon and the Snowman; To Be or Not to Be; The Tempest; The Turning Point; The Gambler; Up the Sandbox; The Trial of the Catonsville Nine; Little Murders; Lovers and Other Strangers; Popi and Where's Poppa?

Among his television credits, Wolsky received an Emmy® nomination for the costumes he created for the 1976 special “Beauty and the Beast,” starring George C. Scott.

The Costume Designers Guild honored him with a Career Achievement Award in 1999, the first such honor bestowed by the Guild. He received the Hollywood Film Festival’s Outstanding Achievement in Costume Design Award in 2004 and the Hamilton Behind the Camera Award in 2008.

Representing his branch, Wolsky has served four terms on the Board of Governors of the Academy of Motion Picture Arts and Sciences.

DOUGLAS AIBEL, CSA (Casting) is one of the film world’s most respected Casting Directors, as well as the longtime Artistic Director of New York’s Vineyard Theatre.

Mr. Aibel has cast over 90 films, for such distinguished directors as Wes Anderson, James Gray, M. Night Shyamalan, Noah Baumbach, Kenneth Lonergan, Gillian Robespierre, Tim Robbins, Paul Weitz, Ramin Bahrani and others. Notable credits include the Academy Award®-winning *Manchester by the Sea*, *The Grand Budapest Hotel*, *Christine*, *Split*, *Dead Man Walking*, *After the Wedding*, *Frances Ha*, *Moonrise Kingdom*, *Kinsey*, *The Squid and The Whale*, *Signs*, *Grandma*, *Limitless*, *99 Homes*, *Unbreakable*, and several collaborations with James Gray, including *Little Odessa*, *The Yards*, *We Own the Night*, *Two Lovers* and *The Immigrant*. Upcoming films include *Marriage Story*, *Jungleland*, *The Many Saints of Newark* and *The Devil All the Time*.

Television credits include the Golden Globe® Award-winning “Mozart In the Jungle” (Amazon), “Succession” (HBO), “The Sinner” (USA), “Fahrenheit 451” and the upcoming series “Servant,” “The Bear” and “Clickbait.”

Mr. Aibel has received numerous Artios awards for his work on such films as *The Grand Budapest Hotel*, *Isle of Dogs*, *Moonrise Kingdom* and *Frances Ha*, and recently received an Emmy® nomination for his work on “Succession.” He

was singled out by Hollywood Reporter as one of the most influential casting directors working in the entertainment world today.

Mr. Aibel is also the Artistic Director of the Vineyard Theatre in New York, one of America's most prestigious non-profit developmental theatre companies. Notable works he developed and premiered there include the Tony® Award- winning musical *Avenue Q*; two Pulitzer Prize winning dramas, Paula Vogel's *How I Learned to Drive* and Edward Albee's *Three Tall Women*, and such other celebrated works as *Lady Day at Emerson's Bar & Grill*, Tarell McCraney's *Wig Out*, and Nicky Silver's *The Lyons*, and the musicals [*Title of Show*] and Kander and Ebb's *The Scottsboro Boys*.

Mr. Aibel is the recipient of special OBIE, Drama Desk and Lucille Lortel Awards for his contribution to the American theatre. He is a graduate of Vassar College.