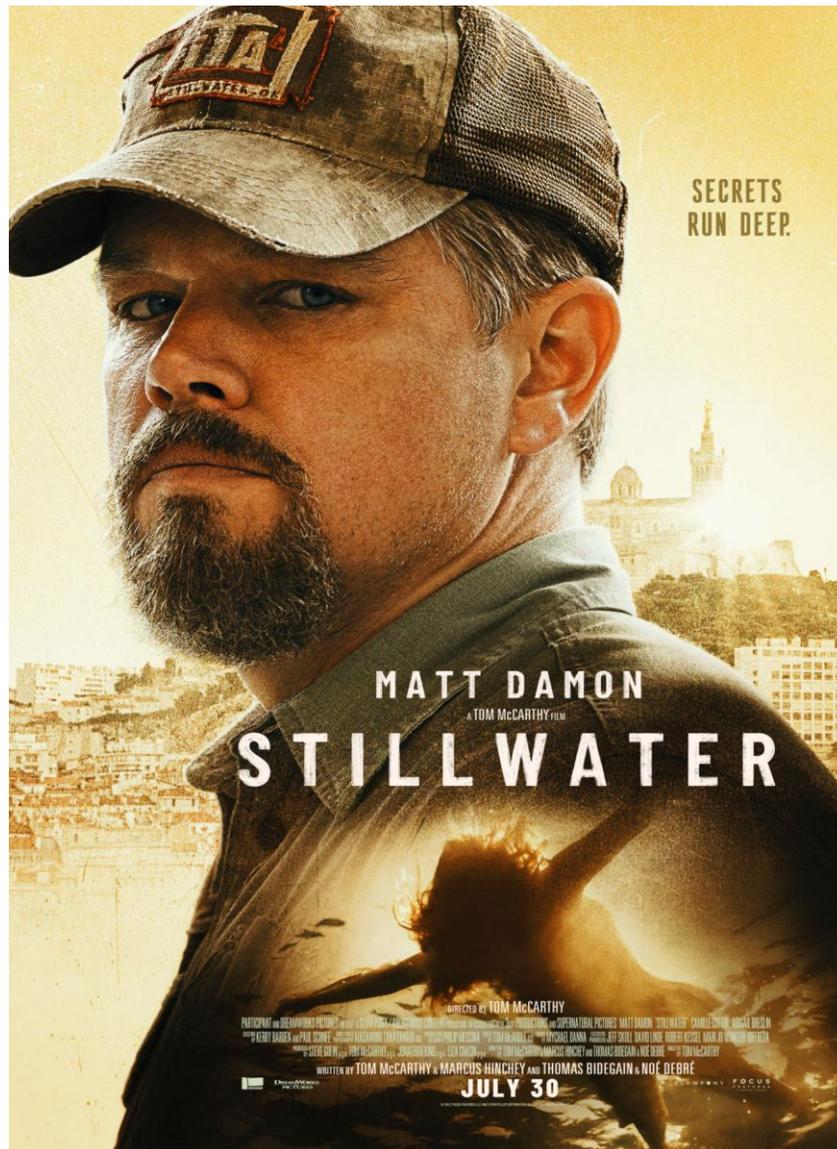


STILLWATER



Running Time: 2 hours 18 minutes

TABLE OF CONTENTS

I. Synopsis	3
II. Statement from the Director	5
III. Welcome to <i>Stillwater</i>	7
IV. The Cast Comes Together	10
V. From Oklahoma to France: About the Production	15
VI. The Costumes of <i>Stillwater</i>	22
VII. About the Cast	24
VIII. About the Filmmakers	29
IX. Credits	39

LOGLINE

From Oscar-winning director Tom McCarthy (*Spotlight*) comes **STILLWATER**, a powerful and moving suspense film starring Matt Damon and Abigail Breslin. With his estranged daughter (Breslin) imprisoned in Marseille for a murder she insists she did not commit, unemployed oil-rig worker Bill Baker (Damon) makes periodic visits to deliver supplies and news. But when Allison (Breslin) presents her father with a new lead he takes matters into his own hands and attempts to exonerate his daughter. Confronted with a foreign land he does not understand nor belong in, Bill struggles in his mission until he meets a local woman and her young daughter who help him uncover the truth and, along the way, discover a life that he thought was beyond his grasp.

SHORT SYNOPSIS

Unemployed roughneck Bill Baker (Academy Award®-winner Matt Damon) travels from Oklahoma to Marseille to visit his estranged daughter Allison (Academy Award®-nominee Abigail Breslin). Imprisoned for a murder she claims she did not commit. Allison seizes on a new tip that could exonerate her and presses Bill to engage her legal team. But Bill, eager to prove his worth and regain his daughters trust, takes matters into his own hands. He is quickly stymied by language barriers, cultural differences, and a complicated legal system—until he meets French actress Virginie (Camille Cottin), mother to eight-year-old Maya (Lilou Siauvaud). Together, these unlikely allies embark on a journey of discovery, truth, love and liberation.

LONG SYNOPSIS

From Academy Award®-winning filmmaker Tom McCarthy (*Spotlight*) comes a drama about family, forgiveness and unconditional love.

Bill Baker (Academy Award®-winner Matt Damon) is an unemployed oil rig roughneck from Oklahoma who has lived a hard life marred by drug and alcohol abuse. Intent on making up for his past mistakes Bill makes periodic trips to Marseille, France, to visit his estranged daughter Allison (Academy Award®-nominee Abigail Breslin), who is serving a nine-year prison sentence for the murder of her girlfriend, Lena, a crime she insists she did not commit.

Allison seizes on a new tip that could exonerate her and presses Bill to engage their lawyer. But when their lawyer rebuffs them, Bill takes matters into his own hands and makes it his personal mission to find the real culprit—a man Allison has identified as Akim. Confronted with language barriers and cultural differences, Bill is outmatched until he strikes up an unlikely friendship

with French theater actress Virginie (Camille Cottin) and her young daughter Maya (Lilou Siauvaud).

As he combs the streets of Marseille searching for the proverbial needle in a haystack, Bill finds himself on an unexpected path, growing ever closer to Virginie and Maya. It's a journey of self-discovery and liberation from a life that long seemed preordained. Yet when his need to prove his daughter's innocence collides with his commitment to Virginie and Maya, Bill is left with only difficult choices that, not only, threaten to destroy his new life but also his last shot at redemption.

Participant and DreamWorks Pictures present a Slow Pony/Anonymous Content production, STILLWATER. Matt Damon, Abigail Breslin, Camille Cottin, Lilou Siauvaud, Idir Azougli. Editor, Tom McArdle. Costume Designer, Karen Muller-Serreau. Production Designer, Philip Messina. Director of Photography, Masanobu Takayanagi. Produced by Tom McCarthy, Steve Golin, Jonathan King and Liza Chasin. Executive produced by Jeff Skoll, David Linde, Robert Kessel and Mari Jo Winkler-Ioffreda, with Co-Producer Melissa Wells. Written by Tom McCarthy & Marcus Hinchey and Thomas Bidegain & Noé Debré. Directed by Tom McCarthy.

STATEMENT FROM THE DIRECTOR, TOM MCCARTHY

I began working on *Stillwater* about ten years ago. I set out with the intention to make a thriller set in a European port city. I was inspired by a number of Mediterranean Noir writers like Andrea Camilleri, Massimo Carlotto, and Jean-Claude Izzo whose brilliant Marseille Trilogy led me to the French city. One visit to Marseille and I knew that I found my port. The layers and textures of the city were undeniably cinematic, and the confluence of cultures and the pace of the seaside metropolis felt like the perfect canvas for the film. But when the first draft was finished, I realized it wasn't the movie I wanted to make. It lacked dimension, humanity, and a point of view — some of the key elements that drew me to Mediterranean noir genre. Those novels all account for the life around the crime pushing beyond the genre. Ultimately, I wanted my film to do the same. I set the script down and picked it back up about seven years later and gave it a fresh read. I still liked the set up, but my previous concerns remained. It still wasn't a script I was prepared to direct. So, I reached out to French writing team Thomas Bidegain and Noé Debré. I sent them the draft and we had a very awkward zoom call where they carefully laid out a few fundamental flaws in the approach to the script. I flew to Paris a few weeks later and we spent a week in a room together reimagining the movie which was the beginning of an eighteen-month writing process.

Of course, by that point the world had changed. The Trump administration was in full swing, and it appeared to many Americans and many of our friends around the world that America had lost its compass. A country whose aspirational brand had been defined by justice, equality, and freedom was disassembling with the whole world watching. Our Moral authority was in tatters but still there was an 'American First', 'Me First' mentality that was being embraced by large swaths of the American population. In part this seemed to be in reaction to the decades of decline in rural America and their cries for help that went unheeded by America's government and business elite. The sociologist, Arlie Russell Hochschild, brilliantly captured this in her groundbreaking book, "Strangers in Their Own Land". This book provided me with deep insight into Bill's persona but equally important it provided me with dimension and point of view that I knew the film needed. The time was right to make *Stillwater*.

From the script stage on through production, making *Stillwater* was very much a collaboration not only of talents but cinematic cultures. I was constantly being challenged to examine my long-standing approach and motivations, leaning on and learning from the French way of filmmaking. Although I brought some of my key crew with me (Masanobu Takayanagi - DP, Phil Messina - PD, and Walter Gasparovic - AD) I would say that about 90% of our crew was French.

Living and shooting in Marseille had a huge impact on the film. We didn't spend a day on a stage. I could feel my team digging deeper and deeper into the city and the more we leaned into

it, the more the city opened up and revealed itself to us. From the stunning Calanques to the massive Velodrome to the old prison in Les Baumettes. I don't think there was a day or a location that we didn't feel inspired by it.

Speaking of shooting my cinematographer, Masa Takayanagi decided that we would start the film in Oklahoma shooting with Anamorphic lenses. We did this to enhance the solitude and isolation of Bill in the frame, using a shallower depth of field and wider field of view. The camera was static, rooted to the earth.

When Bill steps off the plane in Marseille the camera starts to move. It has the kinetic, spontaneous, grittiness of Marseille which translated to handheld for much of Marseille.

Finally, when we returned to Oklahoma, we brought the spherical lenses with us as if Bill brought something back with him from Marseille. But our camera became static once again, indicating that Oklahoma, the place, has not changed, just Bill and Allison. We shot the last scene of the film with hand-held to capture both the sense of intimacy and immediacy and also to deepen the emotional connection to Marseille, a city that continues to haunt them.

One final note is just how instrumental Matt Damon was to the execution of this film. The entire cast is just terrific from Camille Cottin to Abigail Breslin and our secret weapon, Lilou Siauvaud. But it's Matt's central performance that anchors this film. There are few actors in the world that can bring their full persona and weight to a performance and still disappear in a role so completely. Once Matt was cast, I felt like I understood Bill and his journey for all its complexities and ambiguities. This film just would not work without him.

Stillwater is a film that ultimately speaks to America and Americans' place in the world. It speaks to what we perceive to be our moral imperative. It's a liberation story that addresses the shackles of shame and guilt that keep us rooted to one place. It's a film that addresses our longing to be loved and needed. And it's a film that I was not ready to make until right now.

WELCOME TO STILLWATER

Writer-director Tom McCarthy was one of the many people who found himself fascinated by the details of the 2007 Amanda Knox case, an American student living in Italy, who was arrested and charged with the murder of her roommate. She was convicted and sentenced to a lengthy prison term—even though she maintained their innocence. The gifted filmmaker, then best known for his sensitive, character-driven features such as 2003’s *The Station Agent*, 2007’s *The Visitor*, co-writing the 2010 Academy Award®-nominated screenplay for Pixar’s animated adventure *Up* with Bob Peterson and Pete Doctor, and writing and directing the 2011 high school-set wrestling drama *Win Win*, was interested in looking more deeply into the human toll of these sensationalist tragedies. Coupling this case with his interest in the literary genre of Mediterranean Noir, he teamed with writer, Marcus Hinchey and began to write an original screenplay set in Marseille.

Not satisfied with the script, McCarthy put the project down to move onto other pursuits: including writing and directing Best Picture winner *Spotlight*, the 2015 film about the *Boston Globe*’s Pulitzer Prize-winning investigation into systemic attempts by the Catholic Church to cover up child sexual abuse at the hands of its priests.

When McCarthy had occasion to revisit his early script, he felt the premise could still make for a compelling film—perhaps even more compelling given the ways in which the world had changed. “I hadn’t read the script in seven or eight years,” says McCarthy. “It was a strong premise, but the script didn’t work. Also, politically speaking, it was written during the Obama era. I was re-reading at the dawn of the Trump presidency, so the country had undergone a massive shift in many ways. Seeing the idea through that lens was really significant actually and it provided me with new inspiration to re-approach it.”

McCarthy had scouted the French city of Marseille early in his research and had fallen in love with the locale. “It’s a port city,” McCarthy says. “You’re on the Mediterranean. You have Spain, Africa, the Middle East, Italy. It’s all right there. The cradle of civilization. And people have been coming to that port for centuries. You feel it—the people and the culture, the layers and the texture. It’s very different from Paris, a city I adore. The energy and the vibe in Marseille is just so unique. I found the people to be incredibly open, incredibly warm. They’re like New Yorkers in a way, which is where I live. They’ll let you know exactly how they feel and they usually do with some degree of humor.”

Realizing he needed to reconstruct the screenplay, he now had his mind set on teaming with a French writer who had an innate understanding of the nation’s culture, customs, and pathos. McCarthy turned to Thomas Bidegain, whose credits included such acclaimed films as *A Prophet* and *Rust and Bone*, both directed by French auteur Jacques Audiard and his writing partner Noé

Debré, with whom he had penned Audiard's 2015 Palme d'Or winner *Dheepan*. McCarthy flew to Paris, where he spent a week with Bidegain and Debré talking through ideas how they might reimagine the story. With a shared vision in place, they began work on a new screenplay that would move between genres, storylines and timelines striving to find an original tone and structure.

With the script underway, McCarthy began a search for producing partners. Steve Golin from Anonymous Content came to mind, as the two had worked together on *Spotlight*. Golin was immediately sold on the premise and helped to propel the project forward. Then, the filmmakers set about finding the right actor for the all-important starring role: Academy Award®-winner Matt Damon felt like the obvious choice.

“I sat down with Thomas and Noe after we'd finished an early draft, and we thought, there's something in this story about the American hero inverted,” McCarthy says. “Bill Baker goes to Marseille and, in some sense, tries to be the American hero that we expect, but we're living in a different America right now, and I don't just mean politically speaking. One thing we talked a lot about with this script is moral authority. We were a country that was suddenly being driven by an ‘America First’ mentality. Our moral imperative was reduced to what is best for us. Full stop. It begged the question, what are we, as a country, sacrificing to achieve this. What is the cost? And can we distill this idea and imbue in our central character, Bill Baker. With Matt, I thought, we have this guy who we know to be a hero. He's so damn likeable and authentic.”

Damon found much to like about the role. “I wanted to work with Tom,” he says. “I just love every single movie he's made. The script was a Tom McCarthy script. I thought it was a beautiful story and a unique one, the kind of movie that isn't getting made right now. The teaming of those three writers gave it a really interesting sensibility that it made it feel like a European movie, but it's unmistakably American as well. It was just unlike anything I'd seen before.”

Once Damon had agreed to portray Bill, *STILLWATER* appeared headed into production. But then tragedy struck. On April 21, 2019, Golin died of cancer at the age of 64. “I got a call that Golin had passed away, which was staggering and shocking,” McCarthy says. “I couldn't really comprehend it.”

In the wake of Golin's passing, Anonymous Content and McCarthy decided to continue with the project in his honor and set out to find producers who could assume his responsibilities on the project. Liza Chasin had such award-winning films to her name as *Darkest Hour*, *The Theory of Everything* and *Atonement*, and had recently worked with McCarthy on his Showtime series *The Loudest Voice*, which detailed the rise of the late Fox News boss Roger Ailes. “I was very impressed with her acumen,” McCarthy says. “She was relatable, strong and smart.”

“I read the script and was floored by the poignancy of it,” Chasin says. “It was compelling, emotional and original. Tom is so masterful. Every word matters on the page for him.”

The filmmaker also turned to Jonathan King, who at that point, still worked at Participant, which had backed McCarthy’s *The Visitor* and *Spotlight* with a long legacy of producing complex, thought-provoking features. “He has excellent taste and a real penchant for story,” the writer-director says of King. “I consider him a friend and someone I greatly respect, so that was an easy choice as well. I knew Jonathan and Liza would get on, which they did. It just felt right.”

Offers King: “I’ve worked with Tom on several projects now, and the thing that always characterizes Tom’s work, for me, is a sense of curiosity about the world. He comes from his own experience growing up in New Jersey and going to school in Boston and Chicago, but he is so curious about the world and about people around him. He approaches filmmaking with a combination of curiosity and compassion for people. He is fundamentally interested in people and cares about representing their stories.”

“Steve Golin was our guide and our light,” adds Chasin. “Before he died, this was an incredibly important project to him. In the decision to have to fill someone’s shoes—especially someone like Steve, which is an impossible feat—Jonathan said something that I thought was absolutely perfect. He said that each of us could take one shoe. And that is what we did.”

THE CAST COMES TOGETHER

Even as McCarthy began to consider actors for other key roles in *STILLWATER*, he and Damon worked closely to shape who Bill Baker would become. The filmmaker and star traveled to Oklahoma together for three days, “sitting with roughnecks and figuring out how to make it real,” McCarthy says. Adds Damon: “We were really lucky to get the access that we got. People were very honest with Tom and me throughout the course of the research. Tom collected a lot of stories, which he then baked into Bill’s backstory.”

For Damon, the research was invaluable when it came to finding a way into the character. “When you hang out with these guys, they have a certain look and a certain sensibility,” the actor explains. “Some of them have these stories, depending on the level of mistakes that they’ve made. When you’re a roughneck, you go into it very young, and when the fields are up, you’re getting a lot of money. They’re like rock stars, and they kind of behave on that trajectory. Some of them live real fast and hard and squander the money they make, or they do damage to the core relationships with people close to them. That’s where we find this guy. Bill Baker has clearly got a past, and he’s made a lot of mistakes as a father. He’s at a place where he’s trying to get his life together and get this relationship back on track with his daughter. He carries a lot of guilt and shame around how he’s behaved.”

When the film opens, Bill is trying to make ends meet working construction, cleaning up debris from a twister that’s just blown through town. He lives alone in a modest home. He’s the kind of guy who picks up fast food for dinner and falls asleep in front of the TV, not the sort you’d peg as an international traveler. Yet, after visiting his mother-in-law, Sharon (Deanna Dunagan)—who raised his daughter Allison from age four after her mother committed suicide—Bill leaves behind Stillwater, Oklahoma, for Marseille, France.

Although the country is utterly foreign to him, he makes the journey in the hopes of reconnecting with Allison, who is serving out a nine-year prison sentence after being convicted of murdering her roommate, Lena. Since the young women were also dating, the case easily grabbed headlines with tabloids exploiting its most salacious details. Some reporters branded the killing a crime of passion—the American exchange student driven by jealousy to end the life of her lover, a young Arab woman. Although four years have passed, the case remains fixed in the local consciousness. No one has forgotten the name Allison Baker.

In the script, McCarthy and his collaborators outlined Allison as someone who had rejected her upbringing and had moved to Marseille as part of an Oklahoma State University student exchange program only to become embroiled in scandal and tragedy. The role went to Abigail Breslin, a Best Supporting Actress Academy Award®-nominee for her starring role in the 2006 indie favorite *Little Miss Sunshine*.

“I auditioned her two days after I was in Oklahoma doing research,” McCarthy says. “When I was at a barbeque with a bunch of roughnecks, I met this one guy’s daughter who was going to Oklahoma State. She was a lovely young woman. I remember thinking, Wow, this could be Allison. Two days later, I was in the audition room, and Abigail walked in. After seeing her audition, I thought she could’ve been at that barbeque.”

Breslin says it was the many juxtapositions in *STILLWATER* that initially grabbed her interest. “It’s a fish-out-of-water idea of this guy who’s from Oklahoma, and he’s in Marseille trying to get his daughter out of prison,” Breslin says. “I liked the fact that the writing didn’t feel forced. When you read it, it’s like you’re reading a real conversation, like a transcript of a conversation. As an actor, that’s what you dream of getting to work with. Even though Allison is in a position that’s very rare and not normal life for most people, there is still something so relatable about her and her emotions.”

To ensure she was doing her character justice, Breslin researched the lives of the imprisoned, specifically inmates who had been falsely accused. “I think anybody can relate to the pain of somebody lying about you, and in these cases, magnified in such dire circumstances,” Breslin says. “I did a lot of research about how isolating it is to be in prison because I can’t even fathom that.”

Allison also must navigate a strained relationship with her father, who, even after her mother’s death, was largely absent from her life. “While she was growing up, he wasn’t really there for her and had an alcohol problem,” Breslin explains. “He is also a very religious guy, and she’s more of a free spirit and progressive. He just wasn’t a great dad. I think he’s trying to reconcile that in some ways with her, but she gets frustrated. She can’t trust him. This causes an awkwardness to their relationship, even when he comes to visit her in prison. There’s a weird tension there and a lot of built-up history.”

When Allison gives her father a letter to pass along to her lawyer, he hits upon a way to prove his devotion. Allison is hoping her case might be re-opened after an incident comes to light in which a man matching Allison’s description of the real culprit brags to a young woman at a party that he’s gotten away with murder. When the attorney dismisses the new turn of events as merely hearsay, Bill chooses to spearhead an investigation himself—keeping the truth from Allison.

“Bill can’t deliver that information to his daughter because she’s so hopeful that there might be some way for her to get out,” Damon says. “So, he takes it on himself to start trying to investigate this new lead, but he’s pretty hopelessly overmatched. He doesn’t really know anything about Marseille. He doesn’t know what’s going on. He can’t interview anybody because he can’t speak French. But he believes she’s innocent. He doesn’t want to give up on her

because he's carrying all this guilt and shame for not having been there for her in the past. He wants so badly to do something wonderful for her to earn her trust and forgiveness."

In truth, Bill is really the only advocate Allison has. Although her grandmother has stood by her and has offered her love and support, Sharon is no longer physically able to make the trek to France. "Bill is not the person that she would ever choose to help her get out of prison," Breslin says. "But she sees that he really is trying to be that father he wasn't. She appreciates it but is still cautious and wary. I think he feels a very strong need to prove that he does love his daughter because he's not the warm, cuddly, cozy dad. He wants to prove to her that he can do something without screwing it up."

But that's not easy for someone who speaks no French and for whom the local culture is a mystery. Fortunately, he finds a surprising ally in Virginie, an actress living in Marseille who is a single mother to sprightly eight-year-old daughter Maya. McCarthy cast Paris-based actress Camille Cottin, known for her work on the hit series *Call My Agent!* among other roles, as Virginie. Cottin also won rave reviews for her major role as the principal antagonist on season three of the Emmy Award-winning series *Killing Eve*. She starred opposite Jodie Comer as the character Helène, a high-ranking official in the mysterious organization known only as *The Twelve*, who comes to supervise Comer's assassin Villanelle.

Showcasing a mother capable of raising a child on her own at the same time she's making it as a working actress appealed to Cottin. "Virginie is not sacrificing what she wants to motherhood," Cottin says. "She is standing on her own two feet. She manages on her own and drives the boat. I like the values that she embodies in terms of things she believes in and fights against. This movie is about motherhood and fatherhood, but at the same time, you can feel that there's a need to open up to the rest of the world."

Although Bill and Virginie's initial encounter at the budget hotel where they are staying is rather confrontational, she soon proves to be unfailingly kind and agrees to translate for Bill as he speaks to locals about his daughter's case. "Bill first sees Virginie smoking a joint on the balcony with her friend and laughing," explains Cottin. "He asks her to turn down their music, and she's not really nice to him. She's baked obviously, but it's no excuse. The next day, Bill meets Maya alone in the hotel when she's locked out of the room, and he helps her. So, Virginie knocks at his door and apologizes. You can feel that she's trying a little bit to justify what happened—I'm not a bad mother. I mean, you found my daughter hanging around alone in the corridor of the hotel, but I was late because I had problem in our apartment and I was actually taking care of us."

Despite vast cultural and political differences, Bill's open heart and determination to help Allison win over Virginie and young Maya—the child quickly comes to adore the American. "I think

something really moving for Virginie is that, as a single mom with an irresponsible ex, she's formed a friendship with a man who wants to repair his own relationship with his daughter and be the father he's always wanted to be. That goes straight to her heart." Adds Damon of Bill and Virginie's rapport: "It's not a bodice-ripping kind of Hollywood sensational relationship. It's a very real, day-in-and-day-out of people who are kind of broken but who deserved to be loved and see that in each other. It feels like a very mature relationship."

Of course, it's the strong connection Bill forges with Maya that also brings them closer together. "In a way, Virginie doesn't choose Bill," Cottin says. "It's Maya who chooses him."

Casting a child actor who could hold her own with Damon and Cottin on screen required an extensive search, with McCarthy auditioning both professionals and non-actors for the role of Maya. "When you're casting kids, what you're looking for is aptitude," McCarthy says. "You're looking for kids who not only are good, but who can also grow, and I don't just mean over time. I mean take to take."

Ultimately, he found his Maya, Lilou Siauvaud, right in Marseille—Siauvaud makes her screen debut in *STILLWATER*. "She had never acted a day in her life," McCarthy says. "I read with her a few times and thought she was really good. I started giving her adjustments, and she immediately responded. I called her back again and again, and she kept expanding as an actress."

Siauvaud hadn't exactly planned on pursuing an acting career. She won the role more through happenstance. "My dance teacher registered me for the audition, but my mom didn't think that it could happen," Siauvaud says. "I had to go to many auditions, but finally, they told me I was selected. I was very happy. I was stressed too, but I had many people supporting me to do my best."

Damon, for one, says he was impressed by his tiny co-star's natural abilities. "Lilou is like the Meryl Streep of eight-year-olds," he says. "She was somehow incapable of doing the scenes the same way twice, which is something that takes a lot of people decades to learn. She's just very alive and in the moment for all these scenes."

As *STILLWATER* unfolds, the film becomes an intriguing blend of character drama, low-key romance, thriller and procedural, with Bill's relationship with Virginie and Maya deepening even as he remains committed to seeing his daughter exonerated. Virginie eventually invites Bill to move into the apartment she and the little girl share, and he quickly becomes an extended part of the family, picking up Maya from school, making dinner, overseeing bedtime rituals.

"She doesn't need him, but he's such a relief," Cottin says of Virginie's feelings toward Bill. "He's a relief for the affection that he gives to her daughter. He's a relief for his presence at

home, having another adult with whom you can talk, with whom you can share. He's a good man in that way."

Adds Chasin: "I love the story of this man learning how to be a dad through this new relationship he has with a young French girl. He gets to give it another shot and really properly learn how to love—and get out of his own way to do it."

At the same time, though, Bill continues to chase down leads that could help him apprehend the young man that Allison insists is guilty of Lena's murder. He's willing to go to any lengths to track down his target, even if it means visiting the dangerous housing projects where Akim reportedly lives. The filmmakers cast another promising newcomer, Marseille-based actor Idir Azougli who previously appeared in the gritty Marseille-set love story *Shéhérazade*, as Akim.

"What he brings as an actor is total authenticity," says producer King. "He grew up in North Marseille, where his character is from, and that kind of authenticity is always important to Tom. The challenge for all these actors is to make their characters sympathetic, so the audience can relate to them. When Idir came in to audition, that just jumped through the camera." Adds Azougli: "I wanted to play Akim because he embodies a bad guy, but personally, I feel that he isn't really a bad person. He was just involved in a situation that got out of control."

Bill's search for Akim takes him across Marseille, where he encounters a range of people and personalities. As he comes to rely on Virginie as interpreter, they become increasingly close, with little Maya telling Bill he is her "favorite American." But the gulf between the characters' customs and norms—and the passion with which Bill pursues his goal of finding Akim and freeing Allison—is a constant source of tension.

"I'm slightly obsessed with authenticity, especially when it comes to character and place," McCarthy says. "I would say 80 percent of the French casting was out of Marseille. It was wonderful to take an actor like Matt, someone of his world stature, and submerge him in this world. You could feel that in the authenticity of place and character. We have scenes that are entirely in French because they would've been entirely in French. We have scenes where Bill has no idea what's being said because that happens to all of us—it informs the story."

Offers producer Chasin: "We are not playing that game of French people speaking English with French accents. It is part of the telling of this story that this man is in a foreign place, that he is charting unfamiliar territory, both physically and from the language standpoint."

"Our approach was about respecting the culture, respecting authenticity and also grounding yourself in the point of view of the main character," concludes King. "If Bill doesn't know what they're saying, we shouldn't either. It adds a sense of suspense, mystery and dislocation."

FROM OKLAHOMA TO FRANCE: ABOUT THE PRODUCTION

STILLWATER was shot on location in Marseille, France, and locations in and surrounding Oklahoma City, Oklahoma, in August and September of 2019 and was designed to be an entirely environmentally sustainable production.

To achieve the look and feel McCarthy envisioned for the film, he collaborated hand-in-hand with cinematographer Masanobu Takayanagi, production designer Philip Messina and costume designer Karen Muller-Serreau. Together, they sought to accurately present the two worlds of Stillwater, Oklahoma and Marseille, France. “Stillwater is flat with a lot of space and stillness,” McCarthy says. “In contrast, Marseille is incredibly vibrant. Part of the reason I love Marseille is the light—there’s a reason the south of France has attracted painters for centuries. We wanted to capture that.”

To showcase the dramatic differences between the locales, McCarthy and Takayanagi created unique approaches for each of the two places, relying on more static camerawork for the scenes in the United States and using handheld photography in Marseille. “In Oklahoma, we’re on dollies and sticks, and he uses different lenses,” says the filmmaker. “I wanted to feel the weight and stagnancy of Bill’s life in Oklahoma by shooting a certain way. Then we get to Marseille, and I want to feel the energy of the handheld and the vibrancy of that city. It speaks to the two worlds that we’re dealing with.”

“We discussed three parts in STILLWATER,” explains the cinematographer. “The first is when Bill Baker is in Oklahoma at the beginning of the film. The second is when he is in Marseille, which is the majority of the story. The third is after he returns to Stillwater at the end of the film. One of our many conversations was how we visually deliver the emotional differences in these three parts.”

McCarthy credits Takayanagi, who shot both *Spotlight* and McCarthy’s Disney+ film *Timmy Failure: Mistakes Were Made*, for expertly capturing the disparate worlds. “Masa is an incredible handheld operator, and he’s very good at working with a little and getting the most out of the light,” says the writer-director. “He’s great at shaping a scene and finding a certain quality. It’s where our aesthetics really merge.”

Marseille, France is the second largest city in the country after Paris and the third-largest metropolitan area in France after Paris and Lyon. As it is also a port city on the Mediterranean, Marseille is a cosmopolitan melting pot with many immigrants from Algeria, Tunisia, Morocco, Turkey, Italy and Poland, as well as a variety of other countries. With most of STILLWATER set in Marseille, the city becomes front and center as Bill navigates a culture unknown to him.

Having the ability to physically shoot in Marseille was not lost on McCarthy, who relished the opportunity to capture the city's colors, textures and social strata. "As a filmmaker, you always want to make the movie where the movie is set, but you can't most of the time for financial reasons," McCarthy says. "Having been to Marseille and feeling how unique and special it was to me, I hoped that would translate both to my collaborators and ultimately onto the screen. When I felt validated was when I brought my core collaborative team there, and we walked around the city and they just got it."

Takayanagi says immersing himself in the city proved enormously beneficial to the creative process. "Working in practical locations always inspires me," he says. "Lights, sounds, touches, and smells—how do we communicate those senses to audience? Standing on locations informs me better and helps me tremendously to try to deliver those feelings."

Adds producer Chasin: "Being in Marseille infects everything and everybody, including the actors' performances. People are acting in real spaces. At night when you wrap, you have dinner in Marseille and that seeps into your being." Breslin concurs: "Just being there and seeing it and feeling it helped me to experience what my character felt."

Something else the production team discussed was not simply showcasing the postcard version of Marseille, but rather focusing on the parts of the city where people lived and worked, the Marseille that its citizens would recognize. "We all talk about the beauty of the south of France, and it's immediately apparent when you get to Marseille," King says. "But there are layers to the city. It's thousands of years old, and it's very vibrant and multicultural. The streets filled with graffiti are incredible—it's part of the fabric of the city. We wanted to show everything, and we wanted to show it in a real way."

The approach was one that was championed by filmmaker McCarthy, says production designer Messina: "There certainly would have been times where it would have been easier for us to build a set than to shoot in some of those locations. We amended things and did location builds, but everything was driven by being on location. It was about sticking to an ethos about how the film was going to be made and really abiding by that."

Artistic choices were always rooted in character. For example, for the scenes set in the French hotel where Bill first meets Maya and Virginie, the director and production designer settled on a location that would have felt somewhat familiar to the American, the local Best Western.

"When I first got there, I had scouted some very Marseille hotels, and Tom and I went and looked at them," Messina says. "But the idea was that Bill probably never had traveled outside the States and certainly not to a semi-obscure place like Marseille. If he were to book something

online from home, it would have been a familiar chain. At first, visually, I wasn't completely sold on it, but Tom not felt strongly about it. This guy came over with not a whole lot of money obviously, so we tried to make decisions that were driven by getting in Bill's head. Tom fully understood the character—he wrote the script. I felt very secure in taking my cue from him when decisions like that came up.”

Authenticity was also a principal concern. The shoot visited an abandoned portion of Baumettes Prison, which, Messina says, “had such great character to it. We did some minor modifications but really not that much at all.” For the scenes set in the housing project where Bill goes to search for Akim, the production headed to the Kalliste housing projects on the city's northern outskirts.

“We scouted it, and it laid out so perfectly,” Messina says. “Once you were in the middle of it, it was a complete world unto itself. There was one tower that was in the process of being torn down, so they were throwing stuff out of the windows—like beds and furniture. It was a devastating environment to be in. What struck both Tom and I on our first couple of scouts there, there's a layer of normalcy in the daylight hours that changes very much during the nighttime hours. It's a community. It's multi-dimensional. Tom didn't want it play into this idea where it's this nasty place where only bad things happen. There are good people there, too.”

For Virginia's apartment, however, the production designer and his crew did an extensive remodel of an existing unit in a historic building (formerly a convent). The team essentially gutted the space to create an environment that would both match what McCarthy had outlined in the screenplay and would underscore key aspects of the character's identity.

“Virginia was a single mother, but not a struggling single mom,” Messina says. “We wanted her apartment to be a warm place. We wanted her to be a good parent to Maya—that was reflected in the furnishings. Maya had her space, it was small and compact because it was a European apartment, but it had a warmth and it had a lot of depth and layers. We tried to make it a safe place, really to contrast that against Bill's place back in Oklahoma, which was this sad shack with a lot of land around it. We wanted it to be a place that he would respond to and feel like it was a safe haven.”

Although the production designer initially thought he could make small changes and simply dress the apartment to meet the needs of the shoot, it soon became clear that a more thorough renovation would be required. “There was this linoleum that was not right and a little bit nasty,” Messina says. “I pulled it up and there was a beautiful terrazzo floor underneath with a cool '50s pattern. That was a gift. We ended up replacing all the windows with wooden windows with shutters that could close like typical European shutters. I ended up redoing the kitchen.

“It would have been easier building the set on stage, but I had to respect Tom’s vision,” Messina continues. “He wanted the restrictions, he wanted the constraints. It’s a slippery slope. If you start making one decision for comfort, another for ease, all of a sudden, you’re not approaching the film the way you said you were going to approach the film. So, we were all respectful of that process and worked within those parameters.”

One of STILLWATER’s most logistically complicated sequences took the film’s cast and crew to one of Marseille’s signature locations: the 67,000-capacity Stade Vélodrome, home to the beloved football club Olympique de Marseille, or OM. For the sequence in which Bill takes Maya to a game—she is an *enormous* soccer fan—only to realize they’re seated near the elusive Akim, the production shot during a live match. “Tom and I went to the stadium numerous times to plan the sequence,” says cinematographer Takayanagi. “We filmed with multiple cameras to capture the atmosphere as much as possible. Then, we filmed close-ups and some other shots on a day when the stadium was empty.”

Adds Messina: “Trying to drop a major movie star into a situation like that became a question of, When do we need to have a full stadium with a game on the field and what can we stage cleverly enough where you could look across and see a lot of people but not see the entire stadium? We had a lot of meetings to parse that. The good thing about Matt’s character is he stands out like a sore thumb in Marseilles because of the goatee and the baseball hat, but he doesn’t look like Matt Damon.”

The sequence was one that made quite the impression on the Academy Award-winning actor. “For anybody who hasn’t experienced a soccer game in Europe, if you ever get the chance, you should do it,” Damon says. “Marseilles in particular, it was completely mental and really fun. It was wonderful for them to give us the access to shoot there. Bill Baker, he knows Oklahoma State versus Oklahoma, which is its own kind of madness, right? But this, with the flares going and the chants, to put a roughneck in that environment, it’s a chance for his eyes to get open to this whole other thing.”

Although she didn’t have the opportunity to attend the soccer match, Breslin says she felt a special affinity for the Calanques, an area of rocky cliffs and bays between the city of Marseille and the town of Cassis, where Bill takes Allison during an outing together (as part of a special release program designed to help her transition back into society, she is allowed to leave the prison one day each month). Allison dives into the water while Bill remains on the shoreline.

“It was one of my favorite things when I read the script that when she gets out for a day, she decides to go swimming because I’ve always loved being in the water,” Breslin says. “The ocean is my favorite place to be. I think she just wants to feel at peace at that point. She’s aware of the fact that her father’s lied. Things have been going on. He has these two people that are not his

girlfriend, not his kid, but something in the middle. I feel like her going into the water is almost like a cleansing of letting go of what's been haunting her for years now."

Adds Damon: "Marseille is an unbelievably beautiful city and then you go right outside of Marseille, and you've got the Calanques, which are these wonderful canyons that the water has carved into over the years. Hopefully, this movie will look like a love letter to Marseille because it's a really special place."

Although the production hired a French crew to work on location, Americans and Canadians were brought on as well. In practical terms, that meant that both the French and English-speaking crew, including director McCarthy and the actors, needed to learn how to communicate effectively with one another. "It was a process and a merging of styles," McCarthy says. "Once we figured each other out, which probably took a couple weeks, it became pretty seamless. There were people on set I'd be talking to in English, and I would realize they didn't understand anything I was saying. So, we had to realign and rethink how we were communicating."

For Cottin, the challenge became making sure she was executing notes from her American director. "For me, it was a little bit challenging at the beginning because I experienced something that I had never experienced before when Tom came to direct me," she says. "You're always a bit scared at the beginning of the shoot when a director is asking you to do something, but the challenge there was also to understand exactly what he was asking me to do. But then I got used to certain expressions and idioms that he frequently uses."

"He's very demanding," continues Cottin of McCarthy, "but that, as an actor, makes you trust him. In this way, you're able to abandon yourself and just go where he wants you to go. Sometimes he'd say, 'Don't think. Don't think,' and I just needed to trust him and myself. He loves what he's doing and his enthusiasm gives you wings."

Breslin had equally kind words about the filmmaker. "What I like about working with Tom is that this is a very heavy movie, but when you first get to set, he's very light," she says. "Once we get into the scenes, everything changes. As an actor, when it's a very emotional moment, you want to milk it, and he is so great about giving you the space to do that. He understands that the movie is about the story and wants to focus on that. It's also amazing because you can try anything. He's so great at the little details of the character."

Damon and Siauvaud had their own language barrier to work through, but the pair quickly developed a rapport that was somehow behind words. "With Matt, I had a translator there to help, but we also communicated with gestures," explains Siauvaud through a translator. "I had one for when I was hungry, and Matt would say, 'Ah, okay let's go get a snack.'" Adds Damon: "With Lilou and I, there was usually someone around who could translate if we needed to talk,

but I have kids her age, so for me, it felt very natural to hang with her. She really is just a kid, so I engaged with her in that way. She's a wonderful little eight-year-old."

While most of the film was shot in Marseille, the production also visited Oklahoma City and surrounding towns to shoot the scenes that took place there, including those that open the film. "We approached Oklahoma the same way we approached Marseille—shooting practical locations, churches and stores," King says. "We're not building Oklahoma somewhere else. It looks completely different than Marseille. It's fairly flat whereas Marseille is a city of hills. Marseille is all about the sea, and Oklahoma is about as far as you can get from the water."

Adds Chasin: "Tom brings total authenticity to this project. His strong will is the reason this film looks the way it looks. His fight to shoot in Marseille and Oklahoma as real places where the story takes place was a fight worth having. He's got a brilliant eye for making it all feel real and grounded, which ultimately serves the story. He sets the bar high and everybody around him rises to the challenge. I think that is the difference between good and great."

McCarthy's outsized artistic reputation and commitment to excellence helped draw Academy Award®-winning composer Mychael Danna (*Life of Pi*) to the project. Together, the pair discussed creating a score for the film that would enhance the emotional resonance of the narrative, while also speaking directly to the specifics of the transformative journey that Bill undergoes. "Tom and I worked hard to design a score that subtly envelops and submerges us, along with Bill, in—what is for him—an unknown, unfamiliar world," Danna says.

Known for incorporating electronic elements into the scores he composes, Danna took a similar approach to *STILLWATER*. For the early U.S.-set scenes, guitars and drums predominate yet when Bill finds himself in Marseilles, it's traditional North African music—embellished with electronic sounds—that comes to the fore to mirror the vibrancy of the French city. "The film is a sophisticated thriller in the provocative setting of a clash of cultures: conservative America and the very multicultural south of France," Danna says. "Virtually all the action occurs in Marseilles, but Bill begins the story very much imbedded in his own culture, that of a conservative Oklahoma oil rig worker, and brings that with him to Marseilles. Soon, the very different sounds of a very different world begin to creep into his life and into the score."

The emotional heart of the story, however, is reflected in the sounds of piano and a string orchestra (the orchestral portions of the score were recorded at London's famed Abbey Road studios). Yet the instrumentation never feels heavy-handed—rather Danna's compositions remain very much in keeping with the understated, naturalistic feeling McCarthy evokes in *STILLWATER*. "As is to be expected with Tom's writing, the story has no easy resolution, no easy ending that can be defined as happy or sad," Danna says. "I feel that the score was able to convey this nuanced almost fable-like ending, which in my opinion is a quality of the very best films."

Finding the connections between Oklahoma and Marseille—and the people who live and love in those spaces—is really at the heart of *STILLWATER*, says McCarthy. “It was really understanding those realities, both individually and in relation to each other, that we mapped out the movie and Bill’s journey, which ultimately is an emotional journey but told through story and location. As a director, as a storyteller, I want audiences to get lost in the story, to be surprised, to be moved—and maybe a little bit to think about who they are and how they feel about the world and the country we live in right now.

“There’s not a lot of judgement in this movie,” McCarthy concludes. It’s more questions than answers. Maybe that’s where we have to start if we have any shot at moving forward right now as a country, as a house undivided.”

THE COSTUMES OF *STILLWATER*

Paris-based costume designer Karen Muller-Serreau (*At Eternity's Gate*) created both the classic American styles for the characters of *STILLWATER* as well as those for the characters living in Marseille. “She does what all great costumer designers do, which is have an initial conversation about the looks, refine it over time,” McCarthy says. “Sometimes, people would show up on set without me having even seen their wardrobe, and she was spot on.”

To create Bill’s look, Muller-Serreau sought to be true to McCarthy’s desire for authenticity, so she consulted Oklahoma oil riggers about the styles they favor. “They gave me a lot of very important little details on what Bill would wear and how he would wear it,” says Muller-Serreau. “We had to make him look very American—that was the challenge. He had to stand out wherever he went in Marseilles and not look like he was from there.”

Given that Bill was working various jobs to make ends meet, the costume designer dressed Damon in a utilitarian way—trucker hat, jeans and boots. Despite Bill’s look being seemingly simple, there was attention paid to every small detail in his wardrobe. “The first thing was the hat, which is an extremely American symbol,” explains the costume designer. “We had to decide what we put on the cap and whether we made it an oil rigger’s hat or Oklahoma hat or cowboy hat. We landed on a nonexistent oil rig.”

“I then got him flame-proof jeans because that’s what oil riggers have to wear,” she continued. “Then his boots, they are metal-toed boots, which actually give him a way of walking because they’re so heavy. I learned through the people that were helping me in Oklahoma that oil riggers never really take off their boots, except when they have to break in a new pair. They’re a second skin, and they’re an extremely important part of their work and everyday life.”

McCarthy was pleased that Damon’s costume underscored Bill’s outsider identity: “You’d see Bill with his backpack and his shirt and his glasses and his hat—always wearing his baseball cap—and he just looks like an alien. He’s a man from a different place and a different time.”

As Bill becomes more comfortable in France and becomes more integrated into the lives of Virginie and Maya, his look undergoes subtle shifts. “We built his wardrobe on a week’s worth of clothes, and then added little things that he could buy from stores as he slowly changed character,” Muller-Serreau says.

To dress Cottin, Muller-Serreau made a point to buy local—whether it was second-hand pieces or fabrics for garments that were made for the film. “For Virginie’s look, I knew I wanted to create it in Marseille,” she says. “I wanted to use local designers for three-quarters of her

wardrobe. I met a wonderful seamstress in Marseille who would alter material I purchased or pieces I bought in thrift stores for Virginie.”

The actress’ costumes matched her warm and open demeanor and stood in sharp contrast to Bill’s overall aesthetic. “Virginie we put in brighter colors—she’s a confident young actress, coming from a sunny place,” Muller-Serreau says. “She’s in much louder colors than Bill, who stays fairly blue-gray.”

When it came to little Maya, she sought to capture the girl’s background through wardrobe. “Maya, she’s a fairly middle-class girl, what we call in French bo-bo, which is Bohemian Bourgeois, which is a newer generation that are settling in Marseilles,” says the costume designer. “It’s not Parisian chic. She’s not on the poorer scale of things, and she’s not on the chicest side of things. Maya’s very much in the middle. I felt like her clothes, they shouldn’t be seen, really. She should be in jeans and a T-shirt basically, with a mom who’s a young actress.”

Bill’s daughter, Allison, was perhaps the most challenging character to design for —although she’s from Oklahoma, she’s been living in Marseille for years, though she’s spent the last four in prison. “I had to think about where her clothes were coming from,” says Muller-Serreau. “Is her grandmother sending them from an American store or has Bill brought things for her from Oklahoma? I also didn’t want her to be all gray, although she’s in prison. So, I added a little bit of color into her wardrobe. It was building up a mixture of elements for her wardrobe.”

Like Bill, however, Allison’s wardrobe is quite limited. “She has very few things, and most are worn,” says Muller-Serreau, adding that in some cases her clothing functions as a kind of protection for the distraught young woman. “Talking with Abigail, she felt comfortable having longer sleeves that she could hide behind. There are moments in prison when Allison’s upset, and she pulls on her sleeves. She feels like they’re a shell on her.”

Finally, for Akim, Muller-Serreau created a brand-conscious look that’s favored by many of the younger denizens of Marseilles. “Akim’s a real contrast,” she says. “He’s from the very poor part of Marseilles where people [still] wear rich, expensive clothes. Most of them have a Hugo Boss or an Armani T-shirt, Nike or Adidas. They all wear things that have some sort of logo on them.”

The range of looks needed for the principal characters were reflected even in the background players. Just as Marseille is a melting pot of cultures, the city also showcases a range of fashion. “I needed to make the wardrobe look real and not costumed—it’s important to really get the feeling of the characters,” Muller-Serreau says. “You walk down a street, and you’ve got African and Indian sellers. Then, you walk down the next street, and you’ve got Hermes and Chanel. So, we had to make a background that was very mixed because they’re representing this huge melting pot.”

ABOUT THE CAST

MATT DAMON (Bill Baker) is one of the most revered actors in Hollywood today, in terms of both talent and box office draw. His rich and varied career has seen him in front of the camera as well as behind.

Though far from an overnight success, Damon catapulted into the public eye in 1997 with his first Academy Award®-nomination and win for co-writing *Good Will Hunting* with his lifelong friend Ben Affleck. The script also earned the pair a Golden Globe® win as well as several critics' group nominations, and feted Matt with Academy Award®, Golden Globe® and Screen Actors Guild® (SAG) nominations for Best Actor.

More recognition followed as Damon earned his third Golden Globe® nomination for his performance in 1999's *The Talented Mr. Ripley*, under the direction of Anthony Minghella, and in 2009 was nominated for Academy Award®, Screen Actors Guild® and Critics' Choice Award nominations for Best Supporting Actor for his portrayal of South African rugby hero Francois Pienaar in Clint Eastwood's true-life drama *Invictus*.

Additionally, in the same year, he garnered a Golden Globe® nomination for Best Actor for his starring role in Steven Soderbergh's *The Informant*. The connection with Soderbergh proved to be a successful one as he and Damon collaborated again for seven films over his career, including the heist blockbuster films, *Ocean's Eleven*, *Ocean's Twelve* and *Ocean's Thirteen*, and in 2013 for the HBO telefilm, *Behind the Candelabra*, where Damon played opposite Michael Douglas and earned Emmy Award®, Golden Globe®, Screen Actors Guild® and BAFTA Award® nominations for Best Performance by an Actor in a Television Movie or Miniseries.

Hailing from Boston, Damon attended Harvard University and gained his first acting experience with the American Repertory Theatre. He made his feature film debut in *Mystic Pizza*, followed by roles in *School Ties*, Walter Hill's *Geronimo: An American Legend*, the cable project's *Rising Son* and Tommy Lee Jones' *The Good Old Boys*. However, it was Damon's portrayal of a guilt-ridden Gulf War veteran tormented by memories of a battlefield incident in 1996's *Courage Under Fire* that first put him on the radar of both critics and audiences alike.

The following year, Damon played the title role in Steven Spielberg's award-winning World War II drama, *Saving Private Ryan*, and starred in John Dahl's drama *Rounders*, with Edward Norton, and reunited with Affleck and director Kevin Smith to star in the controversial comedy *Dogma*.

Matt's other film credits include Kevin Smith's *Chasing Amy*; Francis Ford Coppola's *The Rainmaker*, in which he played an idealistic young attorney; Robert Redford's *The Legend of Bagger Vance*; Billy Bob Thornton's *All the Pretty Horses*; *Gerry* for director Gus Van Sant; a cameo appearance in George Clooney's *Confessions of a Dangerous Mind*; Terry Gilliam's *The Brothers Grimm*, with Heath Ledger; the Farrelly brothers' comedy *Stuck on You*, opposite Greg Kinnear; Stephen Gaghan's geopolitical thriller *Syriana*, with George Clooney; Martin Scorsese's Oscar®-winning Best Picture *The Departed*, with Leonardo DiCaprio, Jack Nicholson and Mark Wahlberg; Robert De Niro's dramatic thriller *The Good Shepherd*, with De Niro and Angelina Jolie; the action thriller *Green Zone*, directed by Paul Greengrass; the drama *Hereafter*, which reunited him with director Clint Eastwood; the Coen brothers' remake of the classic Western *True Grit*; George Nolfi's thriller *The Adjustment Bureau*, opposite Emily Blunt; the thriller *Contagion* for director Steven Soderbergh; Kenneth Lonergan's *Margaret*; *Happy Feet 2*, an animated feature to which he lent his voice; *We Bought a Zoo*, directed by Cameron Crowe; the sci-fi thriller *Elysium*, for director Neil Blomkamp; *Monuments Men* for George Clooney and *Interstellar* for Christopher Nolan.

In 2015, Damon starred in director Ridley Scott's outer space actioner *The Martian*, in which he played Mark Watney, an astronaut stranded on Mars who struggles to survive until he can be rescued. The film, which was a box office hit, earned stellar reviews and seven Academy Award® nominations with Matt garnering a nomination for Best Performance by an Actor in a Leading Role.

In 2016, Damon starred in Yimou Zhang's *The Great Wall*; he served as a producer on the Kenneth Lonergan-directed drama *Manchester by the Sea*, which received three Critics' Choice Awards®, one Golden Globe Award®, two BAFTA Awards® and two Academy Awards®. That year, he also starred as Jason Bourne in the film of the same title, reprising the character he originated in 2002 in the blockbuster action films, *The Bourne Identity*, *The Bourne Supremacy* and *The Bourne Ultimatum*, and reteaming with director Paul Greengrass, who also helmed the latter two titles. For his role in the film, Damon received a Critics' Choice Award® nomination for Best Actor in an Action Movie. He also starred in *Suburbicon* for director George Clooney and in *Downsizing* for director Alexander Payne.

Most recently, Damon starred in *Ford v Ferrari* for director James Mangold alongside Christian Bale and will next be seen in *STILLWATER* for director Tom McCarthy, and *The Last Duel* with director Ridley Scott alongside Ben Affleck, Adam Driver and Jodie Comer.

In 2000, Damon teamed with Ben Affleck and Chris Moore to form the production company LivePlanet to produce film, television and new media projects. LivePlanet produced the documentary *Running the Sahara*, directed by Academy Award®-winner James Moll, as well as three seasons of the Emmy®-nominated series *Project Greenlight*, chronicling the making of

independent films by first-time writers and directors, spawning three features: *Stolen Summer*, *The Battle of Shaker Heights* and *Feast*. The series, which first aired on HBO and later Bravo, was resurrected and the fourth season aired on HBO in September 2015 under Damon and Affleck's banner, Pearl Street Productions.

Pearl Street Productions, which has a first look deal with Warner Bros. Pictures, co-produced *Promised Land*, which reunited Damon with director Gus Van Sant and was written and produced by Damon and John Krasinski; *Jason Bourne*, *Manchester by the Sea* and *Live By Night* for Warner Bros. which Affleck directed. The company also produced *Incorporated* for the Syfy Channel, which Alex and David Pastor wrote and directed. Other projects in development include *RFK*, which Nikolaj Arcel wrote and will direct, and *The Trade*, which Jay Roach is attached to direct.

On the small screen, Damon is an executive producer on the Showtime's drama series *City on a Hill*, which premiered on June 16, 2019. Additionally, Damon both executive produced and appeared in the History Channel project *The People Speak*, based on a book co-written by historian Howard Zinn and featuring dramatic readings and performances from some of the most famous names in the entertainment industry.

In addition, Damon co-founded H2O Africa in 2006, now known as Water.org, a foundation that brings clean water and sanitation to countries around the world that suffer without that simple need.

ABIGAIL BRESLIN (Allison Baker) is an Academy Award®-nominee who is one of the most sought-after actors of her generation. Her unique and charismatic talents have contributed to her versatile roles in both comedy and drama.

She is most widely recognized for her role as Olive in the critically-acclaimed feature film *Little Miss Sunshine*, the irreverent, antic comedy that created a sensation at the 2006 Sundance Film Festival. For her performance, she was nominated for an Academy Award® and in addition she received a Best Actress Award from the Tokyo International Film Festival and was nominated for SAG and BAFTA Best Supporting Actress awards.

Breslin was seen in the film *August: Osage County* opposite Meryl Streep, Julia Roberts, Sam Shepard and Dermot Mulroney. Other film credits include *Enders Game*, *Haunter*, *The Call*, *Rango*, *Zombieland*, *My Sister's Keeper*, *New Year's Eve*, *Raising Helen*, *The Ultimate Gift*, *The Santa Clause 3*, *No Reservations*, *Definitely, Maybe*, *Nim's Island*, *Kit Kittredge: An American Girl* and M. Night Shyamalan's 2012 film *Signs*.

In 2015, Harper Collins published Breslin's first book *This May Sound Crazy*, based on her popular Tumblr "Mixtapes & Winter Coats," in which she writes honest, funny and emotional observations on her daily life as a young adult. That year, Breslin starred opposite Arnold Schwarzenegger in the Lionsgate film *Maggie*, which premiered at the Tribeca Film Festival. In 2010, she made her Broadway debut in *The Miracle Worker*. In 2018, Breslin returned to the stage starring in *All the Fine Boys*, a story of sexual awakening in suburban South Carolina, directed by Erica Schmidt for The New Group.

Breslin also starred in the popular Fox horror-comedy series, *Scream Queens* opposite Jamie Lee Curtis, Emma Roberts and Lea Michele. In early 2017, Breslin starred in the coveted role of Baby in ABC/Lionsgate's recreation of the pop-culture classic, *Dirty Dancing*.

Over her career, Breslin has received numerous honors. In 2008, she was bestowed with the Female Star of Tomorrow Award from ShoWest. In addition, she received the Rising Changemaker Award from the Greenwich Film Festival for her work with the National Coalition Against Domestic Violence, and recently, she was honored by the National Women's History Museum.

Most recently, Breslin was seen in *Zombieland 2* for Sony Pictures and can next be seen in *STILLWATER* for director Tom McCarthy opposite Matt Damon.

CAMILLE COTTIN (Virginie) joined the theater and drama school Jean Périmony at the age of 17. After that, she worked with the team from the Theatre du Voyageur in Paris for two years and took part in numerous shows with the actors and directors she met over the years. She worked several times under the direction of Régis Santon at the Sylvia Montfort Theater. During this time, she met Camille Chamoux, as they starred together in *Love and Fish*, directed by Israel Horovitz. She also joined La troupe à Palmade in 2012 and participated in several shows under the direction of Pierre Palmade.

Cottin met Eloise Lang and Noémie Saglio at the start of the project *Connasse* in which she held the lead role. A few months later, Canal + bought the series, and 70 episodes later, they shot the feature film together.

In 2015, she played one of the main characters in the series *Call My Agent (Dix pour cent)*, which was broadcast in France and worldwide via Netflix. Between 2015 and 2016, Cottin appeared in various films: *Iris*, directed by Jalil Lespert, *Allied*, directed by Robert Zemeckis and *Cigarettes and Hot Chocolate*, directed by Sophie Reine where she held the female lead role alongside Gustave Kervern. She also lent her voice to Félicie's character in the animated film *Ballerina*.

In 2017, she starred in Noémie Saglio's feature film *Like Mother, Like Girl (Telle mère, telle fille)*, alongside Juliette Binoche and Lambert Wilson, and resumed her role in Season 2 of *Call My Agent*. She also directed *L'Esprit De Contradiction*, the one-woman show starring Camille Chamoux (which was performed in Paris and on tour). In 2018, Cottin starred in *Larguees*, the comedy, directed by Eloise Lang, with Miou-Miou and Chamoux; *Big Bang*, directed by Cécilia Rouaud, alongside Jean-Pierre Bacri and Vanessa Paradis; and in *Les Fauves*, directed by Vincent Mariette, alongside Lilly-Rose Depp.

In 2019, she starred alongside Fabrice Luchini in the popular film directed by Rémi Bezançon *Le Mystère D'Henri Pick* and became the French *Fleabag* in the Canal + adaptation of the popular British series directed by Jeanne Herry. She also was cast as the character Helène on season three of the acclaimed series *Killing Eve*.

Recent feature film appearances include the Cédric Klapisch film *Deux Moi* and Christophe Honoré's *On a Magical Night*, which premiered in Cannes. Camille will return as Andréa in *Call My Agent* for the fourth and final season.

LILOU SIAUVAUD (Maya) is a newcomer to the film industry who will wow audiences with her talent and screen presence. Although playing Maya in Tom McCarthy's film *STILLWATER* opposite Matt Damon and Camille Cottin was Siauvaud's first acting experience, she is no stranger to performing. She has been dancing modern jazz, classical dance and hip hop since the age of three. It was her dance teacher who submitted Siauvaud for the open casting call for *STILLWATER* to play the role of Maya. After winning over director Tom McCarthy and the film's producers, Siauvaud landed the part.

IDIR AZOUGLI (Akim) is a promising up-and-coming actor whose presence on screen promises to engage audiences worldwide. He played Ryad in the French feature film *Shéhérazade* by director Jean-Bernard Marlin. The film won Best First Film at the Cesar Awards in France as well as Best International Feature Film at the Zurich Film Festival and was nominated across many other film festivals including the Hamburg Film Festival and Montreal Festival of New Cinema. In addition to his role in *STILLWATER*, Azougli can be seen on the small screen in the television series *Etats D'Urgence* where he plays Yanis Del Aguila.

ABOUT THE FILMMAKERS

TOM MCCARTHY (Director, Writer, Producer) is an Academy Award®-winning filmmaker—a prolific writer, director, actor and producer. He wrote the first episode of the recently released Showtime miniseries *The Loudest Voice* about Roger Ailes and the rise of Fox News starring Russell Crowe.

McCarthy's film *Spotlight*, which he co-wrote and directed, won the 2016 Academy Award® for Best Picture and Best Original Screenplay. *Spotlight* was nominated for six Academy Awards® in total including one for McCarthy for Best Director. For *Spotlight*, McCarthy received a Directors Guild of America nomination and two Golden Globe nominations (for Best Screenplay and Best Director); and he won the BAFTA award for Best Original Screenplay, as well as a Writer's Guild of America Award for Best Original Screenplay.

McCarthy's previous directorial works include *The Visitor*, which received an Academy Award® nomination for Best Actor for star Richard Jenkins; *Win Win* starring Paul Giamatti and Amy Ryan; and his acclaimed first feature *The Station Agent*, starring Michelle Williams, Peter Dinklage and Patricia Clarkson, for which he received a BAFTA for Best Original Screenplay.

McCarthy also co-wrote the animated feature *Up*, for which he received his first of three Academy Award® nominations for Best Original Screenplay. McCarthy is the executive-producer of Netflix's hit series *13 Reasons Why*, for which he has also directed select episodes.

McCarthy also co-wrote and directed the film *Timmy Failure: Mistakes Were Made*, project for Disney+, adapted from the acclaimed children's book of the same name and premiered on the streaming service last year.

As an actor, McCarthy has appeared in such films as *Flags of Our Fathers*, *Syriana*, *Good Night, and Good Luck*, *Meet the Parents* and in the final season of HBO's critically acclaimed series *The Wire*.

STEVE GOLIN (Producer) was an Academy Award®-winning producer and the founder and CEO of Anonymous Content, a leading management and film, TV and commercial production company. Since its founding in 1999, Anonymous Content has grown exponentially. The company manages the careers of many of the world's most renowned and innovative directors, writers, actors, comedians, authors and publications such as *The New York Times*. Anonymous Content's clients have been recognized with Academy Awards®, Emmys®, Golden Globes®, Tony Awards®, Pulitzer Prizes® and other prestigious awards.

The company's award-winning Film & TV division boasts many commercially successful and critically-acclaimed works including *50 First Dates* (2004), *Eternal Sunshine of the Spotless Mind* (2004), *Babel* (2007), *Winter's Bone* (2010), *Spotlight* (2015), *The Revenant* (2015), *True Detective*, *13 Reasons Why*, *Maniac*, *Mr. Robot*, *The Knick* Seasons 1 and 2, *Schitt's Creek*, *Quarry* and *The OA*. In 2015, Golin received an Academy Award® for Best Picture for the film *Spotlight*.

Golin was also responsible for launching Anonymous Content's commercial division, quickly turning it into one of the top commercial production entities in advertising. The company produces commercials for ad campaigns for clients including Nike, Intel, Citibank, United Airlines, Ford, Audi, Coca-Cola and Pepsi.

Prior to founding Anonymous Content, Golin founded Propaganda Films in 1986, building it into the dominant force in music video, television and commercial production from the mid-1980s until the late 1990s. The company won numerous MTV Video Awards and Cannes Palme d'Or Awards and produced music videos for legendary artists including Guns N 'Roses, Red Hot Chili Peppers, Michael Jackson, Janet Jackson, Madonna, U2, Rolling Stones, Bruce Springsteen, Nine Inch Nails, Fatboy Slim, Billy Idol, Alanis Morissette, Fiona Apple and countless others.

During Golin's tenure, Propaganda produced an array of notable films such as Academy Award®-nominated *Wild at Heart* (1991), Madonna documentary *Truth or Dare* (1991), the Michael Douglas, Sean Penn thriller *The Game* (1997) and three-time Academy Award®-nominated film *Being John Malkovich* (1999) as well as some of television's biggest hits including *90210* and *Twin Peaks*. Golin passed away in 2019, having shepherded development and early pre-production on *STILLWATER*.

JONATHAN KING (Producer) is Chief Creative Officer, Narrative at Concordia Studio, an independent film and television company founded in partnership with acclaimed documentary filmmaker Davis Guggenheim, with the support of Laurene Powell Jobs and Emerson Collective. Concordia's mission is to create diverse and broadly accessible entertainment that engages audiences worldwide in contemporary social issues.

Concordia's next narrative feature film is *Swan Song*, written and directed by Benjamin Cleary and starring Mahershala Ali, produced in association with Anonymous Content for worldwide release by Apple in Fall 2021.

Prior to launching Concordia, King was President of Narrative Film and Television at Participant. Over the course of 12 years at Participant, King built a diverse slate of almost 50 feature films, including the 2019 Best Picture winner *Green Book*, Alfonso Cuarón's multiple Academy Award winning *Roma*, 2017 sleeper hit *Wonder*, the 2016 Best Picture winner

Spotlight, as well as *Contagion*, *Lincoln*, *Beasts of No Nation*, *The Help*, *The Best Exotic Marigold Hotel*, *Deepwater Horizon*, and *A Most Violent Year*. In 2012, he launched Participant's effort into making films in Latin America, which produced Pablo Larrain's prize-winning films *No* and *Neruda*, and Sebastian Lelio's 2018 Academy Award winner *A Fantastic Woman*. King also produced the Emmy Award winning limited television series *When They See Us*, created and directed by Ava DuVernay.

Throughout his 25 years in the film industry, King has worked as both an independent producer and an executive for companies including Focus Features and Miramax Films. He started his career in MGM's New York office, scouting books, theater, and independent films.

Jonathan King is a member of the Academy of Motion Picture Arts and Science, the Academy of Television Arts and Sciences, the British Academy of Film and Television Arts, and the Producers Guild of America. He serves on the board of directors of The John Alexander Project, a nonprofit partnership with NPR that supports early career investigative journalists. He is a long-time supporter of The Center for the Study of Political Graphics, Victory Fund, and Surfrider Foundation. He has a BA in History from Stanford University and an MFA from the Florida State University Conservatory of Film. He lives in Venice, California.

LIZA CHASIN (Producer) founded film and television production company 3dot Productions after a 26-year career at Working Title Films, culminating as the president of U.S. Production. 3dot Productions has a first-look television deal with Anonymous Content and a first-look film deal with Netflix.

A graduate of Tisch School of the Arts at New York University, Chasin began her career in the entertainment industry serving in various capacities at a number of New York-based production companies. Chasin then spent 26 years at Working Title Films as the head of the Los Angeles office and overseeing the company's creative affairs in the United States.

Under the 3dot banner, Chasin is currently producing *THE LOST CITY OF D*, a feature film for Paramount, which stars Sandra Bullock, Channing Tatum and Brad Pitt. Chasin is also currently executive producing a TV series, *Anatomy of a Scandal*, a limited series for Netflix based on the novel by Sarah Vaughan and created by David E Kelley and Melissa James Gibson, starring Sienna Miller, Michelle Dockery and Rupert Friend. Chasin most recently executive produced the TV series *Made for Love*, a half-hour adaptation of Alissa Nutting's tragicomic novel of the same name, created by Patrick Somerville for HBO Max, starring Cristin Milioti, Ray Romano and Billy Magnussen. Chasin also executive produced *The Loudest Voice*, a limited series for Showtime and Blumhouse, written by Tom McCarthy and Alex Metcalf and starring Russell Crowe, Naomi Watts, Seth MacFarlane and Sienna Miller.

Among the notable projects Chasin has also executive produced are *Darkest Hour*, directed by Joe Wright and starring Gary Oldman, which won a Golden Globe for Oldman's performance and received six Academy Award® nominations, including Best Picture; Edgar Wright's Golden Globe and Academy Award®-nominated *Baby Driver*, starring Ansel Elgort and Jamie Foxx; the Netflix series *Gypsy*, starring Naomi Watts and Billy Crudup; Tom Hooper's *The Danish Girl*, starring Eddie Redmayne and Alicia Vikander; *Everest*, directed by Baltasar Kormákur and starring Josh Brolin, Jason Clarke, Jake Gyllenhaal and John Hawkes; the award-winning and critically-acclaimed *The Theory of Everything*, starring Eddie Redmayne and Felicity Jones; Richard Curtis's *About Time*, starring Rachel McAdams, Domhnall Gleeson and Bill Nighy; Edgar Wright and Simon Pegg's *The World's End*; Tom Hooper's *Les Misérables*, starring Hugh Jackman, Anne Hathaway and Russell Crowe; Joe Wright's Academy Award®-winning *Atonement* and *Anna Karenina*, featuring Keira Knightley and Jude Law; Asif Kapadia's documentary *Senna*; Baltasar Kormákur's *Contraband*; Tomas Alfredson's critically praised *Tinker Tailor Soldier Spy*; Oliver Parker's commercial success *Johnny English: Reborn*; Greg Mottola's *Paul*; Paul Greengrass's *Green Zone*; Kevin MacDonal'd's *State of Play*; and Adam Brooks' *Definitely, Maybe*.

Throughout her career, Chasin has been involved in the development and production of acclaimed films from many prolific filmmakers. Among her credits include Tim Robbins' Academy Award®-winning *Dead Man Walking*, Joel and Ethan Coen's *O Brother, Where Art Thou?* and *Fargo*, and Roger Michell's smash hit *Notting Hill*. She also co-produced Sharon Maguire's *Bridget Jones's Diary*, Stephen Frears' *High Fidelity*, Shekhar Kapur's Academy Award®-winning *Elizabeth*, Richard Curtis's classic *Love Actually* and Paul and Chris Weitz's *About a Boy*.

Chasin currently sits on the leadership council of TIME'S UP, an organization that insists on safe, fair and dignified work for women of all kinds. She has two daughters and resides in Los Angeles with her husband.

JEFF SKOLL (Executive Producer) is an entrepreneur devoted to creating a sustainable world of peace and prosperity. Inspired by the belief that a story well told can change the world, Jeff founded Participant in 2004. Participant is the world's leading entertainment company focused on advocacy and social impact. Participant has produced more than 100 full-length narrative and documentary films that on the narrative side include *Spotlight*, *Contagion*, *A Fantastic Woman*, *Lincoln*, *The Help* and *Good Night and Good Luck*. Documentary films include *The Look of Silence*, *The Cove*, *Food Inc.*, *He Named Me Malala*, *CITIZENFOUR*, *Waiting for Superman* and *An Inconvenient Truth*. These films collectively have garnered 82 Academy Award® nominations and 21 wins, including Best Picture for *Spotlight* and *Green Book* and Best Foreign Language Film for *Roma* and *A Fantastic Woman*.

In addition to Participant, Skoll’s innovative portfolio of philanthropic and commercial enterprises includes the Skoll Foundation and Capricorn Investment Group—all coordinated under the Jeff Skoll Group umbrella.

DAVID LINDE (Executive Producer) is CEO of Participant, the leading global media company dedicated to entertainment that inspires and compels social change. Linde is responsible for leading the company’s overall strategy, content creation, advocacy, operations, strategic investments and acquisitions. Participant’s content and social impact mandate speaks directly to the rise of today’s “conscious consumer,” representing over 2 billion consumers who are compelled to make impactful content a priority focus. Noteworthy films from Participant include Oscar® winner *Judas and the Black Messiah*; Oscar® Best Picture winner *Spotlight*; Oscar® winners for Best Documentary Feature, *American Factory*, *CITIZENFOUR*, *The Cove* and *An Inconvenient Truth*; Oscar® winners for Best Foreign Language Film *ROMA* and *A Fantastic Woman*; as well as acclaimed, award-winning long-form content including Steve James’ docuseries *America To Me* and Ava DuVernay’s *When They See Us*.

Linde’s background spans production, global distribution and building multiple companies from the ground up. Linde has served as chairman of Universal Pictures, where he successfully pursued a broad outlook regarding international productions, animation and family entertainment, and distribution. He was co-founder of acclaimed specialty film studio Focus Features formed from Universal’s acquisition of the acclaimed independent production company Good Machine, of which he was a partner. Prior to Participant, Linde was the CEO and owner of Lava Bear Films, where he produced the Best Picture Academy Award®-nominated *Arrival*, from director Denis Villeneuve.

Linde has long championed the voice of signature filmmakers, having worked on multiple films with Pedro Almodóvar, Sofia Coppola, Alfonso Cuarón, Todd Haynes, Ang Lee and Tom McCarthy, among many others.

Linde currently serves on the Board of Governors of the Academy of Motion Picture Arts and Sciences and the Board of Directors of Film Independent.

ROBERT KESSEL (Executive Producer) is Executive Vice President of Production at Participant where he co-manages the development and production of the narrative films for the company. Since joining Participant in 2013, Kessel has been integral in the production of the company’s most commercially successful films to date—*Wonder* and *Green Book*—as an executive producer on the former and overseeing production on both. Currently, he is serving as executive producer on the *White Bird: A Wonder Story*, the Marc Forster-directed companion film to the 2017 hit movie *Wonder*, as well as executive producer on the upcoming Tom McCarthy film *STILLWATER*, starring Matt Damon. He was an executive producer on the

Todd Haynes film, *Dark Waters*, starring Mark Ruffalo and Anne Hathaway. Kessel also oversaw production on such Participant films as *Spotlight*, *Deepwater Horizon*, *Beasts of No Nation* and *A Most Violent Year*.

Prior to Participant, Kessel held executive posts at Matt Tolmach Productions, Overture Films, Hart Sharp Entertainment and Miramax Films.

Kessel serves on the board of Students Run L.A., a non-profit organization that trains more than 3,000 at-risk kids to run the L.A. Marathon each year and serves as an advisor for ReFrame Rise, an initiative of ReFrame, the parity organization run by Women in Film and Sundance Institute. He holds a B.A. in political science and film from Vassar College.

MARI JO WINKLER-IOFFREDA (Executive Producer) is a New York-based freelance film and television producer. She recently completed work as an Executive Producer on *STILLWATER*, directed by Tom McCarthy and starring Matt Damon, Abigail Breslin and Camille Cottin. Previously, she produced the TV pilot *Y* based on the graphic novel *Y: The Last Man* directed by Melina Matsoukas starring Diane Lane and Barry Keoghan. She will executive produce the series 'first season.

Additionally, she executive produced the Warner Bros. feature film *The Goldfinch*, directed by John Crowley and starring Ansel Elgort, Jeffrey Wright and Nicole Kidman. She also served as producer on the pilot and first season of the HBO show *Vinyl*, directed by Martin Scorsese starring Bobby Cannavale, and was executive producer on *The Only Living Boy in New York*, *The Dictator*, *Premium Rush*, *Fair Game*, *Away We Go* and *Dan in Real Life*. She was Co-Producer on *No Reservations*, *Lucky You*, *In Her Shoes* and *Shall We Dance*.

Winkler is board member of the Producer's Guild of America East, a Co-Founder and Chair of the PGA National Green Committee, which was formed to educate and promote sustainable practices in film & television production. Along with her co-chairs and studio partners, she co-founded PGA's Green Production Guide, a website that houses the best practices and tools for the industry to create sustainable production. In 2017, she received a CSR (Corporate Social Responsibility) Honor for Sustainability and Environmental Impact from City & State of NY.

THOMAS BIDEGAIN (Writer) is a former distributor and producer who has been working as a screenwriter for the past 15 years. He has co-written many screenplays with Jacques Audiard including *A Prophet*, *Rust and Bone*, *The Sisters Brothers* and *Dheepan*, which won the prestigious Palme D'or. He has also co-written many features such as Bertrand Bonello's *Saint Laurent*, Joachim Lafosse's *Our Children*, the popular comedy *La Famille Belier* directed by Eric Lartigau and Michael Roskam's *The Racer and The Jailbird*. In 2015, Thomas directed his

first feature, *Les Cowboys*, with François Damiens and John C. Reilly. His most recent project is STILLWATER, which he co-wrote with Tom McCarthy and Noé Debré.

NOÉ DEBRÉ (Writer) was born in 1986 in Strasbourg and decided early on that he wanted to be a doctor. Lacking the skills and empathy, he decided instead to pursue a career in screenwriting. Soon after, he met Thomas Bidegain who taught him everything one needs to know about writing a script, especially how to lure directors and abandon all self-esteem. Since then, he's collaborated on films including Jacques Audiard's *Dheepan*, which won the Palme d'Or at Cannes Film Festival in 2015, Romain Gavras' *The World is Yours* and Michel Hazanavicius' upcoming feature, *The Forgotten Prince*. His most recent project is collaborating with Thomas Bidegain and Tom McCarthy on the script for STILLWATER.

MASANOBU TAKAYANAGI (Director of Photography) is the Director of Photography behind the Focus Features-releasing drama STILLWATER starring Matt Damon and Abigail Breslin. Takayanagi reteamed with director Tom McCarthy on the film, having previously worked on *Timmy Failure: Mistakes Were Made* for Disney+, as well as on the Best Picture Academy Award® winner *Spotlight* starring Michael Keaton, Mark Ruffalo and Rachel McAdams. Takayanagi also frequently collaborates with Scott Cooper, having shot the western *Hostiles* starring Rosamund Pike and Christian Bale; *Black Mass* starring Johnny Depp; and *Out of The Furnace* starring Christian Bale, for the director. Other credits include Academy Award®-winner *Silver Linings Playbook*, directed by David O'Russell and starring Bradley Cooper and Jennifer Lawrence; Joe Carnahan's *The Grey*; and Gavin O'Connor's *Warrior*, which was Takayanagi's first feature film as a Director of Photography.

Previously, Takayanagi worked as a Second Unit DP for iconic cinematographers like Rodrigo Prieto on *Babel* and *State of Play*, and for Robert Richardson on *Eat, Pray, Love*. Takayanagi attended the AFI Conservatory, where he shot the critically acclaimed short film *Shui Hen*, for which he won for Best Student Cinematography at the Palm Springs International Short Fest (2003). The following year, he was awarded the American Society of Cinematographers' John F. Seitz Student Heritage

PHILLIP MESSINA (Production Designer) is the production designer of STILLWATER, which marks his second feature collaboration with McCarthy having designed the film *Timmy Failure*, based on a series of award-winning graphic novels of the same name. Immediately prior, Messina designed the pilot episode for the Amazon sci-fi series, *Tales from The Loop*, directed by Mark Romanek. Messina has also collaborated with Darren Aronofsky on *Mother!* His work on *Mother!* earned him several nominations for Best Production Design; most notably from the Chicago Independent Film Critics Circle and International Online Cinema Awards.

Messina also recently designed the environment for Alejandro G. Iñárritu's groundbreaking VR experience *Carne Y Arena*. This project opened to critical acclaim at the 2017 Cannes Film Festival and went on to earn Iñárritu a special category Academy Award®. The installation was on display at Prada Museum (Milan), Los Angeles County Museum of Art and Centro Cultural de Tlatelolco (Mexico City). A touring production is travelling multiple venues in Europe.

Other film projects include the Civil War drama *The Free State of Jones*, directed by Gary Ross. This marked his second collaboration with Ross after the first installment of *The Hunger Games*. He went on to design the entirety of the franchise—*Catching Fire*, and *Mockingjay* Parts 1 & 2—with director Francis Lawrence. In 2013, he was nominated for a Saturn Award for his design of *Catching Fire*. In 2011, Messina designed Marc Forster's *Machine Gun Preacher*. Prior to that Messina worked with M. Night Shyamalan to create the fantasy adventure *The Last Airbender*.

He also has collaborated frequently with director Steven Soderbergh, designing *Ocean's Eleven*, *Ocean's Twelve* and *Ocean's Thirteen* as well as *The Good German*, *Eros*, *Solaris*, *Traffic* and *Erin Brockovich*. They first met when Messina worked as the art director on *Out of Sight*. *Ocean's Eleven* garnered Messina an Art Director's Guild nomination for Outstanding Production Design in a Contemporary Film. Additional design credits include Curtis Hanson's acclaimed drama *8 Mile* starring Eminem and Gregory Jacob's directorial debut *Criminal*.

Born and raised in Lawrence, Massachusetts, Messina graduated from Cornell University with a professional degree in architecture and was awarded the Architecture College's highest honor for his undergraduate thesis. His initial foray into films was as a set designer on *Mermaids*, *School Ties* and *Housesitter*, which were all filmed in the Boston area. Relocating to Los Angeles, he went on to serve as the art director on such films as *Hard Target*, *The Neon Bible*, *Reckless*, *The Associate*, *Trial and Error* and *The Sixth Sense*. For television, Messina was the production designer on the pilot episode of the critically acclaimed series *Freaks and Geeks* created by Paul Feig and executive produced by Judd Apatow.

KAREN MULLER-SERREAU (Costume Designer) studied at the London School of Dress Making and Design, learning a skill and exploring her creative path. Since then, she has had the opportunity to assist costume designers and then create costumes for many years in France for films, television productions and theatre. Most recently, she designed costumes for STILLWATER starring Matt Damon, Abigail Breslin and Camille Cottin. Other credits include *At Eternity's Gate*, *Now You See Me*, *Passion, Amour*, *Special Correspondents*, *A Good Year*, *Saint-Jacques*, *The Transporter*, *Ronin*, *Ma Vie en Rose*, *La Belle Verte* and *Ready to Wear*.

TOM MCARDLE (Editor) has edited all of Tom McCarthy's feature films, including *Spotlight*, which won Best Picture at the 2016 Academy Awards®. McArdle was nominated for the

Academy Award® for Best Achievement in Film Editing for *Spotlight*. He also won the 2016 Independent Spirit Award for Best Editing. Other films McArdle has cut include *The Station Agent*, *Marshall*, *In A World...*, *Win Win*, *Hello I Must Be Going*, *What They Had*, *Timmy Failure* and *The Visitor*.

McArdle grew up in Garden City, New York, where he set the Long Island record for the 2-mile run (indoors) in 1987, which stood until 2014. He attended Dartmouth College where he studied literature and film. He divides his time between Los Angeles and New York.

MYCHAEL DANNA (Composer) is an Academy Award®-winning film composer recognized for his evocative blending of non-western traditions with orchestral and electronic music. His body of work includes his Oscar-winning score for Ang Lee's *Life of Pi* following his collaborations with Lee on *The Ice Storm* (1997) and *Ride with the Devil* (1999). Danna also received the 2013 Golden Globe Award for *Life of Pi*.

His passion for presenting complex ideas in a musically accessible way began as Danna learned his craft at the University of Toronto. There, he was exposed to early and world music that later influenced his style. Danna earned the school's inaugural Glenn Gould Composition Award in 1985 and also began scoring for student theater groups, as he launched his artistic partnership with Canadian director Atom Egoyan.

His other celebrated collaborations include those with Bennett Miller on his multiple Oscar-nominee *Moneyball*, in 2011 and his Oscar-winning drama *Capote*, in 2005; with Terry Gilliam on his Oscar-nominated *The Imaginarium of Doctor Parnassus*, in 2009 and *Tideland*, in 2005; with Mira Nair on *Vanity Fair*, in 2004, *Monsoon Wedding*, in 2001 and *Kama Sutra: A Tale of Love*, in 1996; and with Billy Ray on *Breach*, in 2007 and *Shattered Glass*, in 2003. Danna's credits also include the 2006 Oscar-winning *Little Miss Sunshine*, for which he shared a Grammy Award nomination for Best Compilation Soundtrack Album; Marc Webb's acclaimed romantic comedy (*500 Days of Summer*) in 2009; and James Mangold's 1999 Oscar-winning film *Girl, Interrupted*.

For television, Mychael won the Emmy Award® for Outstanding Music Composition for a Miniseries, Movie or Special (Original Dramatic Score) for *World Without End* (2013). Mychael and Jeff Danna wrote the original music for the Margaret Atwood dramatization of *Alias Grace* for Netflix, for which they were Emmy® nominated in 2018. In addition, Mychael was Emmy® nominated in 2018 for *The Last Tycoon* for Outstanding Original Main Title Theme Music. Mychael and Jeff Danna also wrote the music for the FX series *Tyrant*, which earned them Emmy® nominations for Outstanding Music Composition for a Series (Original Dramatic Score) and Outstanding Original Main Title Theme Music in 2015. They were Emmy®-nominated for *Camelot* in 2011.

Mychael Danna and Jeff Danna wrote the score for Pixar's animated feature *The Good Dinosaur* in 2015 and received an Annie nomination for their music. Mychael scored the Oscar-nominated short preceding the film, *Sanjay's Super Team*. The Danna brothers continued their collaboration on the score for *Storks* for Warner Animation Group, and on the Oscar-nominated animated film *The Breadwinner*, for which they were Annie nominated for their original score, and won the best original music award from the Annecy International Animation Film Festival in France. Mychael and Jeff Danna also recently scored the animated feature *The Addams Family* and Disney and Pixar's Oscar nominated animated feature *Onward*, which opened in theaters on March 6, 2020 and for which they received an Annie nomination for Best Music – Feature.

Other recent scores for Mychael include *The Man Who Invented Christmas*, *On the Basis of Sex*, *A Dog's Way Home*, *The Red Sea Diving Resort* and *After the Wedding*.

Among Mychael's other awards are the Frederick Loewe Award for Film Composing (2013), the World Soundtrack Awards for Film Composer of the Year, and Best Score of the Year (both 2013), and the Hollywood Film Award for Composer of the Year (2016).

PARTICIPANT and DREAMWORKS PICTURES present
a SLOW PONY ANONYMOUS CONTENT production
in association with 3DOT PRODUCTIONS and SUPERNATURAL PICTURES

”STILLWATER”

Directed by
TOM McCARTHY

Written by
TOM McCARTHY & MARCUS HINCHEY
and
THOMAS BIDEGAIN & NOÉ DEBRÉ

Produced by
STEVE GOLIN, p.g.a.

Produced by
TOM McCARTHY, p.g.a.
JONATHAN KING, p.g.a.
LIZA CHASIN, p.g.a.

Executive Producers
JEFF SKOLL
DAVID LINDE
ROBERT KESSEL

Executive Producer
MARI JO WINKLER-IOFFREDA

Executive Producers
THOMAS BIDEGAIN
NOÉ DEBRÉ

Co-Producers
RAPHAËL BENOLIEL
MELISSA WELLS

Director of Photography
MASANOBU TAKAYANAGI, ASC

Production Designer
PHILIP MESSINA

Editor
TOM McARDLE, ACE

Music by
MYCHAEL DANNA

Music Supervisor
MARY RAMOS

Costume Designer
KAREN MULLER SERREAU

Casting by
KERRY BARDEN and PAUL SCHNEE

Casting by
ANNE FREMIOT

Unit Production Manager	MARI JO WINKLER-IOFFREDA
First Assistant Director	WALTER GASPAROVIC
Second Assistant Director	MARIE D'HALLIVILLÉE

CAST

Bill	MATT DAMON
Virginie	CAMILLE COTTIN
Allison	ABIGAIL BRESLIN
Maya	LILOU SIAUVAUD
Sharon	DEANNA DUNAGAN
Akim	IDIR AZOUGLI
Leparq	ANNE LE NY
Dirosa	MOUSSA MAASKRI
Isabelle	ISABELLE TANAKIL
Nedjma	NAIDRA AYADI
Bald Man	GILBERT TRAINA
Max	PIERRE PIACENTINO
Bearded Kid	HAMZA BAGGOUR
Captain	JEAN-MARC MICHELANGELI
Patrick	WILLIAM NADYLAM
Souad	NASSIRIAT MOHAMED
Samira	MAHIA ZROUKI
Intern	MAMA BOURAS
Hat Guy	ADEL FERRAT
Renaud	BASTIEN D'ASNIERES
Law Office Receptionist	CELINE DEFAY
Manager	ALBAN CASTERMAN
Massive Man	JACQUES KOUNTA
Cop in Restaurant 1	PIERRE-JEAN TAIEB-RENASSIA

Cop in Restaurant 2	CHRIS TOMNEER
Cop in Restaurant 3	PAUL LIMONCHE
Cop in Restaurant 4	LUDOVIC MARCHAND
Cop in Restaurant 5	SHAZAD LATIF
Cop in Restaurant 6	SHAZAD LATIF
Detective 1	KALID SABIRH
Old Bar Owner	JEAN-PIERRE GOURDAIN
Stephane	GREGORY DI MEGLIO
Older Cop	NICOLAS DUBUS
Detective 2	JEROME CARE AULANIER
Rafe Laurent	MICHEL BOMPOIL
Receptionist	LOUISE DESMULLIER
Female Lawyer	KELLY BELLACCI
Young Secretary	SARAH BROOKS
Young Bar Owner	OLIVIER HO HIO HEN
Silver Hair	OLIVIER CRUVEILLER
Skinny Worker	VICTOR SANSANO
Smiling Wife	MATHILDE GRANDGUILLOT
Detective in Office	ERIC MARCEL
Skinny Guy	ABDELJALIL BELBRAIK
Fat Guy	YOUGHORTA MIMOUNI
Kalliste Boss 1	MOHAMED-YASSINE FERRAT
Kalliste Boss 2	SABRI SIAD
Old Man in Kalliste 1	LAKHDAR MOUISSETTE
Old Man in Kalliste 2	FABIO MONTALE
Taxi Driver	KARIM TRAIKA
Female Student	MESSAD SOUANE
Waiter	MARC BOUBLI
Heavy Actor	LAURENT PEREZ
Attending Nurse	KELLY MARTINS
Prison Guard	GILLES GONTIER
Female Detective	FLORINE MULLARD
Guest	SOPHIA JOHNSON
Cop	GUILLAUME LE-XUAN
Female Prison Guard	CLARISSE TENNESSY
Female Salesperson	LEA McCORMICK
Tool Pusher	JAKE WASHBURN
Senator	ERIC STARKEY
Baseball Hat	JACINTO SEGUNDO RODRIGUEZ III
Shaved Head	CARLOS RAMIREZ
Airport Attendant	LEESA NEIDEL
Pastor	ROBER PETERS
Young Activist	JUSTIN FRANCE
Stunt Coordinator	DOMINIQUE FOUASSIER

Stunt Performers	CARLOS BONELLI • AHMED CHOUIKHI JÉRÉMIE DENISSE • HUGO DENISSE OLIVER ETIENE • SÉBASTIEN FOUASSIER ANGEL FOUASSIER • JÉRÔME GASPARD PIERRE TAVARES • ERIC GUARINO MÉLISSA HUMLER • DOMINIQUE JULIENE PIERRE MÉDALIN • STÉPHANE MARGOT ALEXANDRE MOREIRA • ALICE NAIGEON NICOLAS PAUGET • JILL SURTEES RACHID YOUS
Associate Producer	CORINNE WEBER
Production Managers	ARNAUD DUTERQUE MATTHIEU RUBIN
Supervising Art Directors	STÉPHANE CRESSEND THIERRY ZEMMOUR LOÏC CHAVANON
Assistant Art Director	GILLES GRAZIANO
Second Assistant Art Director	JULYAN GIRAUX
Art Coordinator	CHRISTINE MOUCHARD
Set Designer	AURORE DIOT
Set Designer Assistant	SAMANTHA BROCHU
Graphic Motion Designer	AURENT FENESTRE
Graphic Designers	ANAÏS DAVID CHRISTOPHE MARTIN YVES DELIGNE
Set Decorator	SOPHIE PHILLIPS
Assistant Set Decorator	NINA SURGUINE
Set Decorating Buyers	SAMANTHA MUGNIER BRUNO TADDEI
Leadman	GRÉGORY FOURNIER
Set Dressers	THOMAS CARNET NICOLAS PRÉVOT LIONEL LARCHÉ GILLES CHABRAND
Storeman	NADIA TANNIO
Set Dressing Swing Gang	BENJAMIN VAILLANT TOM CHAILLOU DE L'ETANG MICHAËL CAZAL SACHA DE HARO DORIAN SENEGATS MAXIME FRONTERI

CHARLES LAVIELLE
LOIS COEURDEUIL
PAUL PERRIER LITTLE
QUENTIN GIBOUDEAUX
FRÉDÉRIC DUBOST
MANFRED GENDREAU

Property Master	ARNAUD COURTEIX
On-Set Property Master	FRANÇOIS POUBLAN
On-Set Dresser	NICOLAS BRECHAT
On-Set Assistant Property Master	URIEL ZYLBERMAN
Property Trainees	LAETITIA TRUC • ORNELLA SCHMITT
A Camera Operator	MASANOBU TAKAYANAGI, ASC
B Camera Operator and Steadicam Operator	HENRY TIRL, SOC
First Assistant A Camera	PATRICK STEPIEN
First Assistant B Camera	SOPHIE LEMAIRE
Second Assistant A Camera	ADRIEN DAVID
Second Assistant B Camera	ROXANE PERROT
Third Assistant A Camera	ARTHUR GRIVEL
Third Assistant B Camera	HENRIK DUPEUX
Digital Imaging Technician	DANIEL HERNANDEZ
Camera Operators	ERIC BORNES • JULIEN ANDREETTI
Digital Imaging Technician Intern	JULIEN DE SOUSA
Production Sound Mixer	JEAN UMANSKY
Boom Operator	CAMILLE BARRAT
Sound Assistant	MARCO PERON
Daily Sound Engineer	FLORENT KLOCKENBRING
Video Assist Operator	MIKE BAYARD
Gaffer	GRÉGORY FROMENTIN
Best Boy Electric	FRÉDÉRIC THUROT
Electricians	JÉRÔME PEZZINI • PABLO DOLADO
	THIBAUT DEMOND
	JEAN-BAPTISTE FÉLIX
	ALEXANDRE GOTKOVSKI • JULIEN RIZZO
Generator Operator	ERIC THUROT
Rigging Gaffer	MICHEL BOUQUEREL
Rigging Electricians	CLÉMENT VALLETTE • KHALID MEZIANE
	NICOLAS AMEDEO • MICKAEL NIDO
	ANTHONY PIRAS • LISA PERRIER
	SÉBASTIEN BISMUTH
	LAURENT TIBESSART
	NICOLAS DUFAY
	NICOLAS VON BORZYSKOWSKI

Key Grip	CYRIL KUHNHOLTZ
Best Boy Grip	NICOLAS TURCHET
Grips	FRANCK BOUSSENEC • GAËL GIRAUD THIERRY LE GALL • JULIEN ROCA SEBASTIEN MICHELON
Rigging Grips	NORDINE NAÏMI • FRÉDÉRIC FULTON FRANÇOIS-XAVIER HUGUES-CLERY WILLDRIC LIEVIN
Special Effects Supervisor	CHARLES-AXEL VOLLARD
Special Effects Senior Technicians	STÉPHANE VUIGNER GRÉGOIRE DELAGE MAX GARNIER
Special Effects Technicians	FRANCK CARPENTIER RONAN CHIARADIA
Special Effects Technician Assistants	FLORA ZENENSKI • MATHYS VUIGNER
Assistant Costume Designer	EMMANUELLE PERTUS
Costume Assistants	CÉLINE COLLOBERT CAMILLE BALLOUHEY INÈS SASSI
Dresser	ZINA ZANOLLA • FARAH ALIM
Assistant Costume Dressers	AUDE AMEDEO
Breakdown Artist	ANAE BARTHÉLEMY
Assistant Breakdown Artist	SABRINA CLAVÉ
Costume Production Assistant	
Makeup Artist to Mr. Damon	MATTEO SILVI
Key Makeup Artist	STÉPHANIE SELVA
Makeup Artist	FABIENNE ROBINEAU
Hairstylist to Mr. Damon	LUCA VANNELLA
Key Hair Stylist	JOSÉ-LUIS CASAS SERRANO
Hair Stylist	LUCINE AZANZA
Script Supervisor	CLAIRE DUMAZE
Location Managers	DAVID PIECHACZEK • CHRISTEL RASQUIN
Assistant Location Managers	THOMAS PHILIP • RICHARD BERKELEY LIONEL BERNER • KARIM TRAÏKIA EMMANUEL LOPEZ
Location Coordinator	JEANNE CURTENAZ • JOHANNES
Location Assistants	
Location Scouts	JOSEPH ABEILLE • STÉPHANE BASSET EMMANUEL COMTE • SAMUEL HERGIBO DAPHNÉ LEFEBVRE • LOÏC PELISSIER
Production Controller	ANNE FORD
Key Accountant (France)	DANIEL DESJARDINS
Location Accountant	DARRYL A. SMITH

ESQUIRE

First Assistant Accountants	RINO BONAVIDA • BÉATRICE GIRAUD
Second Assistant Accountant	ALESSANDRO MAZZINI
Assistant Accountants	JULIEN ROUMY • SCARLETT GARSON LAETITIA SABLÉ • YVAN FÉRAUD FABIENNE FERET
Assistant Accountant (France)	ISABELLE D'OLCE
Digital Archival	NORYA AMEZZA
Trainee Accountant Assistants	LISA MICHEL • GUILLAUME COTTAVOZ
Extras Payroll	VESNA FILIPOVSKI • CATHY KERBRAT
Production Supervisor	NATHALIE ANSELME
Production Coordinator	MARIE POPOVITCH
Assistant Production Coordinator	MAHAUT VIDAL
Production Secretary	SOPHIE MAUGER
Travel Coordinator	SARAH VERDE
Second Assistant Director	MICHAEL PONTVERT
Third Assistant Directors	SAMUEL PAYEN • SYDNEY WATTIEZ
Casting Associates	RACHEL GOLDMAN • ROYA SEMNANIAN
Local Casting Assistant, Marseille	SARAH FERSI
Local Casting, Paris	CONSTANCE DEMONTOY DOROTHÉE AUBOIRON
Local Casting Assistant, Paris	LUCIE LLOPIS
Casting Assistant	SARAH FERSI
Extras Casting	AMÉLIE COVILLARD
Extras Casting Assistant	FRÉDÉRIC DAGMEY
Extras Assistant	VINCENZ MERESSE
Unit Publicist	ALLISON BARBER
Still Photographer	JESSICA FORDE / SMPSP – PFA
French Instructor to Ms. Breslin	JULIE QUÉRÉ
English Dialect Coach to Ms. Cottin	TANYA BLUMSTEIN
Acting Coach to Ms. Siauvaud	MARC ROBERT
Assistant to Mr. McCarthy	RAE BARON
Assistant to Producers	HARRIET SPALDING
Assistant to Ms. Chasin	MICHELLE EVANS
Assistant to Mr. King	JOHN LIN
Assistant to Mr. Damon	COLIN J. O'HARA
Chef to Mr. Damon	RYAN TOAL
Production Assistants	SOPHIA CHAOUI • ANOUCHKA WOOD ALMA REMION • JULIA HOLTMANN JONATHAN STRUTZ • NASSIME SENAICI LUCAS MARTINEZ • MARION BEKHOUCHE BENJAMIN RIGOT
Set Production Assistants	CLÉMENCE RENAULT JEAN GHESQUIERE

	MARC BOUBLI • ERIC BESSALAM NANCY FERRI • ARNO POLVENT ANNE AROVAS • NANCY FERRI ELSA PAYEN • MARIE FEREOL VICTORIA COHEN • LAURIANE MACK MAUD DUCRE • ANDREA HACUHEL LAURA FOURNEAUX • CHLOE VASSALLO COLOMBE JULLIEN • EYA AYARI LUC SELMES
Production Interns	
Construction Manager	XAVIER MARTY
Construction Buyer	PIERRE BARAULT
Head Carpenters	HENRI LORENTE • ROMAIN FROISSART
Head Painter	PHILIPPE MEYNARD
Head Sculptor	FRANÇOIS ROUX
Head Welder	YVES VIAL
Senior Carpenters	MICHAEL EYNAUDI • ANTONIN DREVEAU JOSÉ-MANUEL PEREZ VINCENT FEBRINON MIRANDA KARLSSON • JÉRÔME PRAT CORALIE CHARPILLE THÉO RUIZ-BOURGEOIS
Construction Riggers	CLÉMENT LANGELIN CHARLIE GUDIMARD SALIM TRIFI • MARTIN ASTICH BARRE MARIO MATHIS • FABRICE COUSIN JOSHUA DUTERQUE • WALID DRI
Swing Gang	
Welders	FABRICE OTTIE • ANTOINE CLAUDEON
Painters	ELODIE PUJOL • STANISLAS AKOMATSRI CHANTAL ROUET • MYRIAM VALET CORINNE MARTIN FRANÇOIS-PIERRE DEBERRE CHANTAL DUPIN • MANON SUTER
On-Set Painter	CATHERINE LITTLE
Sculptor	MURIEL NICOLLE
Transportation Coordinator	NICOLAS PIECHACZEK
Transportation Captains	FRANÇOIS FALZI • CAMILLE MICA RELIER
Picture Car Coordinator	CHARLES HEIDET
Picture Car Assistants	FRÉDÉRIC DYLEWSKI • BRUNO GHARIANI REGIS CLEMENT
Driver for Mr. McCarthy	UGO ISOARD
Driver for Ms. Winkler-Ioffreda	MÉLANIE PANNIER
Driver for Mr. Damon	MAMADOU SALL
Driver for Ms. Cottin	VIRGINIE FRUTOSO
Driver for Ms. Breslin	JULIEN VOSSOUGH

Driver for Ms. Siauvaud Drivers	JÉRÉMIE LAÏ ERWAN FREUDENREICH JÉRÉMIE BONNEMAISON KRIMO DKHISSI • CÉCILE BOY NADINE STOCKL • JOHANNA MONTEIRO JORDI GLEIZES • THOMAS DUONG FLORE CAMUS • PASCAL BONNEFOIS JORDAN RAMBAUD • DENIS DUNCAS VINCENT BLANCHARD CHARLES FERRER JEAN-MARC LAPRADE MAXIME BAULLERET JEAN-MARC MAZZEI FABIENNE COLONGIN VINCENT MARIE GEORGES GIOVANNETTI
Construction Drivers	LOUNÈS BENNARI GÉRALDINE CHARMADIRAS PASCAL BOULMER
Facilities Manager Facilities Assistants	ETIENNE OLECHEWSKY STEVE BERRON • SIMON MEIMOUN ANTOINE PROST-VERDURE NATHAN ENTRINGER ANTONIN PEREZ
Sustainability Manager Sustainability Manager Assistant	SIMON SAUDUBOIS ULYSSE DUTERQUE
Underwater Camera Operator Diving Assistant Nautical Equipment Manager Sailors	JEAN-CHARLES GRANJON BRUNO SCHEERLINCK LIONEL FRANC SYLVAIN CHAMPION • TONY BLANC JULIA BORGH • LIONEL MAKEIEFF
On-Set Medics Health & Safety Officer Craft Service Manager Craft Service Assistants Head Chef Chefs	JÉRÔME BILLON • AGNÈS RZANSKI ANNE GOZÉ ROMAIN MERLOT ROMANE JAMMES • THOMAS PLISSON JEAN-LOUIS GROUSSET VIRGINIE GROUSSET MAXIME GROUSSET ROMAIN LEMOINE • VINCENT MADURA SÉBASTIEN TROUDE CHRISTOPHE OSSART
Security Manager Security	AMINE AZZOUZ LAMINE DIARRA • ABASSE MSA

MOHAMED BENRABAH
FRANCKY TOM TOM

FOR PARTICIPANT

SVP, Production Management	SHAYNE FISKE GOLDNER
SVP, Business & Legal Affairs	STACEY FONG
VP, Business & Legal Affairs	STEFANIE HOLMES
Manager, Production Management	JESS KRABY
Coordinator, Production Management	SONIA PINEDA

OKLAHOMA UNIT

Unit Production Manager	JENNIFER RADZIKOWSKI
Second Assistant Director	JASON RUFFOLO
Supervising Art Director	PAUL RICHARDS
Art Directors	JUSTIN O'NEAL MILLER JEREMY WOODWARD
Assistant Set Decorators	JENNIFER HERBEL • BEZHAN NAZARI
Property Master	JASON HAMMOND
Assistant Property Master	KEVIN BLOSSER
Property Assistants	BRAD IVY • BEN MEEKS
Leadman	JONATHAN BOBBITT
Set Decorating Buyer	CASSIE KAY SMITH
On-Set Dresser	ADAM ROFFMAN
Set Dressers	SHANE BALLOU • RHYAN BROWN SAMUEL CLOWDUS • CLAYTON COLLUM TREVAR HOBERECHT • TERRY HOLLIDAY SAM HOWETH • JOSH OWEN JENNIFER LAGURA • AL LEWIS ASHLEY STEWART
Set Decorating Coordinator	RIANNA NAUNI
Art Coordinator	WYLIE GRIFFIN
Graphic Designer	WILLIAM J. HOPPER
First Assistant B Camera	JIMMY WARD
Second Assistant A Camera	VAL SKLAR
Second Assistant B Camera	JEREMIAH KENT
Camera Utility	CAIT BRASEL
Production Sound Mixer	ETHAN ANDRUS, CAS
Boom Operator	MICHAEL SWANNER
Sound Utility	AUDRA HUGHES
Video Assist	NICHOLAS GROETSCH
Video Playback	ROB NELSON
Gaffer	JAY DOUGLAS KEMP
Best Boy Electric	JOEY BACHARKA
Electricians	MATT BAUSKE • LIZ DREW AUSTIN DAVIS GILL • MAX HOYT

Lighting Console Programmer	AMISHJIM SCHULZE
Rigging Gaffer	SEAN MCCLELLAN
Rigging Best Boy Electrician	JEREMY "SMARTY" SMART
Rigging Electricians	CLAYTON FLORES
	JIMMY HOLLINGSHEAD
	JOHN LEWIS • RUSSELL MACWAY
	MATTHEW PATTERSON • SCOTT SUNDAY
	DJ ZACHARY
Key Grip	DWIGHT DOLLINS
Best Boy Grip	ANTHONY BARTRA
Grips	JEFF BETTIS
	BROOKE SHACKLEFORD REED
	MICAH HART • TIMOTHY BARNETT
A Dolly Grip	IAN J. HANNA
B Dolly Grip	DUSTIN GUILLEN
Remote Head Tech	MARK STEINIG
Key Rigging Grip	CLAYTON NULL
Best Boy Rigging Grip	TED DAVIS
Rigging Grip	BRANDON JONES
Special Effects Supervisor	JAMES YEATES
Assistant Costume Designer	JILLIAN BUNDRICK
Costume Supervisor	SUZANNE M.B. CHAMBLISS
Personal Set Costumer for Mr. Damon	PHILIP MALDONADO
Key Costumer	CHERI "SCOUT" REED
Set Costumer	ALYSSA BLAIR CAWTHON
Ager / Dyer	LINDA TRIPPE
Background Costumers	LAUREN BURNS • AMY HIGDON
Makeup Department Head	KARRI FARRIS
Key Makeup Artist	SHARON TABB
Additional Makeup Artist	ANDREA CARRENO
Hair Department Head	TERESA MORGAN
Key Hair Stylist	SARAH YACKO
Additional Hair Stylist	KRISTA PERRY
Location Manager	CHRIS KUCHARSKI
Key Assistant Location Manager	ALISON NAIFEH
Second Key Assistant Location Manager	DYLAN BRODIE
Assistant Location Manager	ELENI FLEMING
Location Coordinator	WILLIAM COLLINS
Environmental Production Consultant	STEFANIE LELAND
Sustainability Production Representative	ANN LAUDICK
Production Accountant	LISA G. SHILLINGBURG
First Assistant Accountant	SUSAN PEARCE
Second Assistant Accountant	KAREN GARLICH
Accounting Clerk	MEAGAN MCCARTNEY
Payroll Accountant	CATHY MARSHALL-HART
Production Coordinator	ASHLEY BRAHM
Assistant Production Coordinator	KALISA WADE

Travel Coordinator	AMANDA ROBERTS
Local/Extras Casting, Oklahoma	CHRIS FREIHOFFER
Local Casting Assistant, Oklahoma	TORI HARTLEY
Production Secretary	EMILY LONG
Second Second Assistant Director	CAM EVERSON
Additional Second Assistant Directors	KATHLEEN E. KEARNEY
	RYAN GENTILUCCI
Script Supervisor	RENÉE BURKE
Script Coordinator	RAE BARON
Still Photographer	SCOTT GARFIELD
Spanish Speaking Consultant	ANGELA FORERO
Assistants to Producers	KIM I. MOTT • DOV URIE-LANMAN
Assistant to Ms. Breslin	TONY ANGELO
Production Assistants	KAITLYN SHELBY • NATHAN HOWE
	MICHAEL MILLS • KYRRA HANCOCK
	REAGAN ELKINS • STEVE HANAN
	MELISSA CASWELL • HANNAH ROARK
Set Production Assistants	STEPHANIE ADAMS • BLAKE BENNETT
	CHRIS BOGLE • JADA MERRITT
	JACK PRYCE ROACH
	SOPHIA FRANCESCA WEATHERSBY
Construction Coordinator	PHILIP STONE III
General Foreman	SAMMY HAMMETT
Key Carpenter	LINCOLN ALLAN
Propmaker Foremen	DARWIN BAGSHAW • KEVIN CAMPBELL
Metal Shop Foreman	BRANNAN BARBER
Plaster Foreman	GEORGE WALKER
Labor Foreman	DEAN BUMGARNER
Construction Gang Bosses	COLTON BAGSHAW • ROY "MIKE" HATTON
Plaster Gang Boss	PETE VITACEK
On-Set Painter	KYLE SWINEHART
Decorator / Painters	MARTIN ESPINOZA • JAIRO QUEZADA
Lead Scenic	JUAN HERNANDEZ
Scenic Gang Boss	JEFFREY CLARK
Propmakers	MATT MESCH • JASON PELTIER
	CODY VALDEZ
Laborers	GLENN CORDERO • RANDY DEBENHAM
	KENNY SUGGS • HEIDI TULEY
	SHAD ZUFELT
Key Greensman	JOHN MITCHELL GARRETT
On-Set Greensman	JAVAS CAMPBELL
Safety Consultant	RICHARD BRANDT
Transportation Coordinator	DENNIS MILLIKEN
Transportation Captain	JACK SANDER
Transportation Set Captain	JOSH FOLEY
Transportation Dispatcher	MARY BETH BORG
Picture Car Coordinator	MANNY DEMELLO

Drivers	BILLY L. "BUTCH" FRANK • PETE DZEK ADAM CANDELARIA • CHRIS HICKS STEPHEN LONG • ANTONE LEBOW JIMMY A. LOPEZ • SHAWN AVERY GILBERT SANCHEZ
Driver for Mr. McCarthy (Oklahoma City)	ZACH WRIGHT
Catering By	MARIO'S CATERING
Head Chef	LUIS OROZCO
Chefs	KEVIN BERNAL • GIOVANY FAVELA LISSANDRO OROZCO • ANNE WILES
AHA On-Set Representative	MELISSA WREN-DALL
Post Production Supervisor	KELLEY CRIBBEN
First Assistant Editor – Los Angeles	JEFF ESPINOSA-BLOHM
First Assistant Editor – New York	JACOB WAXLER
Assistant Editors	KEVIN BIROU • RYAN MURPHY
Post Production Coordinator	FRANCESCA ELENA
Post Production Assistant	MAYLEEN VEGA
Post Production Accounting By	TREVANNA POST, INC.
Post Production Accountants	RACHEL SCHNEIDER • JUSTIN PENMAN
Re-Recording Mixer	PAUL HSU
Supervising Sound Editor	PAUL HSU
Sound Editors	MICHAEL BARRY • DAVE B. FLYNCH BILLY ORRICO • AL ZALESKI
Assistant Sound Editor	JA-ANN WANG
Apprentice Sound Editor	JIHO KIM
Foley Engineer	GEORGE A. LARA
Re-Recording Mix Technician	KYLE MILLER
Foley Artist	MARKO A. COSTANZO
Post Production Sound Services	C5, INC., NEW YORK
French Language Consultants	CLÉMENCE STOLOFF • VAEA DEPLAT
ADR Voice Casting	SIENNA JEFFRIES • CHERELLE CARGILL
Dolby Sound Consultant	PAUL CAPUANO
Music Editor	ERICH STRATMANN
Orchestra Recorded at	ABBAY ROAD STUDIOS, LONDON
Engineered by	ANDREW DUDMAN
Orchestration	NICHOLAS DODD
Recorded at	BOULEVARD RECORDING, LOS ANGELES
Engineered by	CLAY BLAIR
Mandolin	JEFF DANNA

Percussion QUINN
Piano and Electric Piano MYCHAEL DANNA
Middle Eastern Strings LOGA RAMEN TOLKEN

Recorded at EAST WEST STUDIOS, LOS ANGELES

Guitars BRANDON WALTERS • TREVOR MENEAR
Bass DANIEL RHINE
Drums RUSS MILLER
Score Mixed by BRAD HAEHNEL

Visual Effects by PHOSPHERE
Visual Effects Supervisor AARON RAFF
Visual Effects Executive Producer VIVIAN CONNOLLY
Visual Effects Supervising Producer REBECCA DUNN
Visual Effects Producers RENUKA BALLAL • STEVEN WEIGLE
Visual Effects Coordinator HENRY WILLETTE
CG Supervisor VANCE MILLER
Lead Composer JOSH CHILD
Compositors AMY TANG • CALVIN LEE
CHRISTIAN LOWE • GREG RADCLIFFE
JAIMIE PARK • JOSE MARIN
NICK CRIST • RANRAN MENG
RICH PERNICE • SOHEIL KAY
CG Artists NATHAN MEIER • STEVE SULLIVAN
Head of Information Technology & Pipeline JIMMY MARRERO

Additional Visual Effects by THE MOLECULE
Visual Effects Supervisor LUKE DITOMASSO
Visual Effects Producer MICHAEL FERNANDES
Compositing Supervisor JOHN SUNG
Compositors MATT PERRY • ARIYAN HASHEMI

Main and End Titles Designed By RANDY BALSMEYER, BIG FILM DESIGN

Digital Intermediate by COMPANY 3
Digital Intermediate Colorist TOM POOLE
Head of Production MARGARET LEWIS
Finishing Editor JOHN DIESSO
Color Assistant JAKE WHITE

Executive Producer STEFAN SONNENFELD

Post Production Services provided by SIM, NEW YORK
Supervising Post Production Technician PATRICK GERRITY
Post Engineering Technician CRAIG PENNER
Senior Vice President of Post KIM SPIKES
SVP, Film and Television, East Coast DAVID FELDMAN

Finishing Operations Manager MISAKO SUZUKI

Post Production Services (Los Angeles) Provided by PACIFIC POST

Dailies Services Provided by HIVENTY
Executive Vice President OLIVIER DUVAL
Head of Sales BENJAMIN ALIMI
Sales Administration LAURENCE VASSEUR
Head of Post Production ERIC MARTIN
Head of Project Management AUDREY BIRRIEN
Project Manager CORALIE LE GUERNEC
Dailies Processing ALIX LE BEGUE DE GERMINY
JÉRÔME BRECHET

Dailies Services Provided by EC3

Production Clearances CLEARED BY ASHLEY, INC.
ASHLEY KRAVITZ
Supervision Rights, Archives & Clearance I MEDIATE CLEARANCE
MYRIAM RAK ALEMBIK
CLÉMENCE POURTAU
MATHILDE LANDAIS • MARGAUX

BLANKIET

Insurance, United States DEWITT STERN
JOHN HAMBY • LIDA DAVIDIANS
ELIZABETH GARCIA
Insurance, France DIOT
Production Legal Services, United States DAVID J. BLOOMFIELD • EDEN COHEN
Production Legal Services, France STÉPHANE LIESER • LIESERLAW
Music Legal Services KEVIN BREEN
Outside Counsel JONATHAN SEGAL
HARBOTTLE & LEWIS
Payroll Services By ENTERTAINMENT PARTNERS

“On The Road to Rock and Roll”
Written and Performed by Jimmy LaFave
Published by Night Tribe Music

Courtesy of Music Road Records and Night Tribe Music

“Alyhiah”

Composed by Phillipe Guez and Patrick Maarek
Published by Kosinus APM
Courtesy of APM Music

“Pavane in F-Sharp Minor (a)”

Beatrix Benedict, Gabriel Faure, and David Fuller
Published by KPM APM
Courtesy of APM Music

“Douze Heures”

Written by Julia Canac, Oscar Emch, Bastien Cabezon
Published by Alter K
Performed by Enchantée Julia
Courtesy of Enchantée Julia

“The Tales of Hoffman – Barcarolle (a)”

Beatrix Benedict, David Fuller, and Jacques Offenbach
Published by KPM APM
Courtesy of APM Music

“Gangnam Style”

Written by PSY, Gun Hyung Yoo
Words and Music by Jai Sang Park, (Keon Hyung Yoo)
(c) UNIVERSAL TUNES ON BEHALF OF ITSELF AND MUSIC OF SHEBA
Published by Sony/ATV Music Publishing Korea
Performed by PSY
Courtesy of Schoolboy/Republic Records/YG Entertainment
under license from Universal Music Enterprises

“Groove Anthem A”

Composed by Peter Jordan, Marc Steinmeier, and Xyco
Published by UNBOUND Music GmbH, Sonoton Music GmbH Co KG, Sonoton APM
Courtesy of APM Music

“Bons baisers de Marseille”

Written by Stéphane Attard and Francois Ridel
Published by Les Editions du Gabian c/o Adrien Simonnet
Performed by Moussu T e lei Jovents
Courtesy of Manivette Records

“A Marseille”

Written by Stéphane Attard, Dominique Danger, Laurent Garibaldi, Gilbert Kayalik,
René Mazzarino, Francois Ridel
Published by Les Editions du Gabian c/o Adrien Simonnet
Performed by Massilia Sound System
Courtesy of Manivette Records

“L’aube”

Written by Guillain Bouyoux, Christophe Deschamps, and Jérôme Pichon
Published by Alter K/Almost Musique c/o Adrien Simonnet
Performed by Canari
Courtesy of Canari/Alter K

“Òai e Libertat”
Written by Francois Ridel, Stéphane Attard, Laurent Garibaldi, Gilbert Kayalik, Francois Ridel
Published by Manivette Records c/o Adrien Simonnet
Performed by Massilia Sound System
Courtesy of Manivette Records

“Moving”
Written and Performed by John Fullbright
Published by BMG Gold Songs obo Blue Dirt Songs
c/o BMG Rights Management (US) LLC
Courtesy of Blue Door

“Righteous Kind”
Written and Performed by Bradford Loomis
Published by Lineage Artistry Publishing, c/o Truly Music
Courtesy of Truly Music on behalf of Lineage Artistry

“Revolution Racer”
Written by Jimmy Kaleth, Jez Pike, Bob Mitchell
Published by Sonoton Music GmbH Co KG, Sonoton APM, UNBOUND Music GmbH
Courtesy of APM Music

“Changes”
Written by Ray Bryant
Published by Prestige Music c/o Concord Music Publishing
Performed by Miles Davis
Courtesy of Prestige Records/Craft Recordings
A division of Concord

“Pavana”
Written by Francisco Tárrega
Performed by Mats Bergström
Courtesy of Naxos Records
By arrangement with Source/Q
“I’m No Stranger To The Rain”
Written by Sonny Curtis and Ron Hellard
Published by Sony/ATV Tree Publishing
Performed by Keith Whitley
Courtesy of RCA Nashville
By arrangement with Sony Music Entertainment

“Ja Funmi”
Words and Music by King Sunny Ade
(c) UNIVERSAL POLYGRAM INT. PUBLISHING, INC. ON BEHALF OF AFRISON LTD. AND
CLOUSEAU MUSIQUE S.A.
Performed by King Sunny Ade

Courtesy of Universal Island Records Ltd. under license from Universal Music Enterprises

“The Girl From Brazil mix 4”
Composed by Adrean Farrugia
Published by Hard APM
Courtesy of APM Music

“Help Me Make It Through The Night”
Written by Kris Kristofferson
Published by COMBINE MUSIC CORP
Performed by Sammi Smith
Courtesy of Gusto Records, Inc.

“Club Recoleta”
Daniel Diaz
Published by Cezame Metro Park
Courtesy of APM Music

"Choke Hold"
Written by Gary Hoey
Published by Birch Street Music
Performed by Gary Hoey
Courtesy of ESPN, Inc.

“Peking Duck”
Claude Sacre and Roger Abaji
Published by Kosinus APM
Courtesy of APM Music

“Nocturne in B Major”
Frederic Chopin, Public Domain
Published by Selected Sound APM
Courtesy of APM Music

“Ride ‘Em Cowboys”
Written by Edgar Reed Ward and John Kenneth Long
Performed by Oklahoma State University Cowboy Marching Band
Used by permission of Edward H. Morris & Company, A Division of MPL Music Publishing, Inc.

“Desert Flower”
Written and Performed by Bob Childers
Courtesy of White Buffalo Road Show Publishing

Production Service Company – FIRSTSTEP

Post-Production Services in Oklahoma by Searchlight Music

Archive Footage Courtesy of

Video/Images supplied by Getty Images

Image(s) courtesy of Bigstock, Used by Permission
Footage from "EVENING SHADE" Courtesy of Twentieth Century Fox. All rights reserved.
Burt Reynolds is a trademark of Burt Reynolds, Inc. <https://burtreynolds.com/>
Audio clip from Everybody Loves Raymond - Courtesy of CBS Broadcasting Inc.
Audio clip from Evening Shade - Courtesy of CBS Broadcasting Inc.
Footage courtesy of ESPN Enterprises, Inc.
Footage courtesy of Fox News Channel
Storage Wars © a production FremantleMedia France for 6TER - 2015/2016 –
Iqbal, l'enfant qui n'avait pas peur © 2d3D Animations – Equidia PMU
Saint-Yorre advert, courtesy of Saint Yorre
Pate à tartiner advert courtesy of Charles Chocolartisan
Hourra advert by Bill Barluet with Annabelle Millot
Maif advert courtesy of Maif © Eddy production, Joris Clerté and Marine Cremer
Vinted advert courtesy of Vinted © Tape and Philippine De Laire
Quitoque advert courtesy of Birth production - Jingle Quitoque 2020, Vendôme Uhl © 4GOOD

The Cabela's trademarks, service marks, trade names, logo, copyrights, artwork, products and clothing are used with the permission of the Cabela's LLC
Jean Nouvel, la marseillaise - Client: Constructa. Architect: Ateliers Jean Nouvel © Jean Nouvel / ADAGP, Paris, 2021
Bernadette Frappier, Happy Families © ADAGP, Paris, 2021
Stadium Orange Vélodrome © ADAGP, Paris, 2021
Tom Bragado Blanco, Braga last One
Julien Raynaud

The Filmmakers Wish to Thank

Misson Cinéma de la Ville de Marseille - Serena Zouaghi, Olivier Vitiello, Hilda Grossi, Aurélie Quintrand
Marie Angi, Marcelle Trapolino, Michel Bourrelly
Ville de Marseille - Alain Polo, Robert Homerowski, Bruno Riera, Catherine Epain, Frédéric Ibanez
Ministère de la Justice - Direction des Services Judiciaires
Tribunal d'instance de Marseille
Ministère de la Justice, Direction de l'administration pénitentiaire, Centre pénitentiaire de Marseille
Tourné en partie dans le Parc National des Calanques, espace protégé soumis à une réglementation spéciale
Décors naturels de la forêt domaniale des Calanques, gérés par l'Office National des Forêts
National Police of Marseille Consultant– Communication - Philippe Bianchi, National Police, Anthony Lotoi
Ce film a été réalisé avec le concours de l'AEROPORT MARSEILLE-PROVENCE
RTM (Regie des Transports Marseillais)
OM – Olympique de Marseille
Orange Vélodrome – OM Events
SOUTH WINNERS - Rachid Zeroual, Djamel Bouarad
La Friche de la Belle de Mai - Claire Bonnet Piron, Pierre Corallo
Université Aix-Marseille
Les habitants du Parc Kalliste

Hôtel Best Western Bonneveine - Françoise Salmon
Restaurant « Quick » de Marseille Le Merlan
Centre Commercial Le Merlan
Hôpital Saint Joseph - Nathalie Puppo, Karine Yessad, Olivier Coulomb
Marseille In Action (MIA)
Soleam - Virginie Lamini
Caserne du Muy - Base de défense Marseille Aubagne
Commandant LCL Jean-François LELONG - Adjudant Benjamin Rolland
Cercle des Nageurs de Marseille
Lighting Equipment Provided by Cinelease, Inc.
Dollies Provided by Chapman/Leonard Studio Equipment, Inc.
Camera and Lenses Furnished by KESLOW CAMERA, INC.
Camera Equipment Provided by Panavision
Grip Equipment Provided by Groupe TSF
Lighting Equipment Provided by Transpalux
Technical Vehicles Provided by Transpagrip
Video System & Data Manager Provided by Panavision
Video System & Data Manager Provided by Be4Post
Marine Coordination Service Provided by Dark Pelican
Unit and Location Security Provided by JMC Sud
Parking Security Provided by Régieland
Facilities Provided by Nice Film Industry
Walkies Provided by Sabbah Communication

Cette oeuvre a bénéficié du crédit d'impôt en faveur de la production de films étrangers en France.

This film has benefited from the tax credit for foreign film production in France



Filmed in Oklahoma utilizing the Oklahoma Film Enhancement Rebate Program.



This production participated in the New York State Governor's Office of Motion Picture and Television Development Post Production Credit Program.



American Humane monitored the animal action. No animals were harmed®. (AHD 09750)



The estimated emissions from Stillwater were addressed with carbon credits from NativeEnergy.





No. 53225



© 2021 STORYTELLER DISTRIBUTION CO., LLC.
All Rights Reserved.

STORYTELLER DISTRIBUTION CO., LLC IS THE AUTHOR OF THIS MOTION PICTURE FOR PURPOSES OF THE BERNE CONVENTION AND ALL NATIONAL LAWS GIVING EFFECT THERETO.

THE CHARACTERS AND EVENTS DEPICTED IN THIS PHOTOPLAY ARE FICTITIOUS. ANY SIMILARITY TO ACTUAL PERSONS, LIVING OR DEAD, IS PURELY COINCIDENTAL.

THIS MOTION PICTURE IS PROTECTED UNDER THE LAWS OF THE UNITED STATES AND OTHER COUNTRIES. UNAUTHORIZED DUPLICATION, DISTRIBUTION OR EXHIBITION MAY RESULT IN CIVIL LIABILITY AND CRIMINAL PROSECUTION.

AMBLIN

P A R T N E R S



F O C U S

F E A T U R E S

A C O M C A S T C O M P A N Y