

ALIEN: COVENANT

In space, no one can hear you scream. After nearly four decades, those words remain synonymous with the sheer, relentless intensity of Ridley Scott's masterpiece of futuristic horror, *Alien*. Now, the father of the iconic franchise returns once more to the world he created to explore its darkest corners with ALIEN: COVENANT, a pulse-pounding new adventure that pushes the boundaries of R-rated terror.

All is quiet aboard the spaceship Covenant. The crew and the rest of the 2,000 souls aboard the pioneering vessel are deep in hyper-sleep, leaving the synthetic Walter to walk the corridors alone. The ship is en route to the remote planet Origae-6, where, on the far side of the galaxy, the settlers hope to establish a new outpost for humanity. The tranquility is shattered when a nearby stellar ignition shreds Covenant's energy-collection sails, resulting in dozens of casualties and throwing the mission off course.

Soon, the surviving crew members discover what appears to be an uncharted paradise, an undisturbed Eden of cloud-capped mountains and immense, soaring trees far closer than Origae-6 and potentially just as viable as a home. What they've found, however, is actually a dark and deadly world full of unexpected twists and turns. Facing a terrible threat beyond their imagination, the embattled explorers must attempt a harrowing escape.

Set ten years after the events depicted in Scott's 2012 hit *Prometheus*, ALIEN: COVENANT returns to the roots of the director's groundbreaking saga with a uniquely terrifying tale filled with white-knuckle adventure and monstrous new creatures. With this, the sixth installment in the blockbuster series, the visionary director edges ever closer toward revealing the mysterious origins of the mother of all aliens, the lethal Xenomorph from the original film.

ALIEN: COVENANT stars Michael Fassbender (*Prometheus*, *12 Years a Slave*), Katherine Waterston (*Steve Jobs*, *Inherent Vice*), Billy Crudup (*Almost Famous*, *Mission: Impossible III*), Danny McBride (*Pineapple Express*, *Eastbound & Down*) and Demián Bichir. The film is directed by Ridley Scott (*The Martian*). The screenplay is by John Logan and Dante Harper, from a story by Jack Paglen and Michael Green. The producers are Ridley Scott, Mark Huffam, Michael Schaefer, David Giler and Walter Hill; and distributor is 20th Century Fox. ALIEN: COVENANT opens in theatres worldwide on May 19, 2017.

WELCOME ABOARD THE COVENANT

From the beginning, Ridley Scott was out for blood.

“I think Ridley’s first line was, ‘We’re going to make a hard R-rated film, and we’re going to need a lot of claret,’ which is a term for film blood,” recalls ALIEN: COVENANT producer Mark Huffam. “That was the very first conversation—we’re out to scare the pants off everybody.”

If anyone knows how to terrify audiences with smart, sophisticated storytelling, it’s Scott. His original *Alien* remains a standard bearer for the horror genre, a psychologically taut, uncomfortably claustrophobic film, as lean and effective as the sleek, vicious beast that first stalked Ellen Ripley and the crew of the starship Nostromo back in 1979. “In a funny kind of way, I always thought of *Alien* as a B-movie, really well done,” Scott says. “The subtext was pretty basic—it was seven people locked in the old dark house and who’s going to die first and who’s going to survive.”

For ALIEN: COVENANT, the Oscar®-nominated filmmaker sought to recapture the same foreboding atmosphere of constant danger and dread while also offering new insights that would add richness and depth to the larger *Alien* mythology. That approach was necessary, he says, to keep the storytelling fresh and surprising. “You can’t keep being chased down a corridor by a monster—it gets boring,” Scott says. “It came to me that no one had asked the question, who made this and why. You could say monsters from outer space, gods from outer space, engineers from outer space invented it. They didn’t. ALIEN: COVENANT’s going to flip that around.”

The film opens with a peaceful mission designed to take humanity beyond the confines of Earth into a settlement among the stars. On the manifest of the spaceship Covenant are couples who will populate the planet Origae-6, along with dozens of embryos to help establish the new colony. Charged with their protection is the ship’s crew: Captain Jacob **LAST NAME TK** (James Franco) and his wife, Daniels, head of terraforming operations (Katherine Waterston); second-in-command Christopher Oram (Billy Crudup) and his biologist wife Karine (Carmen Ejogo); boisterous pilots Tennessee (Danny McBride) and Faris (Amy Seimetz); head of security Sergeant Lope (Demián Bichir) and his second-in-command and husband Sergeant Hallett (Nathaniel Dean). With them is one non-human, Walter (Michael Fassbender), the Covenant’s loyal synthetic, keeping watch as the passengers remain locked away in cryosleep until they reach their destination.

When a stellar ignition rips through the ship, Walter is forced to prematurely wake the crew to save their lives. A mechanical malfunction traps the captain in his hypersleep chamber, however,

and he suffers a horrible, brutal death. The incident leaves the deeply religious Oram in charge and Daniels' reeling from grief over the loss of her husband.

Daniels seeks solace in the company of the ship's only other solitary figure, Walter, who no doubt, look familiar to audiences. He's the next evolution of David, the *Laurence of Arabia*-obsessed synthetic Fassbender portrayed in *Prometheus*. Although he is technologically superior to his predecessor, his emotional range is somewhat restricted. He cannot fall in love, and he has been programmed to be unfailingly loyal to the Covenant crew—Fassbender describes him as a “super butler.”

“He is first and foremost there to protect and to serve, like a good police officer,” the actor says. “He's purely logical and devoid of emotion, even if those around him, particularly Daniels, search for some sort of emotional connectivity with him, it's not really there.”

Despite his programming, Walter's relationship with Daniels is complex and colored with hints of affection. Waterston says Daniels “comes to rely on him after Jacob dies. She feels more comfortable around him than the rest of the crew because, in a way, he is emotionally limited. It's easier for her to be around someone who doesn't really understand what she's going through, so that she can be left alone with her grief. She doesn't really have to engage back with him. She also feels a connection to him because they are the only two single beings on the ship.”

As the Covenant attempts to regroup from disaster, they're thrown for a loop yet again. Tennessee is outside the ship repairing the energy sails, when he hears a cryptic message that sounds like it could be a distress call. The crew tracks the source of the transmission to a nearby planet, and Oram, motivated by his strong Christian faith, opts to chart a new course that will take the ship on an unknown path toward the beacon. The mantle of leadership does not sit lightly on his shoulders—he always carries with him a set of metal worry beads, which he uses to calm himself when the pressure mounts.

“As soon as he's given the opportunity, I think the weight of these 2,000-plus souls becomes enormous and overwhelming,” Crudup says. “There's a tremendous amount of self-doubt at his capacity to manage his own fear, about leading this many people into the unknown. I think that's a big part of the story—how he relates to the other crew members and how he, ultimately, finds some sense of confidence and clarity and moral authority in trying to defend them.

“In moments of turmoil, of fear, that's the time to concentrate on your faith because it will give you strength and clarity and you won't be reactive about dangerous situations,” Crudup continues.

His level-headed wife, played by British actress Ejogo, also serves as an anchor for Oram. “Oram has a deep love for her,” Crudup says. “Her support is one of the driving foundations for his ability to get through the day. I don’t know what he would do without her because of her ability to access the parts of him that he doesn’t let other people access.”

An ion storm encasing the atmosphere prevents the Covenant itself from reaching the surface of the planet, so a landing party of scientists and security personnel is dispatched instead, with Tennessee piloting the mother ship as it orbits above. When McBride, an actor and screenwriter best known for comedic roles in films such as *Pineapple Express*, initially met with Scott to discuss the part of Tennessee, the director had a very specific reference point in mind: Major T.J. ‘King’ Kong as played by Slim Pickens in Stanley Kubrick’s classic satire, *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*.

“Ridley said that Tennessee was an homage to him, so we worked on finding the perfect cowboy hat and the perfect flight suit,” McBride says. “But the character was so clear in the script, I could see what needed to be done. Ridley Scott finds the actors he wants, who he knows can bring it themselves, then gives guidance. If you go a little too far, he brings you back in, but he’s really there to see what you’re going to bring to it.”

As Daniels, Oram, Karine, Walter, and Faris, among others, head to the planet’s surface in the ship’s Lander, along with the security team, Tennessee is left in command of the Covenant with communications and navigations experts Upworth (Callie Hernandez) and her husband Rick. But he soon grows restless, overcome by a sense of unease, as the storm prevents any real interaction with the team on the ground. “One of the most interesting things about the script is the fact that the ship is filled with couples, so instantly it raises the stakes of the horror,” McBride says. “It’s not only about your own survival, but the survival of the person you came there with.”

After a long period of frustrating silence, they must decide whether to take the Covenant closer to the planet. Upworth clashes with Tennessee on maintaining the protocol of not endangering the Covenant and her human occupants. “There’s a maddening powerlessness,” explains Hernandez (*La La Land*). “They’ve lost connection. If you’re trying to connect with a fellow human being in any context, if you’re losing connection, you fight for that connection back. That’s what Tennessee is trying to do.”

Maneuvering through the storm, the Lander sustains damage, but the team safely arrives on the planet only to discover breathtaking, majestic scenery. But there’s something unnerving about the magnificent terrain—the environment is simply too quiet. “The planet is wondrous and spectacular and kind of threatening in scale,” Scott explains. “The planet is a dead planet, it’s a haunted house. You’ve got no life forms except for plants and trees. No animals at all.”

With Faris staying near the Lander to make necessary repairs, Karine, accompanied by security escort Private Ledward (Australian actor Benjamin Rigby), ventures out to take biological samples. Their journey into the increasingly unusual landscape goes horribly awry—Ledward falls terribly, inexplicably ill, and Karine struggles to return him to the Lander’s medical bay.

Back at the ship, Faris begins receiving frantic distress calls from her colleagues. “Ridley filmed this with me underneath the Lander in the middle of Milford Sound in New Zealand,” recalls Seimetz (*The Girlfriend Experience*). “I was alone, hearing these terrifying snippets in my earpiece and reacting to that. I can’t do anything about it because I don’t know where they are—they sound confused, the intercom is breaking up. It was eerie but amazing to create the scene that way because it was very effective performance-wise for Ridley.”

When Ledward and Karine reach the Med Bay, hell quickly breaks loose. What Karine witnesses under the bright fluorescent lights is the awful birth of the Neomorph, the latest alien incarnation to join the franchise’s pantheon of monsters. Says Ejogo: “Quite what this being is Karine has no idea, and it’s the mystery of what it is, in that moment, that is most palpable and powerful. It’s not like being confronted by a tiger where you have a sense of what’s coming next. There’s no way of negotiating with these creatures.

“It’s the first true moment that audiences will be reminded of the dread that we’ve come to associate with the *Alien* films,” she adds. “You can sense that something is afoot that is going to be so out of our understanding that it will be horrifying.”

Things rapidly spiral out of control as the beast rampages through the Lander, threatening everything in its path. The crew is in truly desperate straits by the time help does arrive in the form of a mysterious hooded figure, who seems to have an odd measure of control over the predatory species. The unexpected savior turns out to be David from the vessel *Prometheus*, who’s been stranded in isolation for roughly a decade and certainly looks the worse for wear.

“When we meet David in *ALIEN: COVENANT*, he’s let himself go,” says Fassbender, who in addition to playing Walter, here reprises his *Prometheus* role. “His hair is long, he’s scraggly and he’s been living alone on this planet and exploring a creative side of himself — playing music, painting, drawing.”

David leads the frightened explorers to the shelter of an abandoned city, but every passing minute introduces a new and more complex menace. “At this point, we’re just going to try to make it alive and in one piece, but we’re starting to lose people and we’ve already lost our Lander, our only way out,” says Bichir (*A Better Life*, *The Hateful Eight*). “Lope has to recover control, to keep it together no matter what.”

Even for a seasoned soldier, seeing his team ravaged is devastating. “Not in his wildest nightmares could he imagine that this could be happening to a human being—they don’t know what it is, and added to that, the love of his life, Hallett, is at risk,” Bichir says.

Of the authenticity of the relationship between Hallett and Lope, Dean says: “They’ve been married for a quite a few years. They love each other. We’re not punctuating the fact that they’re gay. I think it’s great that Ridley and the producers have put this thread into the context of space, into the *Alien* franchise, because you would hope that for humanity in the future, this is even less of an issue. They’re good people who love each other, who happen to be badass soldiers and good with M-4s!”

Bichir and his fellow platoon actors received intensive weapons and fitness training, but in addition to the physical preparations, Bichir saw the immense value of one-on-one sessions with Ridley Scott in developing Lope’s inner life. “Sometimes you work on films where you don’t rehearse or even talk about the character with your director,” Bichir says. “There are many ways of approaching the work, and you’re supposed to be ready to solve any problem under any circumstances, but to have the chance to have those sessions one-on-one with this man, that was an incredible part of the process.”

Indeed, on set, Bichir found the experience of working with Scott no less than thrilling. “His is one of those names that you always put in your Christmas list,” Bichir says. “I wish I could have seen how Jules Verne wrote, or Michelangelo worked in the privacy of his studio. When I had the chance to work with a genius in my own time, I saw it as a gift.”

“I think Ridley confirms that great masters make everything really easy, simple and loving,” Bichir continues. “He is, of course, savvy and so smart and the way he solves everything is simple, very easy within its own complexity. He had more energy than all of us put together. He’s always there and he’s always ready.”

While Bichir might have been new to working with Scott, *ALIEN: COVENANT* marked the third collaboration for Fassbender and the director after *Prometheus* and *The Counselor*. “Michael is a great actor, and he’s got a great sense of humor,” Scott says. “I always have fun working with him, which is really important. I’m nearly always looking for that side of Michael, which is his mischievous sense of humor.”

Together, the actor and filmmaker explored all the complex circuitry hard-wired into David, even tapping into his sly, subversive side. “Ridley and I tried and find the humor in him, the funny beats with him,” Fassbender says. “We all let our guards down when we laugh, so we’re

more likely to experience other things like shock and horror to a fuller effect when we haven't been numbed because there's been a lack of humor.”

As the peril escalates at a breakneck pace, the Covenant crew must pull off a daring rescue mission if any of her souls are to escape. Tapping into her inner heroine, Daniels takes charge on the ground. “The film unfolds at a crazy clip,” Waterston says. “There's no real time for the characters to process what's going on. Everybody is forced into action.”

Following in the sure footsteps of Sigourney Weaver's Ripley, Waterston focused on Daniels' place in the broader legacy of Scott's female heroes. “Ridley is a director who has always portrayed women in a really honest and believable way, he's always been attracted to those kinds of characters,” Waterston says. “Daniels is the kind of person who gets clearer in a crisis. At the beginning of the film, Daniels is capable and smart and she's good at her job, but I don't think she sees herself any kind of heroic figure. As the events of the film unfold, she's able to function and think clearly in those moments of crisis. It was easier for me to relate to her coming to realize that she was capable and brave, rather than that she was born ready for battle. I don't know anybody like that.”

Scott first took note of Waterston in her breakout role in Paul Thomas Anderson's 2014 Thomas Pynchon adaptation, *Inherent Vice*, and says she perfectly inhabited the role of Daniels. “I needed somebody who was physically imposing, tall, athletic and a great actress,” the director says. “And she's special. What's interesting, both she and Billy Crudup come from the theater, and they very much brought their technique, their knowledge, their sensitivity. When you're doing a film like this—with people dying constantly and under great duress—there must be a constant show of fear. There are many colors of fear, many colors of remorse. A person who has a theater background, they dig deep and can pull that out. It helped enormously.”

Producer Huffam, too, was quick to praise Waterston's work in the film. “Katherine had big boots to step into, and she absolutely did it,” he says. “She had terrific enthusiasm for the role, and she was up for everything we threw at her. She was being stuck on wires floating around in the sky, beaten off steel platforms, stuck in fights. She seemed to thrive on it. She's totally taken the female action hero onboard.”

The physicality of the role required the actress to undergo arduous fitness training, extensive fight training, and detailed lessons in weapons handling. “It was like being on the playground,” Waterston says. “It was great fun to learn fight choreography and to explore that aggressive side of myself that I am not often invited to explore in my personal life or on film.”

Although Waterston's kick-ass female lead belongs to a lineage of powerful Scott heroines, the monstrous threats she faces feel entirely fresh and new—even down to the moment when the

classic Xenomorph finally makes its grand, climactic return. “ALIEN: COVENANT, for me, is in a lot of ways like the first *Alien*,” Fassbender says. “It’s gritty and dark, and from the get-go, when the Covenant hits the space storm, it sets a series of events in motion that don’t stop until the final frame. Ten minutes into the film, it becomes relentless. I think this is going to be the scariest one of all the films.”

It’s true. With ALIEN: COVENANT, there’s no question that visionary Scott has returned to his element, crafting a bold, uniquely terrifying, visceral experience flush with the attitude and swagger of a classic *Alien* movie. Expect nothing less than relentless, heart-stopping, R-rated terror.

“I hope the film gets people very uneasy, helps your arteries start pumping, sets hearts pounding,” says the filmmaker. “I hope you have a very dry throat but can’t take your eyes off the screen. To really scare the shit out of people is quite difficult, but his might give them nightmares. And that’s a good thing.”

ABOUT THE PRODUCTION

ALIEN: COVENANT was shot over 74 days at the stages of Fox Studios Australia and on location in Milford Sound, New Zealand in 2016. Scott tasked production designer Chris Seagers with executing his vision for the titular ship.

“Ships are always difficult,” Scott adds. “The Covenant is a like pioneer ship as in the old schooners on the prairie. This is not a grungy ship, this is a pioneer ship on a scientific mission, transporting people and equipment to colonize another planet. Logically, it’s like a cargo train—it’s in three sections with hexagonal junctions, which are massive garages. Each section would separate, a one-time only thing, land on pylons, and you’ve then got a vast warehouse with all this equipment.”

“I mentioned to Ridley the fact that oil rigs are almost like spaceships,” says Seagers (*Deepwater Horizon, Fantastic Four*). “They look from the outside like big tin cans but inside are full of technology, and they don’t necessarily need people. They’re automated. It’s the same as space technology. It’s all about guidance and navigation, and he liked that. So, we started pulling a lot of references from that kind of an industrial world.”

As with other elements of the production, the original *Alien* proved to be an important touchstone. To amplify the claustrophobic feel of the interior of the Covenant, Seagers and his team kept the vessel’s ceilings low and cloaked its corridors in darkness. Making the bridge of the ship functional was important to Scott, who sought to create a tactile experience for the actors. To that end, the production design team installed 1,500 circuits, so that every switch and dial worked.

“I felt like I was on a functional spaceship,” Fassbender says. “The corridors, the bridge and the sleep chamber—all these production design elements were so detailed and sophisticated. It’s a rare thing with fantasy films or high-concept action films. There’s a lot of green screen, usually. We used some green screen, but a lot of it was there for us to explore, to touch and to interact with and that’s a real rarity these days.”

“When we stepped into that ship, you felt like a kid,” Crudup adds. “You couldn’t actually believe your own senses—you felt like you were part of a space mission.”

Scott’s desire for realism and scale was something that excited special effects supervisor Neil Corbould. “Ridley’s a very visual director, and he loves his atmosphere,” Corbould explains. “Even with water drips, he’s very precise on where drips should be or how big they should be. He’s very meticulous about the look of every small detail and he loves physical things, which is music to our ears because we get to build really big rigs and big set pieces.”

Two of those rigs were enormous gimbals—one weighing 10 tons, the other 40—constructed to support portions of the Lander and the Covenant sets for action sequences in which the ships are sustaining damage, either from descending through the ion storm or from the impact of the stellar ignition. “The 10-ton gimbal had the Lander cockpit on it,” Corbould says. “The Covenant ship on the 40-ton gimbal was about 20 meters long by about six meters wide. It all had to shake and shudder, which was quite a big task.”

The scenes filmed on the exterior of the planet were shot in Milford Sound and on stage at Fox Studios, with the sets lit to mimic the eerie beauty of the natural location. “We took inspiration from the actual weather in Milford Sound,” says cinematographer Dariusz Wolski, a frequent Scott collaborator. “It’s very cloudy, soft light. Sometimes the sun comes through, but basically, it’s dramatic clouds, mountains that appear and disappear in the clouds. Everything is drizzling. We repeated that on the back lot. We insisted on having everything gray and fogged, like a constant dawn or dusk.”

For the interior scenes in the abandoned city, Scott sought to capture an 18th century painterly look for some rooms, in which the soft light should feel like it emanates from candles. Wolski and the camera department devised a clever and effective system to light the actors.

“We invented lights which were motion-controlled,” Wolski explains. “When an actor walked in, the light came on, and when they moved away it went off. Originally, we were going to have the visual effects team do it, but once we decided to motivate the lights ourselves, the system got better and better and better. There’s only a few scenes like that, but they’re very powerful.”

State-of-the-art visual effects were utilized to embellish what was captured practically on set. For *ALIEN: COVENANT*, visual effects supervisor Charley Henley recruited some of world’s leading VFX facilities including Sydney-based Animal Logic, MPC (Moving Picture Company) in the UK, and Framestore in Montreal, Canada. One of the challenges for the visual effects department was the sheer number of locations they needed to build or enhance, which ranged from space and exterior planet environments to the abandoned city where David resides and its interiors.

“For example, the ‘Hall of Heads,’ where there are a number of key scenes, was a fantastic set built with a number of huge heads, but because of the stage space and the complexity in building those physical elements, it was up to us to extend the top of the heads into the ceiling,” Henley says. However, we tried not go over the top. If we were doing an all CG shot, for example, we made sure that the CG camera was capturing something that could be done in the real world with real cameras.”

Henley, whose professional relationship with Scott dates to 2000's *Gladiator*, says he is consistently impressed by the director's hands-on approach. "One of the amazing things about working with him is that he does his own storyboards," Henley says. "They're fantastic, incredibly accurate—you can see it play out as if he's looking through the camera. Even in the boards, you get a sense of lighting as well."

It was Scott, too, who conceived the need for the Neomorph, which makes its awe-inspiring debut in *ALIEN: COVENANT* as the newest deadly lifeform alongside the alien eggs, the Chestburster, the Facehugger and, of course, the full-grown Xenomorph. In conjuring the alien, the director referenced both the wildly innovative work of late Swiss surrealist H.R. Giger, whose genius was behind *Alien*'s frighteningly original Xenomorph, and such wonders of the natural world as the eerie Goblin Shark, a rare species of deep-sea predator with translucent skin and a hinged jaw.

"Designing the Neomorph was tough," Scott says. "It was a big challenge that came about because I had to have something in addition to the usual suspect. I didn't want that to wear out—I wanted to save him. The Neomorph, in a way, is the first generation of an alien, but it needs a human life form to cop on to and, if you like, mix with, copulate with."

Working from Scott's illustrations of how the Neomorph should appear and move, creature design supervisor Conor O'Sullivan and his team set about collaborating with Henley and the visual effects department on the design. Henley explains: "Conor and his team's material looked fantastic—practical creatures with real blood and real functionality. We'd generally just do enhancements. When there was a lot of creature movement, we could create muscle movement and the freedom to move them in a way that couldn't be done practically. It was a partnership to bring as much realism overall."

The cast, too, was impressed by the precise craftsmanship of O'Sullivan and his crew. "There are details on the aliens that I didn't even realize until it was up close," Ejogo says. "The willingness to go that extra mile was incredible. There was a devotion to the legacy and to the possibility of this art form. It was artistry at the highest level."

Offers Crudup: "Their intelligence is one thing that makes them unique. Ridley's really interested in biology and so all the components that go into the alien are things that he drew upon from nature. While there is something other-worldly about it, there's something very familiar about it as well."

The same attention was paid to the costumes. Janty Yates, whose long working relationship with Scott includes such films as *Gladiator*, *Kingdom of Heaven*, *Robin Hood*, *Prometheus* and *The*

Martian, quickly realized that, for a film where bullets fly and copious amounts of human and alien blood spills out across the screen, many copies were needed of each costume.

“We had to have repeats of every single garment, for stunt doubles, ...even the slightest bullet wound, we need to create new costumes for,” Yates says. “Ridley also said that apart from the sleep suits, he didn’t want anyone to wear the same costume. So, the security team had tactical vests, more aggressive boots and a lot more armory. We needed to nail that, and then we could get on with the repeats. Time was always of the essence.”

Still, Yates devised clever, intimate touches, such as Daniels, in mourning, wearing her husband’s clothes on the ship, wrapping herself in his memory. Moments like those, she says, echoed Scott’s distinctive first film in the franchise. “*Alien* really broke the mold because that spaceship was grubby,” Yates says. “It was lived in. Their clothes were worn. There were Hawaiian shirts. There was a uniform, but it was so casual as a uniform it almost didn’t register. It went completely away from the space visuals of earlier films.”

ALIEN: COVENANT did require Yates to tap into her more technical side as well. For Danny McBride’s pilot, she and associate spacesuit designer Michael Mooney drafted a spacesuit referred to “Big Yella,” shaped like an enormous underwater suit. Mooney and London-based FBFX crafted the yellow spacesuits made of carbon fiber featured in the film. “It’s a thing of utter beauty and technological incredibility,” Yates says. “Tennessee wears it when he’s fixing things on the outside of the ship. It would stand out against these enormous rust sails. It looked beautiful.”

ABOUT THE CAST

MICHAEL FASSBENDER / David/Walter

Michael Fassbender is one of the leading actors of his generation. Known for his ability to fully immerse himself in a character, he has carved a career which spans both independent and blockbuster films, garnering critical acclaim and awards recognition for multiple projects from *Hunger* through to *X Men: Days of Future Past*. The Oscar, Golden Globe, SAG and BAFTA nominated actor was born in Germany and raised in Killarney, Ireland, and is a graduate of the prestigious Drama Centre. Fassbender also has a production company, DMC Films, through which he has been developing and producing projects for the last few years.

2017 is shaping up to be another busy year with several more films scheduled for release. Fassbender is due to be seen in *Song to Song* alongside Ryan Gosling, Natalie Portman and Rooney Mara. The latest film from acclaimed director Terence Malick saw its US premiere at SXSW Festival in Austin, TX in March.

Trespass Against Us which had its world premiere at The Toronto International Film Festival, and then its UK premiere at The LFF, saw a January 2017 release in the US and was released in the UK in early March. The film co- stars Brendan Gleeson and Lyndsey Marshall and was written by Alistair Siddons. Fassbender also received a BIFA nomination for his role as ‘Chad’.

The actor will reprise his role as android ‘David’ in Ridley Scott’s upcoming *Alien: Covenant*, opposite Katherine Waterston, releasing on May 19th, 2017. He will then be seen in Tomas Alfredson’s *The Snowman* opposite Rebecca Ferguson, where he will take on the much loved role of Oslo police officer ‘Harry Hole’. The film releases in October this year.

At the end of 2016 Fassbender was seen starring in *Assassin’s Creed*, the screen adaptation of the massive Ubisoft game series. Fassbender took on two roles, that of ‘Callum Lynch’ as well as his ancestor ‘Aguilar’. The narrative moves between present day and 15th Century Spain, during the Spanish Inquisition. The incredible cast includes Marion Cotillard, Jeremy Irons and Michael K. Williams, and was directed by Justin Kurzel (*Snowtown Murders, Macbeth*). 2016 also saw Fassbender in the film adaptation of ML Steadman’s bestselling novel *The Light Between Oceans*. Directed by Derek Cianfrance (*Blue Valentine, Place Beyond the Pines*) and co-starring Alicia Vikander and Rachel Weisz, the film saw received its world premiere at the Venice Film Festival.

In 2015, Fassbender received multiple nominations for his critically acclaimed performance as ‘Steve Jobs’, in Danny Boyle’s film about the Apple founder. Reviews were glowing, with critics lauding his performance saying ‘Fassbender gives a towering performance of savage wit

and limitless firepower' (Rolling Stone), which 'leaves Jobs fascinatingly elusive, both genius and sociopath' (Empire).

Fassbender is fortunate to have collaborated with several applauded directors multiple times during his career. In 2015 he took on the much revered role of 'Macbeth' in Justin Kurzel's dark and visceral retelling of the Scottish Play. Marion Cotillard starred opposite him as 'Lady Macbeth'. In 2012 and 2013 Fassbender worked with Ridley Scott on *Prometheus* and *The Counselor* respectively. Also in 2013, he reteamed with Steve McQueen for the highly acclaimed *Twelve Years a Slave*. He received Academy Award, Golden Globe, BAFTA, SAG and Independent Spirit nominations for Best Supporting Actor, for his role as plantation owner 'Edwin Epps', while the movie won Best Picture at the Academy Awards, Golden Globes, BAFTA, PGA and Broadcast Critics Choice Awards. Previous to that, Fassbender's performance as Bobby Sands in Steve McQueen's *Hunger* won critical acclaim, and following the film's Camera D'Or winning premiere at Cannes in 2008, Fassbender scooped up numerous awards including the British Independent Film Award (BIFA), Irish Film & Television Award (IFTA) and the London Film Critics Circle Award for Best Actor. Again with Steve McQueen, he took on the role of a sex addict in *Shame*, which won him the Volpi Cup for Best Actor at the 2011 Venice Film Festival, the Irish Film & Television Award, and BAFTA and Golden Globe nominations for Best Actor.

In 2011, Fassbender was seen as the young 'Magneto' opposite James McAvoy's 'Professor X' in Matthew Vaughn's *X-Men First Class* which he reprised his role with follow up films; *X-Men: Days of Future Past* (2014) and *X-Men: Apocalypse* (2016). He was also seen as 'Carl Jung' opposite Viggo Mortensen's 'Sigmund Freud' in David Cronenberg's *A Dangerous Method* and as 'Edward Rochester' opposite Mia Wasikowska in Cary Fukunaga's *Jane Eyre*. Fassbender was the recipient of numerous international awards and nominations in recognition of his performances in more than one film including the Evening Standard British Film Award for Best Actor for *Jane Eyre* and *Shame*, the London Critics Circle Film Award for Best Actor for *Shame* and *A Dangerous Method*, the Los Angeles Film Critics Association Award for Best Actor for *X-Men First Class*, *Jane Eyre*, *A Dangerous Method*, and *Shame*, and the National Board of Review's Spotlight Award for *A Dangerous Method*, *X-Men First Class*, *Jane Eyre* and *Shame*.

Other notable projects include; *Slow West*, with Ben Mendelsohn and produced by DMC Films. The Western received critical acclaim upon its premiere at Sundance Film Festival, as did 2014's *Frank*, directed by Lenny Abrahamson, with Domhnall Gleeson and Maggie Gyllenhaal. Andrea Arnold's *Fish Tank*, Zack Snyder's *300* with Gerard Butler and Lena Headey. Quentin Tarantino's *Inglourious Basterds* opposite Brad Pitt and Diane Kruger, British horror *Eden Lake* with Kelly Reilly and Jack O'Connell, Francois Ozon's *Angel*, Joel Schumacher's *Town*

Creek, Neil Marshall's *Centurion*, Jimmy Hayward's *Jonan Hex* and HBO series *Band of Brothers* from Tom Hanks and Steve Spielberg.

KATHERINE WATERSTON / Daniels

Stage and film actress Katherine Waterston garnered critical acclaim for her breakout role in the film *Inherent Vice*. She has positioned her as one of Hollywood's leading ladies, working with top filmmakers including Paul Thomas Anderson, Danny Boyle and Ridley Scott.

Katherine can next be seen in *Alien: Covenant*, a new chapter in Ridley Scott's ground-breaking *Alien* franchise that takes Scott back to the universe he created. The film also stars Michael Fassbender and hits theaters on May 19th. Shortly after, Katherine will appear in Steven Soderbergh's heist film, *Logan Lucky* with Adam Driver, Channing Tatum, Seth MacFarlane, Daniel Craig, Katie Holmes, Hilary Swank, and Sebastian Stan, in theaters August 18th.

Katherine recently wrapped production on Alfonso Gomez-Rejon's *The Current War* alongside Tom Holland and Benedict Cumberbatch, as well as *State Like Sleep* with Luke Evans and Michael Shannon. In February 2017, Katherine acquired the screen rights to *A Separation*, the latest novel from author Katie Kitamura and is also attached to star in the adaptation.

This past year, she starred in David Yates' *Fantastic Beasts and Where to Find Them*, opposite Eddie Redmayne. The film debuted at #1 in the box office on November 18, 2016 and has since surpassed \$776.8M in worldwide ticket sales.

In 2015, Katherine appeared in Danny Boyle and Aaron Sorkin's *Steve Jobs*, alongside Michael Fassbender and Kate Winslet, whose performance's earned them each an Academy Award nomination. She also starred in *Manhattan Romance* and Alex Ross Perry's Independent film *Queen of Earth* opposite Elisabeth Moss.

In 2014, Katherine starred alongside Joaquin Phoenix in Paul Thomas Anderson's '70s drug-fueled crime drama *Inherent Vice* for Warner Brothers.

Previously, Katherine was seen in *The Disappearance of Eleanor Rigby* opposite Jessica Chastain and James McAvoy which premiered at the 2013 Toronto Film Festival. She also appeared in Kelly Reichardt's *Night Moves* opposite Dakota Fanning, Peter Sarsgaard, and Jesse Eisenberg which also premiered at the 2013 Toronto Film Festival.

Katherine's other credits include *Michael Clayton* directed by Tony Gilroy for Warner Brothers, *Taking Woodstock* directed by Ang Lee for Focus Features, and *BEING FLYNN* directed by Paul Weitz.

In 2012, Katherine was seen on the small screen recurring in the critically acclaimed HBO series *Boardwalk Empire*.

BILLY CRUDUP / Oram

Equally memorable on stage and on screen, Billy Crudup has earned critical accolades for his performances. He will next be seen in *1 Mile To You*, based on Jeremy Jackson's novel *Life at These Speeds*, and will make his television debut later this year in Netflix's psychological thriller *Gypsy*, alongside Naomi Watts.

Crudup most recently appeared in *Jackie*, opposite Natalie Portman; *20th Century Women*, alongside Annette Bening, Elle Fanning and Greta Gerwig; and in 2016 Best Picture Oscar winner *Spotlight*, for which he won the SAG Award for Outstanding Performance by a Cast in a Motion Picture. Crudup made his motion picture debut in Barry Levinson's *Sleepers*, opposite Robert De Niro and Brad Pitt, followed by Woody Allen's *Everyone Says I Love You* and Pat O'Connor's *Inventing the Abbotts*.

Other films include *Without Limits*; the critically acclaimed *Jesus' Son*, opposite Samantha Morton, which earned him an Independent Spirit Award nomination; *Waking The Dead*; Cameron Crowe's Academy Award®-winning *Almost Famous*; William H. Macy's directorial debut *Rudderless*; Guillaume Canet's *Blood Ties*, opposite Clive Owen; *Eat Pray Love*, alongside Julia Roberts, Javier Bardem and James Franco; Michael Mann's *Public Enemies*, alongside Johnny Depp and Christian Bale; Zack Snyder's *Watchmen*, opposite Patrick Wilson; *Charlotte Gray*, opposite Cate Blanchett; Tim Burton's *Big Fish*; *Stage Beauty*, opposite Claire Danes; *Trust The Man*, with Julianne Moore; J.J. Abrams' *Mission Impossible 3*, opposite Tom Cruise; Robert De Niro's *The Good Shepherd*, alongside Matt Damon and Angelina Jolie; *Youth In Oregon*; and IFC Films' *The Stanford Prison Experiment*.

DANNY McBRIDE / Tennessee

Actor, writer, producer and director Danny McBride grew up in Virginia, where he attended the North Carolina School of the Arts along with Jody Hill and David Gordon Green, with whom he later founded Rough House pictures. McBride first gained industry awareness for his starring

role in David Gordon Green's *All The Real Girls*, winner of the 2003 Jury Prize at the Sundance Film Festival.

In 2006, the smash hit comedy *The Foot Fist Way* brought him to the attention of Hollywood, leading to starring roles in *Pineapple Express*, opposite Seth Rogen and James Franco; Ben Stiller's *Tropic Thunder*; and *This Is The End*, directed by Evan Goldberg and Seth Rogen.

In 2010, *Eastbound and Down*, co-created, co-written, and produced with Jody Hill, premiered on HBO, gaining an enormous cult following and airing for four seasons. In 2016, McBride premiered his comedy series *Vice Principals*, also on HBO, which he co-created and co-wrote with Jody Hill. The second season will premiere in 2017. Also coming from McBride this year is the feature film *The Legacy of a Whitetail Deer Hunter*, again co-written and produced with Jody Hill.

DEMIAN BICHIR / Lope

Demian Bichir was born in Mexico City in a family dedicated to the theater. The first time he stepped on stage was at the age of three at the Palace of Fine Arts in Mexico City, and he belonged to the National Theatre Company for seven years. His film work brings together more than 20 titles shot in Mexico and globally. These include Jorge Fons' *Rojo Amanecer*, Fernando Sariñana's *Hasta Morir* (Ariel for Best Actor) and *Todo El Poder*, Javier Patrón's *Fuera Del Cielo*, Juan Carlos Valdivia's *American Visa*, Agustin Diaz Yanes' *Don't Tempt Me*, Ian Power's *The Runway*, and Antonio Serrano's *Sex, Shame And Tears* and *Hidalgo: The Untold Story*, for which he was an Ariel Award nominee and winner of the Best Actor award at the Huelva Film Festival in Spain. His most recent film in Mexico is Jorge Michel Grou's *7:19*.

In the United States, he is known in television for the Showtime series *Weeds* and FX's *The Bridge*. In film, he has starred in Steven Soderbergh's *Che*, Oliver Stone's *Savages*, Quentin Tarantino's *The Hateful Eight*, Robert Rodriguez's *Machete Kills*, Paul Feig's *The Heat* and Richard Shepard's *Dom Hemingway*.

Bichir was recognized for his acclaimed performance as Carlos Galindo in Chris Weitz's 2011 drama *A Better Life*, which garnered him nominations for the Independent Spirit Award, a SAG Award, and the Academy Award® for Best Actor. Recent films include the Brian Grazer produced *Lowriders*, released in May 2017, as well as his feature film debut as a writer and director, *A Circus Tale & A Love Song*, currently making the film festival circuit.

CARMEN EJOGO / Karine

Carmen Ejogo has established a distinguished career in both feature films and television. She is best known for her leading role of civil rights activist Coretta Scott King opposite David Oyelowo in Ava DuVernay's universally acclaimed *SELMA* as well as for her lead role as Sister in *Sparkle*, alongside Whitney Houston and Jordin Sparks. Ejogo was most recently seen in J.K. Rowling's *Fantastic Beasts and Where to Find Them*, alongside Eddie Redmayne, Colin Farrell, Ezra Miller, Jon Voight and Samantha Morton. In 2017, she will be seen in A24's eagerly awaited *It Comes at Night* with Riley Keough and Joel Edgerton. She is currently filming the second series of the Starz acclaimed drama, *The Girlfriend Experience*, from executive producers Steven Soderbergh and Philip Fleishman. She made her US film debut opposite Eddie Murphy in the 1997 comedy *Metro*.

Other films include Kenneth Branagh's adaptation of Shakespeare's *Love's Labour's Lost*; *What's The Worst That Could Happen?*, opposite Martin Lawrence; Neil Jordan's *The Brave One*, opposite Terrence Howard and Jodie Foster; Gavin O'Connor's *Pride And Glory*, opposite Edward Norton; Sam Mendes' indie hit *Away We Go*, opposite Maya Rudolph; and *Born To Be Blue*, opposite Ethan Hawke. On television, Ejogo has appeared as the title character in the CBS miniseries *Sally Hemmings: An American Scandal*; in the ABC series *Zero Hour*, opposite Anthony Edwards; and in HBO's critically acclaimed *Boycott*, opposite Jeffrey Wright and Terrence Howard, and their Emmy®-nominated *Lackawanna Blues*, receiving Image Award nominations for Outstanding Actress in a TV film or miniseries for both roles.

JUSSIE SMOLLETT / Ricks

Actor and Columbia Recording artist, Jussie Smollett may seem to have just recently burst on the scene. Summer of 2017 will see him as Sergeant Ricks in Ridley Scott's *Alien: Covenant*; Later in the Fall, we see him in a cameo as legendary poet, Langston Hughes, for Reginald Hudlin's *Marshall* with Chadwick Boseman, Josh Gad and Kate Hudson; And most notably, Smollett stars as Jamal Lyon, the tortured pop star son of Lucious and Cookie, played by Terrence Howard and Taraji P. Henson on FOX's award winning hit, *Empire*. The role of Jamal earned Jussie the 2017 NAACP Image Award for Outstanding Supporting Actor in a Drama Series. The show has become a phenomenon, allowing the singer/songwriter to blend his skills, and ready the public for his much anticipated, debut LP.

What some fail to realize, is Jussie Smollett has co-starred in some of the most memorable projects of the last generation. From films like *The Mighty Ducks*, and Rob Reiner's *North*, to

playing the son of Halle Berry and Danny Glover in Alex Haley's *Queen* to starring opposite his five real-life siblings in the ABC/TGIF sitcom *On Our Own*... Smollett is no newby.

He stunned audiences with his portrayal of Josey, a runaway slave, desperate to find his wife, in WGN's *Underground*. He's also had guest stints on *Revenge* and *The Mindy Project*. In 2012, Smollett received rave reviews for his portrayal of, Magnus, a medical student hosting his college friends for an eye-opening weekend in New York City in the cult favorite, *The Skinny*.

2016 was a great year on the music front. The Empire soundtrack, for which Smollett, was both a writer and vocalist, went to number one on the Billboard charts, was nominated for a Grammy, Emmy and an American Music Award. The quadruple threat who Ebony Magazine has dubbed "...a quiet storm" received awards for Outstanding New Artist, Outstanding Collaboration with Estelle for "*Conqueror*", and Outstanding Song for "*You're So Beautiful*" which he co-wrote at the 2016 NAACP Image Awards. He has been chosen to perform at the Kennedy Center, induct the great Marvin Gaye into the Songwriter's Hall of Fame, sing for President and Mrs. Obama and open three sold out dates for the iconic Mariah Carey in Hawaii. 2017 has no plans of slowing down as Smollett is currently recording his debut album for Columbia Records.

Most importantly, Jussie Smollett is actively involved in numerous charities and community organizations. Recently being praised for his directorial debut. The visual for his song *F.U.W.*, a bold, unapologetic, commentary of the world we currently live in. Jussie was recently honored by the Black AIDS Institute, with their "Heroes in the Struggle" award for truly making a difference in the fight against HIV/AIDS. Smollett now sits on the board of the Black AIDS Institute, Sankofa.org, The Trayvon Martin Foundation, and the RuJohn Foundation, which supplies clothes, school materials and scholarships to children in Jamaica and the U.S. In 2016 he received the prestigious NAACP Chairman's Award and in 2017 was honored by the AFL/CIO for his activism and using his platform to bring attention to civil rights and social justice causes.

CALLIE HERNANDEZ / Upworth

A natural talent with a striking presence, Texas-born Callie Hernandez is quickly establishing herself as one of Hollywood's most sought after young talents. Hernandez recently wrapped production on David Robert Mitchell's crime thriller *Under the Silver Lake*, opposite Andrew Garfield, Riley Keough and Topher Grace, which has been acquired by A24. In 2016, Hernandez was seen as Tracy in the Academy Award®-nominated musical *La La Land* from director Damien Chazelle, opposite Emma Stone and Ryan Gosling, and starred in Lionsgate's found footage horror sequel *Blair Witch*, which made its debut at the 2016 Toronto International Film

Festival. This follows roles in Robert Rodriguez's cult classics *Machete Kills* and *Sin City: A Dame to Kill For*.

On the small screen, Hernandez stars on the Epix political satire series *Graves* opposite Nick Nolte, which was recently renewed for Season 2. Prior to this role, she appeared in Robert Rodriguez's horror series *From Dusk Till Dawn: The Series*.

AMY SEIMETZ / Faris

Amy Seimetz is an actress and filmmaker who has become one of the most important voices in independent cinema. She recurs on Netflix's *Stranger Things*, and is the co-creator and executive producer of the Golden Globe®-nominated Starz series *The Girlfriend Experience*. Seimetz has been nominated for five Gotham awards, including a nomination for her work in Shane Carruth's critically acclaimed *Upstream Color*. She made history as the first person to ever receive two Gotham awards for two different films in the categories of Breakthrough Director and Best Actress.

Seimetz was a series regular on the AMC series *The Killing*, and recurred on Christopher Guest's HBO comedy series *Family Tree* as the love interest to Chris O'Dowd. Her directorial debut feature *Sun Don't Shine* won a special jury prize at South by Southwest, and was nominated for two Gotham Awards. The film received rave reviews including being selected as a New York Times Critics' Pick, and landed her on Indiewire's list of 12 Directors to Watch.

Having worked with such indie powerhouses as Lena Dunham, Shane Carruth, Adam Wingard, Noah Baumbach, Megan Griffiths, James Ponsoldt, David Lowery and Joe Swanberg, Seimetz has quickly become a sensation in the independent film landscape and is poised for a significant career as an important new artist of her generation.

NATHANIEL DEAN / Hallett

Nathaniel Dean has worked extensively in film, theatre and television. His first film role after graduating from Australia's National Institute of Dramatic Arts in 1999 was in Tony Ayres' *Walking On Water*, for which he received the Australian Film Institute (AFI) Award in 2002 for Best Actor in a Supporting Role. In 2004, Dean was again nominated for an AFI Award for his role in Cate Shortland's *SOMERSAULT*.

His other film credits include roles in Neil Armfield's *Candy*, as well as *The Rage In Lake Placid* and *The Final Winter*. Dean's roles in theatre include *The Effect* (Melbourne Theatre Company),

A Streetcar Named Desire (Black Swan Theatre Company), and *The One Day Of The Year* and *The Secret River* (Sydney Theatre Company), the latter directed by Neil Armfield and for which he received a Helpmann Award nomination for Best Actor for his portrayal of William Thornhill. Dean's numerous television credits include *Anzac Girls*, *Puberty Blues*, *Parer's War*, *Old School*, *Bikie Wars*, *Wild Boys*, *Underbelly*, *East West 101*, *Rain Shadow*, *All Saints*, *City Homicide*, *Killing Time*, *Satisfaction* and *Always Greener*. He has just signed on for the upcoming feature, *The Nightingale*, directed by Jennifer Kent (*The Babadook*).

ALEXANDER ENGLAD / Ankor

Alexander England graduated from the Victorian College of the Arts in 2009, and has since featured extensively on screen and on stage. In 2015, he appeared in the feature films *Gods of Egypt*, directed by Alex Proyas, and *Down Under*, directed by Abe Forsythe. On television, England has been seen in *Offspring*, *The Beautiful Lie*, *Rake*, *Paper's War*, *Paper Giant 2: Magazine Wars*, *Tricky Business*, *Wild Boys* and *Power Games: The Packer-Murdoch Story*, for which he was nominated for the Australian Academy Cinema and Television Arts (AACTA) award for Best Supporting Actor in a Television Drama.

BENJAMIN RIGBY / Ledward

Benjamin Rigby is an actor and producer based in Melbourne, Australia. After graduating from the University of Southern Queensland with a Bachelor of Theatre Arts (Acting), Rigby appeared in numerous film and television projects such as *Neighbours*, *Green Eyed*, *Miss Fisher's Murder Mysteries*, *Plague*, *The Secret River*, *Rigor Mortis* and most recently *That's Not Me* and *Lion*. In 2016, Rigby wrote and co-produced the short film *Bridge*, directed by Bonnie Moir. He is the co-founder of independent theatre company Exhibit A: Theatre and has appeared in the stage productions *Sight Unseen*, *Eight*, *Suburbia*, *Cowboy Mouth*, *Flesh Wound* and *The House Of Yes* for Little Ones Theatre.

ULI LATUKEFU / Cole

Uli Latukefu was recently seen in the second series of Netflix's epic drama, *Marco Polo*. He featured in Chris Lilley's *Jonah from Tonga*, which screened on the ABC (Australia) and HBO, and the critically acclaimed Foxtel series *Devil's Playground*, which was awarded the 2015 Silver Logie for Most Outstanding Telemovie and the 2015 AACTA Award for Best Telefeature or Miniseries. Latukefu made his Broadway debut in *PETER PAN* at New York's

New Victory Theatre. He graduated from Australia's prestigious National Institute of Dramatic Art in 2012 and was a 2016 Heath Ledger Scholarship finalist.

TESS HAUBRICH / Rosenthal

Tess Haubrich began her acting career playing a recurring character on the 7 Network long running Australian series *Home & Away*. She went on to star in the award-nominated short films *Vinyl*, directed by Ashley Fairfield, and *Drowning*, directed by Craig Boreham. In 2010, Haubrich attended the Actors Centre in Sydney to refine her skills, and graduated in 2012, walking straight into a role on the James Mangold directed *The Wolverine*, starring Hugh Jackman. Roles in the feature film *INFINI*, directed by Shane Abbess, and the award-winning short film *FOAL*, directed by Vanessa Gazy, soon followed.

Haubrich recently starred opposite Guy Pearce in *Jack Irish: Dead Point*, and will next be seen in the China/Australia co-production *Bleeding Steel*, opposite Jackie Chan.

ABOUT THE FILMMAKERS

(Subject to Change)

RIDLEY SCOTT / Director

Director Ridley Scott is a renowned Academy Award®-nominated filmmaker honored with Best Director Oscar® nominations for his work on *Black Hawk Down*, *Gladiator* and *Thelma & Louise*. All three films also earned him DGA Award nominations. Scott's most recent release was the critically acclaimed box office phenomenon *The Martian*, starring Matt Damon and Jessica Chastain.

The Martian received numerous awards and nominations, including Golden Globes® for Best Motion Picture Musical or Comedy and Best Actor in a Musical or Comedy, 7 Academy Award® nominations, including Best Picture, a DGA Award nomination, and 6 BAFTA nominations, including Best Director.

Scott has garnered multiple nominations over his illustrious career. In addition to his Academy Award® and DGA nominations, he also earned a Golden Globe® nomination for Best Director for *American Gangster*, starring Denzel Washington and Russell Crowe. As he also served as a producer on the true-life drama, Scott shared in a BAFTA nomination for Best Film. Scott also received Golden Globe® and BAFTA nominations for Best Director for his epic *Gladiator*. The film won the Oscar®, Golden Globe® and BAFTA Award for Best Picture.

In 1977 Scott made his feature film directorial debut with *The Duelist*, for which he won the Best First Film Award at the Cannes Film Festival. He followed with the blockbuster science-fiction thriller *Alien*, which catapulted Sigourney Weaver to stardom and launched a successful franchise. In 1982 Scott directed the landmark film *Blade Runner* starring Harrison Ford. Considered a sci-fi classic, the futuristic thriller was added to the U.S. Library of Congress' National Film Registry in 1993 and a director's cut was released to renewed acclaim in 1993 and again in 2007.

Additional film credits as director include *Exodus: Gods And Kings*, starring Christian Bale and Joel Edgerton; *The Counselor*, written by Cormac McCarthy and starring Michael Fassbender, Brad Pitt, Cameron Diaz and Javier Bardem; the acclaimed hit *Prometheus*, starring Michael Fassbender, Noomi Rapace and Charlize Theron; *Legend*, starring Tom Cruise; *Someone To Watch Over Me*, starring Tom Berenger; *Black Rain*, starring Michael Douglas and Andy Garcia; *1492: Conquest Of Paradise*, starring Gérard Depardieu; *White Squall*, starring Jeff Bridges; *G.I. Jane*, starring Demi Moore and Viggo Mortensen; *Hannibal*, starring Anthony Hopkins and Julianne Moore; *Body Of Lies*, starring Russell Crowe and Leonardo DiCaprio; *A Good Year*, starring Russell Crowe and Albert Finney; the epic *Kingdom Of Heaven*, with Orlando Bloom

and Jeremy Irons; *Matchstick Men*, starring Nicolas Cage and Sam Rockwell; and *Robin Hood*, marking his fifth collaboration with star Russell Crowe, also starring Cate Blanchett.

Scott and his late brother Tony formed the commercial and advertising production company RSA in 1967. RSA has an established reputation for creating innovative and groundbreaking commercials for some of the world's most recognized corporate brands. In 1995, the Scott brothers formed the film and television production company Scott Free. With offices in Los Angeles and London, the Scotts produced such films as *In Her Shoes*, *The A-Team*, *Cyrus*, *The Grey* and the Academy Award®-nominated drama *The Assassination of Jesse James by the Coward Robert Ford*.

On television, Scott executive produced the Emmy®, Peabody and Golden Globe®-winning hit *The Good Wife* for CBS, the critically acclaimed series adaptation of Philip K. Dick's classic *The Man in the High Castle* for Amazon, and most recently FX's *Taboo*, starring Tom Hardy. Scott has also been an executive producer on the company's long-form projects, including the Starz miniseries *The Pillars of the Earth*, the A&E miniseries *The Andromeda Strain*, the TNT miniseries *The Company*, the award-winning HBO movies *RKO 281*, *The Gathering Storm* and *Into the Storm* and the hit National Geographic Channels' telefilms *Killing Lincoln*, *Killing Kennedy* and *Killing Jesus*.

In 2003 Scott was awarded a Knighthood by Queen Elizabeth II in recognition of his services to the British Film Industry. He received the 30th American Cinematheque Award at the organization's annual gala in 2016 and the Lifetime Achievement Award in Motion Picture Direction at the 2017 Directors Guild of America Awards.

Screenplay by:

JOHN LOGAN / Screenplay

John Logan received the Tony, Drama Desk, Outer Critic Circle and Drama League awards for his play *Red*. This play premiered at the Donmar Warehouse in London and at the Golden Theatre on Broadway. Since then *Red* has had more than 200 productions across the US and has been presented in over 30 countries. In 2013, his play *Peter and Alice* premiered in London and *I'll Eat You Last: A Chat with Sue Mengers* opened on Broadway. He also co-wrote the book for the musical *The Last Ship* and is the author of more than a dozen other plays including *Never the Sinner* and *Hauptmann*. As a screenwriter, Logan has been three times nominated for the Oscar and has received a Golden Globe, BAFTA, WGA, and PEN Center award. His film work includes *Skyfall*, *Spectre*, *Hugo*, *The Aviator*, *Gladiator*, *Rango*, *Genius*, *Coriolanus*, *Sweeney Todd*, *The Last Samurai*, *Any Given Sunday* and *RKO 281*. He also created and produced the television series *Penny Dreadful* for Showtime.

JACK PAGLEN / Story

Jack Paglen attended Sonoma State University in California before receiving MFAs from the University of Tennessee and Columbia University in New York. *Transcendence*, directed by Wally Pfister and starring Johnny Depp, was his first produced screenplay. *Alien: Covenant* makes his second produced credit.

MICHAEL GREEN / Story

Michael Green is a television and film writer and producer who has received numerous accolades for his work, including an Emmy nomination for Outstanding Drama Series in 2007 for *Heroes*. Green penned 20th Century Fox's adaptation of Agatha Christie's *Murder On The Orient Express*, directed by Kenneth Branagh. In addition to *Alien: Covenant*, his other current feature projects include the upcoming *Blade Runner 2049*, directed by Denis Villeneuve; and *Logan*, directed by James Mangold.

In television, Green currently serves as executive producer and co-showrunner of Starz's *American Gods*, adapted from Neil Gaiman's award-winning novel by Green and Bryan Fuller. Green also created and executive-produced NBC's *KINGS* and ABC's *The River*. He has additionally written and produced for numerous shows including *Heroes*, *Everwood*, *Smallville*, *Jack & Bobby* and *Sex and the City*.

MARK HUFFAM / Producer

Mark Huffam has been active in the film industry since 1983 and has been working as a producer for the last twelve years. Huffam's first major producing credit was earned on Steven Spielberg's *Saving Private Ryan*, starring Tom Hanks, which went on to win five Oscars at the 1999 Academy Awards. In recognition of his own contribution to the film, Huffam was presented with the Directors Guild of America (DGA) award for Best Production Team that year.

In 2000, Huffam co-produced the highly acclaimed *Quills*, starring Geoffrey Rush and Kate Winslet, which was nominated for three Oscars and five BAFTA Awards. After this, in 2001, he produced *Captain Corelli's Mandolin* for Working Title Films. Directed by John Madden, it starred Nicolas Cage and Penélope Cruz.

In 2002, Huffam teamed up with Scott Rudin to produce *The Hours*, directed by Stephen Daldry, starring Nicole Kidman, Julianne Moore and Meryl Streep. The film received eight Academy Award nominations that year and Kidman went on to win Best Actress for her role as Virginia Woolf.

Huffam produced the highly successful *Johnny English* in 2003 – again for Working Title. The film, starring Rowan Atkinson, grossed \$147 million at the box office worldwide, and picked up a number of nominations including Best Film, British Comedy Awards 2003, and Best British Film (Empire Awards 2004). He joined forces with Tim Bevan and Eric Fellner again to produce the film version of the popular 60s television series *Thunderbirds* in 2004.

Also in 2004, and with Stephen Daldry on board as executive producer, Huffam produced *Mickybo and Me*, a project he developed with the writer-director Terry Loane. Filmed in Northern Ireland and starring Julie Walters, it won awards and acclaim at the Irish Film Festival in 2005 and at other festivals around the world.

In 2005 and 2006, Huffam was involved in the highly successful *GOAL!* series set in the world of international soccer, producing the first two films of the trilogy for Milkshake Films and Buena Vista Pictures.

In 2007 he produced *Mamma Mia!*, the film version of the popular stage musical, for Universal Pictures, starring Meryl Streep, Pierce Brosnan and Colin Firth. It was a worldwide smash hit, accumulating more than \$600 million at the box office to become one of Universal's top-grossing and most profitable films ever.

In 2008 Huffam established Generator Entertainment with Simon Bosanquet to develop and produce a cutting edge slate of genre films. Generator's films to date include the horror thriller *Red Mist*, coming-of-age drama *Cherrybomb*, with Rupert Grint, and the supernatural thriller *Ghost Machine*.

In 2009, Huffam produced the feature film *Your Highness* for Universal Pictures, starring Danny McBride, James Franco, Natalie Portman and Zooey Deschanel. In the same year, he produced the HBO television pilot, *Games of Thrones*, based on the first volume of the fantasy book series *A Song of Fire and Ice*, by George RR Martin.

At the start of 2010, Huffam produced Nick Hamm's *Killing Bono* under the Generator slate in conjunction with Salt Company and Greenroom Entertainment. It starred Ben Barnes, upcoming Irish actor Robert Sheehan, and the late Pete Postlethwaite. Later in 2010, Huffam teamed up with HBO again to produce the television series *Games of Thrones*. It shot in Northern Ireland and Malta and starred Sean Bean, Lena Headey and Jason Momoa.

In 2011, Huffam collaborated with Ridley Scott for the first time serving as executive producer on Scott's science fiction epic *Prometheus*, reprising this role for the director on *The Counsellor*, starring Brad Pitt, Cameron Diaz, Penelope Cruz, Javier Bardem and Michael Fassbender. In the same year he co-produced the Cardiff sequence of the Brad Pitt blockbuster *World War Z*.

In 2014, Huffam Produced with Ridley Scott again on biblical epic *Exodus: Gods and Kings*, starring Christian Bale, Joel Edgerton and John Turturro, shot on location in Spain. He was also executive producer of *Robot Overlords*, directed by John Wright and starring Gillian Anderson and Sir Ben Kingsley.

Huffam & Scott's last collaboration was *The Martian*, a critically acclaimed science fiction film released in 2015, starring Matt Damon and Jessica Chastain.

Produced By:

MICHAEL SCHAEFER / Producer

Michael Schaefer is an award winning producer whose first job in entertainment was at The Weinstein Company working as Vice President of Production in both their London and New York offices. 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*.

Schaefer made the shift from studio executive to producer, running Ridley Scott's company Scott Free for 5 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 the upcoming *Murder on The Orient Express*. Schaefer is currently serving as President of the Motion Picture Group at New Regency Productions.

DAVID GILER / Producer

Producer and renowned script doctor David Giler started his career as a television writer for such shows as *Kraft Suspense Theatre* and *The Man from U.N.C.L.E.*. He then moved to writing screenplays with his first being *Myra Breckenridge* followed by *The Parallax View* and the original version of *Fun with Dick and Jane*.

In 1975, he shifted to directing with the film he wrote, *The Black Bird* then formed Brandywine Productions with Walter Hill and Gordon Carroll. The trio went on to co-produce the legendary horror thriller *Alien*. Giler and Hill co-wrote numerous films including *Southern Comfort* and the storyline for *Aliens* alongside James Cameron. Giler also wrote the original screenplay for *The Money Pit* which he also served as executive producer alongside Steven Spielberg.

Giler served as executive producer on *Tales from the Crypt* for HBO before returning to the *Alien* franchise, producing and co-writing *Alien 3*. After producing the film *Undisputed*, once again alongside Walter Hill, the pair returned to the *Alien* universe with *Alien vs. Predator* and *Aliens vs. Predator: Requiem*. In 2012, Giler, Hill and Ridley Scott reunited for the first time since 1979 for the film *Prometheus*.

WALTER HILL / Producer

During the course of his notable career, Walter Hill has been a writer, director and producer on projects ranging from classic westerns to action-packed thrillers and buddy comedies, all marked with his unique visceral style. A veteran director of twenty feature films, he has also made a successful foray into television, having worked on a variety of projects, receiving both the Emmy and DGA Awards in 2005 for the pilot of the groundbreaking neo-western *Deadwood*. His overall work ranges from intimate character studies to full-blown blockbusters, and he has been critically praised for being equally adept at both.

Hill directed AMC's acclaimed Emmy Award-winning debut television movie, *Broken Trail*, chronicling a story of five lost immigrant women and their trail driving rescuers during the waning days of America's West. This critically lauded film starred Oscar®-winner Robert Duvall and Oscar®-nominee Thomas Haden Church and premiered on AMC in June 2006 to record-breaking numbers for the network. Hill received the DGA Award for his work on behalf of *Broken Trail* which was nominated for 16 Emmy Awards and won for Outstanding Miniseries, Lead Actor, Supporting Actor and Casting. Hill received an Emmy Award for producing and was nominated for Outstanding Directing for a Miniseries, Movie or Dramatic Special.

Hill's career began in the early 1970s with screenplay credits for *The Getaway* starring Steve McQueen and Ali MacGraw, and *The Drowning Pool* starring Paul Newman and Joanne Woodward. In 1975, he made his directorial debut with *Hard Times*, a Depression-era street fighting drama starring Charles Bronson and James Coburn. From there, Hill chose a succession of projects that found both cult and mainstream audiences.

In 1979, Hill co-produced the science fiction blockbuster *Alien*, starring Sigourney Weaver, and served as producer or executive producer on the three sequels of the legendary film series. Among his other credits, Hill directed the smash hits *48 Hrs.* and *Another 48 Hrs.*, both starring Eddie Murphy and Nick Nolte. With these films and others such as *The Warriors*, *Southern Comfort*, *Last Man Standing*, and *Johnny Handsome*, he became known as one of the foremost action filmmakers in Hollywood.

Hill began his exploration of the American western in 1980 when he directed the Cannes Film Festival Golden Palm nominee *The Long Riders* starring David and Keith Carradine, James and Stacy Keach, Randy and Dennis Quaid, Chris and Nicholas Guest. This film marked the beginning of Hill's western trilogy, which continued with *Geronimo* starring Jason Patric, Wes Studi and Gene Hackman, and ended in 1995 with *Wild Bill*, which starred Jeff Bridges, Ellen Barkin and John Hurt.

Other film credits for Hill include *Streets of Fire* starring Michael Pare', Diane Lane and Willem Dafoe; *Brewster's Millions* starring Richard Pryor and John Candy and most recently *Bullet to the Head* starring Sylvester Stallone. For television, Hill was executive producer of the Emmy nominated series *Tales from the Crypt*.

Hill most recently directed the neo-noir thriller *The Assignment* which he co-wrote with Denis Hamill. *The Assignment* stars Michelle Rodriguez, Sigourney Weaver, Tony Shalhoub and Anthony LaPaglia.

In addition to his work in the cinema, Hill has also written two graphic novels which have been published in France (*Balles Perdues*, *Corps Et Âme*), the second of which served as the basis for *The Assignment*.

For his worldwide contributions to film culture, Hill has received retrospectives at Cinematheque in Paris, The Torino Film Festival, the British Film Institute, and The Pacific Film Archives at the University of California, Berkeley. He was also honored with film retrospectives by the Munich Film Festival, the San Sebastian Film Festival and the American Cinematheque. Hill received the Maverick Director Award at the Rome Film Festival in 2012. He also received a Lifetime Achievement Award and retrospectives at the Savannah Film Festival, and at the Maine International Film Festival. Hill won the critics' prize as Best Director at the Cognac Film

Festival in 1983 with *48 Hrs.* The Torino Film Festival honored Hill and *Broken Trail* for Best Film and Best Director with the Film Critica Bastone Bianco Prize in 2007. Hill was the recipient of two Golden Boot Awards, one on behalf of *Broken Trail*, the other for lifetime achievement; he has twice won the Western Heritage Wrangler Award for his work on Geronimo and for *Broken Trail*. Other awards include: Saturn Award from the Academy of Science Fiction and Fantasy, the Cable Ace Award as Best Director of a Series (*Tales From the Crypt, Deadline*), Best Director of the Year Award – Motion Picture, Kinema Jumbo and the Amadeo Lyra Award for Lifetime Achievement in Filmmaking from the International Thriller Film Festival.

DARIUSZ / Director of Photography

Dariusz Wolski is one of the world's greatest working DPs, who continues to push the limits of visual beauty, spectacle, and technological advancement in cinematography. After shooting each of the first four films in the record-breaking *Pirates of the Caribbean* franchise, Dariusz has since teamed up with the auteur Ridley Scott, for whom he shot *Prometheus* and then each of the films that Scott has directed since: *The Counsellor*, *Exodus: Gods and Kings*, *The Martian*, and *Alien: Covenant*. In 2015, Wolski had two films, Scott's *The Martian* and Robert Zemeckis' *The Walk*, released before beginning production on David Michod's *War Machine* starring Brad Pitt. He recently completed Ridley Scott's sci-fi epic *Alien: Covenant* before starting production on *Soldado* in fall 2016. Other credits include *The Rum Diary*, *Alice in Wonderland* and *Eagle Eye*.

CHRIS SEAGERS / Production Designer

Based in the United Kingdom, Chris Seagers began his film career as an art director on successful films such as Universal's *A Kiss Before Dying* and Regency's *Copycat*. He worked with director Neil Jordan on such films as *The Good Thief*, *The End of the Affair* and *The Crying Game* and was nominated in 1998 for an Art Directors Guild award for Excellence in Production Design for *Saving Private Ryan*. That led him to Peter Howitt's *Johnny English*, among other projects.

Seagers' enjoyed a long-term collaboration with Tony Scott, starting with *SPY GAME* and continuing with such films as Fox 2000's *Man On Fire*; New Line's *Domino*; Touchstone's *Deja Vu*; Columbia Pictures' *The Taking Of Pelham 1 2 3*; and Scott's last film *Unstoppable*.

His other credits include Bruce Robinson's *The Rum Diary*; Matthew Vaughn's *X-Men: First Class*; Wally Pfister's *Transcendence*; and Peter Berg's challenging *Deepwater Horizon*.

PIETRO SCALIA / Editor

Two Time Academy Award Winner Pietro Scalia is one of the most prolific and accomplished editors working today. After winning his first Academy Award for his work on Oliver Stone's *JFK*, he began a collaboration with Ridley Scott that led to his second Academy Award win for his work on *Black Hawk Down*. They also collaborated on films such as *GLADIATOR*, which earned Pietro an Academy Award Nomination, *American Gangster* and *The Martian*. He also earned an Academy Award Nomination for his work on Gus Van Sant's *Good Will Hunting*. His work can most recently be seen on Michael Bay's *13 Hours*, and will be featured in the upcoming *Alien: Covenant*.

NEIL CORBOULD / Special Effects Supervisor

Neil Corbould's first job in special effects was in 1978, on Richard Donner's *Superman*. Since then, he has been nominated for five Oscars® for Best Achievement in Visual Effects, winning two, as well as eight BAFTAS, winning three. *Alien: Covenant* is his fifth collaboration with Ridley Scott.

The Fifth Element was his first film in the role of supervisor, for which he received a BAFTA. He went on to supervise *Event Horizon*, followed by Steven Spielberg's *Saving Private Ryan*, *Entrapment*, and Ridley Scott's epic *GLADIATOR*, for which he won an Academy Award®. Other films include *The Vertical Limit*, *The Mummy Returns*, *Black Hawk Down*, *The Day After Tomorrow*, *King Arthur*, *Kingdom Of Heaven*, *Superman Returns*, *Blood Diamond*, *Defiance*, *R.E.D 2*, *Snow White and the Huntsman*, *Hercules: The Thracian Wars*, *The Book Of Exodus*, *Gravity*, *Alice Through The Looking Glass* and *Rogue One*. Upcoming films include *Ready Player One* for Steven Spielberg. Corbould is also in the early stages of producing and directing his first feature film *BILLINGSGATE*, about female bare knuckle fighting in 18th century London.

CHARLEY HENLEY/ Visual Effects Supervisor

MPC's Academy Award®-nominated VFX Supervisor Charley Henley has 18 years' experience working in film production and visual effects. Henley began his career in 1994 working with Merchant Ivory Productions on a range of disciplines, from production to cinematography through to editing and post-production. Two years later he accepted a role as film editor on short films including *Stories from Space* and *Quentin's Passion* followed by *The Adventures of Pinocchio* and *Surviving Picasso*.

In 1999, Henley joined Mill Film where he trained in the latest VFX techniques including Roto, Compositing and 3D Digital Matt Painting and was part of the team behind the VFX of Ridley Scott's historical epic *Gladiator*. He joined MPC in 2001 as a digital compositor on *Lara Croft: Tomb Raider*, followed by high profile movies including *Harry Potter and the Sorcerer's Stone*, *Ali G Indahouse*, *The Medallion*, *Ella Enchanted* and *Alien vs. Predator*. Three years later, he took on the role of 2D Supervisor and oversaw MPC's team on the VFX heavy *Harry Potter and the Goblet Of Fire*, *X-Men: The Last Stand*, *Harry Potter and the Order Of The Phoenix* and *The Chronicles Of Narnia: Prince Caspian*.

In 2008, Henley accepted the role of VFX supervisor working on *Dorian Gray* and has since lead MPC's global teams on *Total Recall*, *The Counselor* and *300: Rise Of An Empire*. In 2013, Henley received Academy Award® and BAFTA nominations for Outstanding Visual Effects for *Prometheus*. In 2014, he was hired as production VFX supervisor on Disney's *Cinderella* remake.

CONOR O'SULLIVAN/ Prosthetics Supervisor

Conor O'Sullivan earned an Academy Award® nomination for his prosthetics design that helped transform Heath Ledger into The Joker in Christopher Nolan's 2008 blockbuster *The Dark Knight*. He was previously nominated for an Academy Award® for his work on *Saving Private Ryan* in 1998, and in 1994 worked on his first film, *Braveheart*, gaining experience under the Oscar®-winning team of Lois Burwell and Peter Frampton.

O'Sullivan has created and applied prosthetics for numerous feature films, including *The Hours*, *Quills* and *The Last Samurai*. A chance discovery on *The Last Samurai* led him to investigate the possibilities of a 3D prosthetic transfer system and, after three years of development and testing, the idea bore fruit. Using this system, prosthetics could be applied in a fraction of the standard time, with perfect results. They were smaller and more refined, allowing actors greater freedom and expression. After using O'Sullivan's system on the Werner Herzog film *Rescue Dawn*, Christian Bale recommended him to Christopher Nolan, leading to his work on *The Dark Knight*.

JED KURZEL/Composer

Jed Kurzel is an award-winning composer and musician. His feature film debut for the critically-acclaimed Australian movie *Snowtown* was named Feature Film Score of the Year at Australia's 2011 Screen Music Awards and he has since gone on to score feature films including: *The Babadook* (Dir: Jennifer Kent), which William Friedkin, director of *The Exorcist*, described as the most "terrifying film" he had ever seen; *Slow West* (Dir: John Maclean), which won Jed his second Australian Screen Music Award for Feature Film Score of the Year in 2015; *Macbeth*

(Dir: Justin Kurzel), starring Michael Fassbender and Marion Cotillard, which premiered in competition at the 2015 Cannes Film Festival; and *Assassin's Creed* (Dir: Justin Kurzel). Jed's work will next be heard onscreen in: *Una* (Dir: Benedict Andrews), the film adaptation of David Harrower's Oliver Award-winning play *Blackbird*, starring Rooney Mara and Ben Mendelsohn; and *Superfluous Man*, Hungarian director Kornél Mundruczó's follow-up to *White God*, winner of the Un Certain Regard Award at the 2014 Cannes Film Festival. Before shifting his focus to composing, Jed was best known as the frontman and songwriter for Australian duo The Mess Hall. Their 2006 album *Devil's Elbow* was awarded the prestigious 2007 Australian Music Prize.

JANTY YATES/ Costume Designer

Janty Yates has had a collaborative relationship with Ridley Scott since the great success of *Gladiator* in 2000, for which she won an Academy Award®, one of the eight Oscars garnered by the film. She was also nominated for a BAFTA, a Golden Satellite, and a Saturn Award for her work on the film. During her collaboration with Ridley Scott, Yates has worked on such diverse films as *Hannibal*, *American Gangster*, *Robin Hood*, *Prometheus*, *Exodus: Gods And Kings* and *The Martian*. She has received CDG Nominations for *Delovely* and for *The Martian*, a Golden Satellite Nomination for *Delovely*, and a Goya Nomination for *Kingdom of Heaven*.

During her career, she has worked with Michael Mann on *Miami Vice*, Jean Jacques Annaud on *Enemy at the Gates*, Irwin Winkler on *Delovely*, John Amiel on *The Man Who Knew Too Little*, Michael Winterbottom on *Jude* and *Welcome to Sarajevo*, Gillian Anderson on *Charlotte Grey*, and Jake Scott on *Plunkett & Maclean*. She is a member of the Costume Designers Guild.