



FOX SEARCHLIGHT PICTURES Presents

In Association with ENDGAME ENTERTAINMENT

A Condé Nast Entertainment / Sailor Bear Film / Identity Films / Tango Productions / Wildwood Enterprises
Production

ROBERT REDFORD

the OLD Man & the GUN

CASEY AFFLECK
DANNY GLOVER
TIKA SUMPTER
ISIAH WHITLOCK, JR.
JOHN DAVID WASHINGTON
with TOM WAITS
and SISSY SPACEK

WRITTEN AND DIRECTED BY	DAVID LOWERY
BASED ON THE NEW YORKER ARTICLE BY	DAVID GRANN
PRODUCED BY	JAMES D. STERN
.....	DAWN OSTROFF
.....	JEREMY STECKLER
.....	ANTHONY MASTROMAURO
.....	BILL HOLDERMAN
.....	TOBY HALBROOKS
.....	JAMES M. JOHNSTON
.....	ROBERT REDFORD
EXECUTIVE PRODUCERS	PATRICK NEWALL
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the OLD Man & the GUN

THE OLD MAN & THE GUN is based on the true story of Forrest Tucker (Robert Redford), from his audacious escape from San Quentin at the age of 70 to an unprecedented string of heists that confounded authorities and enchanted the public. Wrapped up in the pursuit are detective John Hunt (Casey Affleck), who becomes captivated with Forrest's commitment to his craft, and a woman (Sissy Spacek) who loves him in spite of his chosen profession.

Fox Searchlight Pictures presents, in association with Endgame Entertainment, a Condé Nast Entertainment / Sailor Bear Film / Identity Films / Tango Productions / Wildwood Enterprises Production, **THE OLD MAN & THE GUN**, written and directed by David Lowery (**PETE'S DRAGON**, **A GHOST STORY**) based on The New Yorker article by David Grann (**THE LOST CITY OF Z**). The film stars Academy Award® winner Robert Redford (**ORDINARY PEOPLE**), Academy Award winner Casey Affleck (**MANCHESTER BY THE SEA**) Danny Glover (**TO SLEEP WITH ANGER**, **DREAMGIRLS**), and Tika Sumpter (**SOUTHSIDE WITH YOU**), Keith Carradine (**AIN'T THEM BODIES SAINTS**, "Fargo"), Isiah Whitlock, Jr. (**PETE'S DRAGON**, **CHI-RAQ**), John David Washington (**BLACKKKLANSMAN**) with Tom Waits (**SHORT CUTS**, **SEVEN PSYCHOPATHS**) and Academy Award winner Sissy Spacek (**COAL MINER'S DAUGHTER**).

THE OLD MAN & THE GUN is produced by James D. Stern, Dawn Ostroff, Jeremy Steckler, Anthony Mastromauro, Bill Holderman, Toby Halbrooks, James M. Johnston and Robert Redford. The executive producers are Patrick Newall, Lucas Smith, Julie Goldstein, Tim Headington, Karl Spoerri and Marc Schmidheiny. The filmmaking team includes director of photography Joe Anderson, production designer Scott Kuzio, film editor Lisa Zeno Churgin, ACE, costume designer Annell Brodeur with music by Daniel Hart.

the OLD Man & the GUN

“The police were stunned when they realized that the man they had apprehended was not only 78 years old—he looked, according to Captain James Chinn, ‘as if he had just come from an Early Bird Special..’”

David Grann, “The Old Man and the Gun,” *The New Yorker*

Academy Award winner Robert Redford has played many charisma-laden rebels and renegades in his expansive career – the sharpshooting train burglar in BUTCH CASSIDY AND THE SUNDANCE KID or the con artist in the classic caper THE STING – and now brings the legend of Forrest Tucker to life in THE OLD MAN & THE GUN.

Tucker only ever had one occupation, but it was one he was unusually gifted at and pursued with unabashed joy. It just happened to be bank robbing. In the early 1980s, at a septuagenarian age, Tucker embarked on a final legend-making spree of heists with the “Over-the-Hill Gang,” a posse of elderly bandits who employed smooth charm over aggression to make off with millions. Tucker never stopped defying age, expectations, or rules—he made his twilight the pinnacle of his life of crime. If the sole art form he knew was robbery, he was darned if he wasn’t going to try to perfect it, no matter how elusive the dream.

The film also stars Academy Award winner Casey Affleck (MANCHESTER BY THE SEA) as Detective John Hunt and Tika Sumpter (SOUTHSIDE WITH YOU) as his wife Maureen; Academy Award winner Sissy Spacek (COAL MINER’S DAUGHTER) as Tucker’s paramour Jewel and accomplices Teddy played by Danny Glover (TO SLEEP WITH ANGER, DREAMGIRLS) and Waller played by Tom Waits (SHORT CUTS, SEVEN PSYCHOPATHS).

Jeremy Steckler of Condé Nast Entertainment first discovered David Grann’s riveting profile of Tucker in *The New Yorker* in their archives. They quickly secured the rights to the project and reached out to Robert Redford and David Lowery (AIN’T THEM BODIES SAINTS, A GHOST STORY). Since he had been contemplating retirement for the past few years, Redford felt a magnetic pull to the role and was gratified when writer-director David Lowery came aboard since they knew each other from Sundance. “Never say never, but I pretty well concluded that this would be it for me in terms of acting. I told David, the one thing this movie had to be is fun. Forrest is a wonderful, complicated character, so full of life and risk and enjoying danger, but he also was about having fun,” says Redford.

Lowery took that to heart. Extrapolating out from Grann's journalism, Lowery imbued the story with the rollicking mythos of a modern Western. The feeling was that of a campfire tale about a simpler time—i.e. the 1980s, that last decade just before mobile devices and the internet changed everything. It was a time with less hurry and more room to hide, which made the chase that erupted between Tucker and the lawman who pursued him a thing of slow-burning beauty both men relished. And as Forrest is chased, he too is chasing something: a last chance at love and at a legacy, even if it must be an outlaw one.

At the core of Lowery's script was an homage not just to a complicated anti-hero, but also an ode to the profound pleasures of Redford's four decades in film, including founding the game-changing Sundance Institute, which in turn helped spur Lowery's own career as an indie filmmaker.

Says Lowery: "Bob and Forrest Tucker were always intrinsically related in my mind. I saw all sorts of parallels with the various characters he's played over the years, but it wasn't until I worked with him on PETE'S DRAGON that I got to know him personally. That was what allowed me to tailor the part specifically for him. It was a real luxury to have that month together in New Zealand, hanging out and working together."

As for what drew him to the story beyond the chance to create a bespoke role for a screen icon, Lowery admits having his own soft spot for Forrester. "I totally related to him," he says. "He's someone who does what he loves and gets away with it. I'm sure Bob felt a kinship with him for the same reason."

For the producing team—a group that draws together Endgame Entertainment's James D. Stern, Condé Nast Entertainment's Jeremy Steckler and Dawn Ostroff (now with Spotify), Identity Films' Anthony Mastromauro, Sailor Bear's Toby Halbrooks and James M. Johnston, and Wildwood Enterprises' Bill Holderman—the marriage of a character like Forrester with Redford and Lowery was the kind that comes along rarely.

Stern observes that the film employs the frameworks of some of movie audiences' favorite genres—Western showdowns, comic capers and gritty tales of complicated cops and robbers—but all in service to a fresh take on living outside the lines. "David talked about honoring not just BUTCH CASSIDY and THE STING but BONNIE AND CLYDE and COOL HAND LUKE, all those great anti-hero films," he says. "But what made this story unique is that it's an allegory for an uncompromising artist's soul. Robbing banks maybe isn't the greatest choice of art form but it's what Forrester did, so he put his heart into it. And like all uncompromising people, Forrester sacrificed a lot, in terms of relationships, in terms of what he missed and what he risked. The film touches on these deeper themes in a playful way."

Steckler loved watching the symbiosis unfold between character and actor. He observes: "David's script truly felt like an exploration of where Bob's early characters might have ended up—how

these artistic robbers who had a flair for what they do, and a twinkle in their eye, would age. I think Bob identified with that idea—and he also identified with Forrest’s life-long dedication to honing his craft.”

Says Halbrooks, who along with Johnston has been working with Lowery from the start of his career, of what Lowery was able to do with the story: “There’s a subtlety to David’s filmmaking that’s pretty distinctive. When we first read David Grann’s piece the big question we all had was: how could all this be true? I remember having to double-check that it wasn’t fiction. But because David’s way of storytelling is so concerned with the verisimilitude of emotions, he was able to tell it in a way that never feels fake and allows you to empathize with where Forrest is coming from.”

For Johnston, Lowery’s playfulness worked as a counterpoint to the film’s explorations of obsession, love, regret and coming to the end of the road. “It was important to David for the film to have levity, to feel like a fun legend people tell their kids at night. But in the midst of that, David found deep emotion,” he summarizes “We root for Forrest because we understand him as a man who wants to keep doing what does best, a man looking for love and success who isn’t ready to quit.”

FROM THE PAGES OF *THE NEW YORKER* TO THE SCREEN

FORREST TUCKER HAD A LONG CAREER ROBBING BANKS, AND HE WASN’T WILLING TO RETIRE

-- The New Yorker

Even amid the eccentric annals of famed outlaws, Forrest Tucker was an original, a career bank robber who escaped prison 18 times and pulled off bank heists well into his seventies. That’s what initially drew journalist and author David Grann (*The Lost City of Z*) to write about Forrest for *The New Yorker* in 2003, three years after the bank robbing legend been sent back to prison at age 80 for yet another cunning heist to cap off a literal lifetime of them. Grann revealed a man who you could not deny took a surprisingly relatable and honorable pride in his work, considering he was a lawless felon but also a nice guy.

Early on, two people who read Grann’s piece were producers Jeremy Steckler and Dawn Ostroff. With Redford already aboard, they brought the idea to David Lowery who had just directed the visually stunning Texas outlaw tale, *AIN’T THEM BODIES SAINTS*, because says Ostroff, “he makes movies the way David Grann writes, with a meticulously crafted, human approach.”

“I didn’t want to find out too much about the real Forrest because I knew Bob would define him so thoroughly. He’d make him into his own character,” says the writer-director Lowery.

His approach evolved to give the character maximum room to breathe. “The first draft of the script was much longer and quite a bit more journalistic,” Lowery explains. “I really leaned into the facts. In real life, the Over-The-Hill gang was much larger and grittier—there were drugs and deaths and a lot

of unsavory elements. But I abandoned that approach pretty quickly, partially because it's just not my forte and also because I just really wanted to keep the camera on Bob the whole time. So I basically used Grann's article as my bible and didn't veer too far from that."

The internal joyousness of the character was his guide into telling the story as an almost anti-procedural, making both the crimes and the pursuit of the criminals secondary to the spirit of the storytelling. Says Lowery: "I wanted to see Forrest shine. As a storyteller, I naturally skew towards melancholy, and there definitely are some tragic aspects to Forrest's story, but I wanted to curb those instincts for once and just make a movie that would make people smile."

As Lowery churned through drafts, he turned the story into two gleeful cat-and-mouse games: one the unfolding love story between Tucker and perhaps the only woman who would ever put up with his outrageous career choice; the other the story of the world-weary law man who decided to chase him. He also emphasized the idea that a mere few decades ago, both crime and law enforcement had a different feel. With no internet or smart phones and few computers, if police wanted to share information across state lines it was done by telephone or U.S. mail. Most cops still carried revolvers, not automatic weapons. "All my movies take place in that hinterland before technology was ever-present in our lives," notes Lowery.

It was a time when a cop could take his time chasing a robber, when the contest of the chase itself could overtake the finality of the capture, which is what happens between Forrest and John Hunt. "The chase is where all the energy was," observes Lowery. "It's always a little bit of a letdown in movies when the chase has to end, isn't it? And I am secretly hoping that the cop will let the robber go. When I was writing this screenplay, the fact that Hunt let him go when he had the chance is probably one of the more personal elements of the story. That's just me, not wanting Forrest to get caught."

Lowery also felt it was vital to highlight that Forrest aspires to peace more than harming people. Grann had noted in his article that Forrest believed that wanton violence was the sign of an amateur holdup man. "The best holdup men, in his view, were like stage actors, able to hold a room by the sheer force of their personality. Some even wore makeup and practiced getting into character," wrote Grann.

That sat well with Lowery. "Forrest carried a gun, but it was important to me that we never even saw it. If the article hadn't been called *The Old Man and The Gun*, I'd probably have left firearms out altogether," he says.

The restraint of the script impressed executive producer Patrick Newall. "It harkens back to almost a James Cagney type of movie, where there's an innocence to it. Forrest wasn't trying to shoot people. David made a very clear, creative choice that he didn't want it to be about that," he says. "And that's also true to who Forrest was. He was a gentleman, even if he was gentlemanly bank robber."

Johnston notes that Lowery also brought a strong Texas voice to the script. “David’s vision extrapolated a more personal story from the original article. He explored the double-sided coin of the cop and the robber—and as a Texan, I felt he captured some of the mystique of what Texas is,” he says.

Sums up Newall: “David walked a very fine balance in the script of not being judgmental with Forrest as a character, and brought other characters into it who kind of challenge that thesis of a troubled man addicted to something. The story is funny. It’s moving. It’s also exciting at times. And I think David has that ability to craft something that works on all those levels, which is very unique.”

ROBERT REDFORD AS FORREST TUCKER

*79 YEARS OLD AND HIS LIFE OF CRIME
APPEARS TO BE GOING STRONG*

-- Los Angeles Times

The real Forrest Silva Tucker grew up in Depression-era Florida, brought up by his grandmother and raised on dime-store novels about stickup men who broke out from the social margins. He began his own life of crime in his early teens with a stolen bicycle (at least as he tells it) and from then on, spent his entire adulthood in and out of prison—often *breaking* out of prisons, including his most notorious escape from San Quentin. Molding himself into his own version of the crime legends he’d read about, he would become as renowned for his calm, personable heist style as for amassing a total of 18 successful escapes from incarceration.

Forrest Tucker passed away in 2004 at the age of 83, after serving just 4 years of his 13-year sentence for armed robbery in Texas when sent to prison in 2000. Nevertheless, his legend persisted, though Forrest could not have foreseen that he would have eventually be portrayed by another legend, Robert Redford. Two qualities seemed to bind Forrest and Redford: dedication to their chosen craft and an ability to tap into a boyish passion no matter their age.

As an actor, Redford is known for a wide range of roles that always showcase the power and the perilous costs of charm. There’s the upstart, single-minded Olympic skier in 1969’s *DOWNHILL RACER*, the golden boy politician of *THE CANDIDATE*, the haunted war veteran turned instinctive mountain man in Sidney Pollack’s *JEREMIAH JOHNSON*, the bookish government bureaucrat thrust into an international conspiracy in Sidney Pollack’s *THREE DAYS OF THE CONDOR*, the daredevil stunt pilot of *THE GREAT WALDO PEPPER* and the muckraking Bob Woodward chasing a President’s secrets in *ALL THE PRESIDENT’S MEN*. There’s also the flawed baseball great in Barry Levinson’s *THE NATURAL*, the reform-minded warden of *BRUBAKER* and a sailor facing himself alone at sea in *ALL IS LOST*.

As a filmmaker, Redford has the Oscar® for Best Director for ORDINARY PEOPLE, as well as acclaim for such additions to the American cinemascapes as Oscar winner A RIVER RUNS THROUGH IT and Academy Award nominated films QUIZ SHOW and THE HORSE WHISPERER. In the second half of his life, Redford started two more chapters for which he is now equally celebrated: founding the Sundance Institute and Sundance Film Festival to nurture and champion independent filmmaking voices and as a renowned advocate for working diligently to help preserve the nation's natural beauty and resources.

For Redford, whose love of new challenges is obvious from his resumé, it was the lightness of Forrest Tucker that fascinated him, more than his felonies. He played him as a man in search of jubilant adventure, a man who couldn't resist solving an impossible problem, as well as a man whose gut instinct said that to buck the system and go your own way was to stay young and vital.

Tucker's nonlethal approach to heists also spoke volumes to Redford about the code by which he lived. "Forrest never shot anybody. He used a gun but it was never loaded," Redford points out.

For Lowery, working with Redford on the role from the get-go was one of the great pleasures of the film. "We talked about it a lot over the years, as Bob read various drafts of the script, but once we had a draft we both liked, we didn't have to discuss it that much," Lowery recalls. "The character was so well honed on the page, and so attuned to Bob, that we were able to leave things more open. We talked a lot about his relationship with Jewel. That was probably what we worked the most on while we were on set."

Redford, who has been starring in movies since he was 21, was especially excited by his co-stars. "They kept it edgy and they kept it real," he says. "I was just so lucky to have these colleagues and I have huge respect for them. Sissy and Casey have done so much incredible work. Then you have Danny Glover, who I never worked with before but I certainly admired. He and I are from the same part of California, so we had that connection. And I've long been a fan of Tom Waits so the idea that we could be working together, well, it was all a kind of blessing."

The end of the road is something Tucker always sought to avoid, one of the reasons perhaps he became one of the world's greatest escape artists. Redford notes that it is Tucker's desire to keep upping his game that draws the law to him one last time. He could have walked away from bank robbery and never faced a jail cell again but as Redford explains, "Forrest was someone who thinks, 'yes, it's been fun doing these smaller jobs, but something is missing. I think I need the *really* big one.' And that's when he stepped into a trap."

Johnston especially loved seeing Redford's sense of humor come to the fore in the role. "Bob is naturally funny. So David knew he could give him a line that might be very subtly humorous and Bob would take that and make it shine. With just a wink Bob has the ability to light up the screen and make everybody swoon."

Halbrooks remembers every day bringing the unexpected with Redford. “Bob is pretty subdued when he’s not on camera and when he’s getting ready to perform and then he’ll come in and do something so beautiful you think ‘wow I didn’t see that coming.’ We also didn’t know how well the chemistry would work with him and Sissy. You have your hopes and your dreams about that pairing but we watched as Bob and Sissy each compelled the other to take it up a notch. It was just continually surprising in the best ways.”

It was Redford’s way of fully embodying Forrest without stamping him as sinner or saint that impressed everyone on set. Says Newall: “Like David’s script, Bob’s interpretation of the character didn’t judge Forrest. It was exciting to see Bob at his pinnacle playing a role that capitalizes on everything he brings to the screen. He’s enormously charming. He’s subtle. He made it look effortless. But he’s also brought deep subtext, and whenever he was on camera something more than you expected came to life.”

Sums up Stern: “There was no one else in the world to play this role, pure and simple.”

SISSY SPACEK: JEWEL

The real Forrest Tucker was married three times, but it was his last wife who saw him for who he was. In his script, Lowery riffed in a semi-fictional way on the character of Jewel, exploring why a fiercely independent widow might choose to share her life with a bank robber still dreaming of the biggest and best heist he might pull off.

The first person Lowery ever saw in his head for Jewel was the accomplished Sissy Spacek and he never budged from that idea. “At a certain point, I needed to get a better handle on the character—and in doing so, I immediately found myself thinking of Sissy. I’ve always loved her and just decided to take a chance and try to write a really great part for her. I’m so grateful that she took it! I don’t know what I’d have done if she had said no. I want to make a million more movies with her now.”

A six-time Oscar® nominee and a winner for her portrayal of Loretta Lynn in COAL MINER’S DAUGHTER, Spacek has appeared in some of American filmmaking’s most evocative films and often creating characters who break the mold. Her memorable roles ranged from the telekinetic force of iconic teen rage in Brian De Palma’s CARRIE, the small-town girl who follows her boyfriend on a killing spree in Terrence Malick’s BADLANDS, and a wife determined to find her husband in Costa-Gavras’ MISSING. She would go on to play a farmer fighting for her family’s land in THE RIVER, the sister who shot her husband in CRIMES OF THE HEART and a protective mother facing tragedy in IN THE BEDROOM.

The role of Jewel took her into unexplored territory once again. Spacek found herself wanting to excavate the improbable nature of Forrest and Jewel's connection—exploring why two people who seem so thoroughly unlikely as a couple on the surface match at a deeper level as two people each still looking to extract something more out of life.

“Jewel was content on her own. Her children are grown up and gone. Her husband has gone on to the other side and she lived on a ranch with all of her animals. She was very rooted and she was the opposite of who Forrest was. Forrest went whichever way the wind blew, he always had,” Spacek observes. “But Jewel was just grounded and everything for her was about her relationships with both people and animals.”

In that context, deciding to let Forrest woo her is most of all a welcome leap into one of life's unknowns for Jewel. “Jewel was at a point in her life where she thinks, maybe it's time for me to do whatever I want,” says Spacek. “In saying yes to this man, she was really saying yes to life. And she could do that, because she was already so independent and didn't really need anybody to take care of her.”

It certainly wasn't hard for Spacek to channel the magnetic pull Jewel feels towards Forrest, with Redford in the role. “Yes, he was a criminal, but he was just so damn charming,” Spacek muses. “A scholar and a gentleman. And yes, a thief. But they made each other laugh and they had this really sweet and awkward and funny way of being with each other, as if they were middle schoolers.”

Forrest Tucker knew he was lucky to discover in Jewel a woman who accepted his enormous flaw of being a wanted man, while falling for everything else about him. Says Redford of Jewel: “She knew who Forrest was and she knew this terrible thing about him but still, she supported him. She didn't particularly like what he did, but she loved him for the kind of human being he was. And she stood by him when he kept getting caught, so I think that really made a huge impact on him. He knew she truly loved him.”

Ostroff says the organic chemistry that erupted was palpable from day one. “The energy between Bob and Sissy was so beautiful because it's all about what's *not* said between the two of them. You just feel that their souls are being fed in very different ways by one another. I think it's very unusual relationship in film, because it's about what's felt underneath the words,” she says.

Spacek, Redford and Lowery communed at length on the characters, etching out every subtle detail of how the two interact in the halcyon days between his heists. “We talked about their relationship a lot,” says Lowery, “both one-on-one and together, and while I had my own thoughts on things, I always made sure to lean into their perspectives. I learned a lot from both of them.”

Sweet as things are, they both knew it's just a matter of time before the law caught up with Forrest again. It was a bittersweet reality for Jewel, but Spacek could understand her willingness to take

the risk. “I think she knew Forrest couldn’t stop, even if a part of him would have liked to,” observes Spacek. “It’s what he knew. He was good at it and it was kind of an addiction as well. I think Jewel also saw that Forrest doesn’t rob banks for any darker purpose other than for the thrill of knowing he can figure it out.”

Redford’s performance made that even more real, heightening the comedy, but also the tragic impossibility, of their love affair. Spacek was exhilarated to work with Redford for the first time in their careers. She’d first met him when she was first starting out, and remembers being completely rattled at the time. “I know he has no recollection of the meeting. But I do. He was already a big star. And when I was introduced to him and I got so flustered I called him ‘Bobert.’ I was mortified,” Spacek laughs.

She watched his career evolve on its multiple fronts. “He has starred in so many great movies, and he’s directed so many important films as well. He’s quite an individual. He’s also done enormous things for independent filmmakers so his contribution to film has been immense,” she says.

As for what Jewel does for Forrest, Spacek says: “I think she gave him a place to go, a place to stop and rest his weary bones, if just for a moment, and she gave him a good friend. Forrest was so good at robbing banks, but if had found something else I thought, ‘what could his life have been?’ He was such a lovely human being, he might have been successful at anything, and then maybe he and Jewel could have rode off into the sunset together.”

CASEY AFFLECK: DETECTIVE JOHN HUNT

The thrill of the heist for Forrest Tucker was matched by the meaningfulness of the pursuit for the cop who decided he was going to nab him: John Hunt. Taking the role of a weary lawman who was revitalized by the purity of a chase is Academy Award® winner Casey Affleck, following on the heels of his work in *MANCHESTER BY THE SEA* and in Lowery’s *A GHOST STORY*.

Says Lowery: “Casey is a friend and I just love working with friends. He also reminds me of Bob in a lot of ways. They’re both irascible and playful and like to walk down paths untrodden.”

The relationship between Tucker and Hunter everyone looked forward to watching unfold. Says Steckler: “Forrest is an undeniable force, able to get the bank tellers to swoon and cooperate. So John Hunt looks at him and wonders: is the way this guy lives his life an example I should be applying to myself? That’s a hard thing for a police officer to ask about a criminal. And it creates a really interesting interplay both inside Hunt and with Tucker.”

Affleck was drawn to Hunt as a unique take on the detective focused almost lovingly on getting under the skin of his mark. “Hunt was kind of a lone wolf,” says Affleck. “He was discontented with the police department, so he went off and decided he’d figure this case out all on his own. But I think there’s

also something about the romance of a non-violent, life-long bank robber that appealed to Hunt. He had a kind of admiration for Forrest. I mean, he knew he had to catch him—that’s his job—but Forrest touched something inside him.”

Even as Forrest grew closer to Jewel, the Texas policeman John Hunt was closing in on him. But Hunt too was more a source of pride than distress for Forrest, who enjoyed being worthy of a grand chase and having an opponent to outsmart. Says Redford of their relationship; “There’s real respect between them. For Forrest, that respect came with realizing that Hunt was going to be the animal that chased him and he was going to be the animal that escaped. I think Forrest loved that connection between them.”

“Redford is somebody I’ve watched my whole life and more than a few of his films are among my most favorites,” Affleck says. “He brought something special to playing Forrest because it’s partly who he is—and it was so fun to watch. One of the things I think is so great about Redford is, famous as he is, he’s managed to still be sort of mysterious and enigmatic the whole time.”

Much as he was excited about working with Redford, Affleck says he was equally drawn to reuniting with Lowery, whom he describes as an auteur. “David has a very clear vision and voice,” he describes. “I loved that he wanted to make this movie with a very 70s, energetic style that really feels like the best of the old crime movies, with a free-form, fun visual style. It’s really quite funny and playful.”

Though the film riffs fictionally on his character, the real John Hunt was also exhilarated to be included in the production. He’d heard of a possible feature film for years but never really believed it would happen until Lowery called him. “I got a phone call from him and he said, ‘we’re doing it. We’re gonna make a movie...and it’s gonna star Robert Redford and Casey Affleck.’ And I said, ‘you gotta be kidding me?’ I mean, I was stunned. David said, ‘Would you mind if we use your name as the detective?’ I told him I’d be honored,” Hunt recalls.

Hunt confesses that he did indeed have a qualified respect for Tucker, even as he sought to bring him to justice. “I admired his professionalism—you’ve got to admire the professionalism,” Hunt says. “But I cannot admire that he broke the law. Or that he threatened people with a gun. But I can admire the professionalism he brought to the planning, and to be able to keep doing it year after year.”

In real life, Hunt never actually met Tucker face-to-face. But in the film, they have two intriguing encounters. In their first, Hunt is humiliated by Tucker when he finds himself standing in a bank line waiting to make a deposit when a stickup occurs right under his nose. “From that moment, Hunt makes it his life’s mission to catch this guy,” says Ostroff, “and that’s the start of a deeper connection between the two of them where they each are playing the other and pushing the other.”

Affleck’s look was also carefully curated, right down to the Tom Selleck-style mustache. “Casey came in with some facial hair, and we were able to beat it into a sort of Magnum P.I., Tom Selleck-y look.

It suits the character really well and Casey really enjoyed it,” says makeup designer Leo Corey Castellano.

For Jim Stern, Affleck embodied the character completely, right down to the psychic tangle that can happen when cop-and-robber see a mirror in one another: “The way Casey played John, you can feel how he got Forrest’s juices flowing again, and how they each gave the other something they needed. Forrest needed a foil to challenge him and John needed the joie de vivre Forrest provided him.”

PARTNERS IN CRIME

SENIOR CITIZEN INMATE ALWAYS WALKED A CROOKED MILE
-- The Palm Beach Post

Joining Robert Redford as Tucker’s co-conspirators in the Over-The-Hill Gang are two men with distinctive, long-lived careers all their own: four-time Emmy nominee Danny Glover as Teddy Green and singer-songwriter-actor Tom Waits as Waller. “Danny and Tom were the first names David spoke about and we thought they were fantastic ideas,” recalls Steckler. “As a trio with Bob, it’s something magical.”

For Lowery, the casting felt organic. “I knew I needed actors who could lend something more to the characters. I’ve admired Danny all my life, from the time I saw LONESOME DOVE as a little kid all the way to seeing his name as a producer on Apichatpong Weerathesakul and Lucretia Martel movies. It was an honor to have him in the film. And Tom Waits is Tom Waits. He’s a hero,” he says.

The screenplay swept in Glover. “I loved the pacing and the language,” he says. “I loved how it was orchestrated so that you could take either side. And it was the relationships in the Over-The-Hill Gang that really interested me—the way that they communicated with each other and the way that, though they each had their own different story, they were all cut from the same kind of cloth.”

Glover gave a lot of thought to why Teddy and Waller followed Forrest as their leader. “On the one hand, Forrest is a dreamer but on the other, he’s capable of taking great risks and he’s someone who you can trust has the capacity to go through with a plan, and trust is key in this world,” he points out.

On set, the rapport between Glover, Redford and Waits was unmistakable. Says Waits of the trio’s synergy: “Danny’s a great actor and he’s fun to work with. He’s spontaneous, so he was great to improvise with and so is Bob. They were both ready to go. Their engines are always running, and I like that.”

Waits might be a musical legend for his story-spinning songs and smoky delivery, but he has also drawn accolades in acting roles in such films as Robert Altman’s SHORT CUTS and Martin McDonagh’s SEVEN PSYCHOPATHS. He, too, was sold on Lowery’s script and his cast mates. “It felt to me like a modern Western,” he says. “David’s got a real eye, ear and voice as a writer. And it was Redford,

Spacek and Glover. It's like if someone is having a party and they tell you who is coming and then you say, yeah, who else? And who else? And who else? You're hooked by hearing who's going to be there."

For Waits, Waller was a more prototypical criminal than Forrest, someone who didn't quite have it all together. "I think he had a screw loose," he muses. "He was in prison for 10 years, he had made a lot of mistakes and, you know, his socks didn't match. Forrest was much more together. He was composed and that's why he was the gang leader."

Rounding out the cast are several vital supporting roles including John Hunt's wife Maureen, portrayed by Tika Sumpter, who played young Michelle Obama in *SOUTHSIDE WITH YOU*. Says Sumpter of Maureen: "She saw her husband going through a midlife crisis and she was the kind of woman who encouraged him but would never tell him what to do. She believed he would figure it out, and she supported him as he did, and I loved that about her."

Actress Elisabeth Moss appears in the film as Dorothy, the daughter Forrest doesn't really seem to want to know. The Emmy and Golden Globe winner says of her brief, but indelible, role: "Dorothy brings a little bit of a reality check to the story of Forrest and gives you a more complicated picture of who he actually was. He's so charming and legendary, you can't help but be on his side. But Dorothy shows how his life style has had some hidden consequences."

BEHIND THE SCENES: THE DESIGN

THE OLD MAN & THE GUN takes place on the cusp of the 80s, which allowed Lowery to pay his own form of homage to 70s filmmaking. At the same time, the film's settings are an outgrowth of the film's characters. Lowery worked closely with director of photography Joe Anderson (who worked as a 2nd Unit DP on Lowery's *AIN'T THEM BODIES SAINTS*), production designer Scott Kuzio (*THE SINNER*), costume designer Annell Brodeur (*A GHOST STORY*) and Oscar®-nominated editor Lisa Zeno Churgin (*THE CIDER HOUSE RULES*, *PETE'S DRAGON*) to bring what he envisioned to life.

While the period adds another rich layer to the storytelling, Toby Halbrooks notes that it never overwhelms that storytelling, either. "We don't wear ever wear the period-ness of the story on our sleeve," he says. "I think of the film as being more of a throwback emotionally rather than in its style. It's never flashy or kitschy and that's part of what David is so good at. The emphasis is on the people and it's almost not important when and where this all takes place. It's just that you suddenly might realize that hey, nobody has a cell phone or the internet and you're in this world that's a little different from the one we live in now."

Lowery always intended to shoot *THE OLD MAN & THE GUN* on Super 16, even as he was writing. “Super 16 has such a special aesthetic quality that immediately harkens back to 70s filmmaking. And David not only wanted to shoot on 16 but to also shoot using zooms, older lenses, and without using tons of fancy, new tools,” says Johnston.

The idea creatively exhilarated cinematographer Anderson—but he knew his work was cut out for him. “No one makes 16mm cameras anymore. So you have to find ones that are 15 years old or so,” he explains. “Luckily, the 16mm film itself is still in production and being processed so it’s alive and well.”

For Lowery, 16mm offered far more pros than cons. “Super 16mm is a dream to work on, much easier than digital or 35mm,” he comments. “And it looks really old-fashioned, which is why we wanted to use it. We wanted the image to feel old but we also wanted to avoid nostalgia, and 16 was the way to do that. I was looking for a way to make the images less refined, a little less perfect. I described my approach as wanting to shoot actors against concrete walls in harsh midday sun—which we literally did when Bob and Sissy meet for the first time.”

Anderson notes that shooting on film is not just about the image; it also changes the atmosphere on set. Shooting on slow-speed 16mm film did however demand more experimentation with light. “When you’re shooting digitally everyone is shrouded behind monitors. But when you shoot film, the crew is communicating with one another more,” he points out, “working together to imagine what the film will look like versus obsessing over every little pixel. People use their imagination more.”

The first bank heist in the film—the only one of Forrest’s myriad heists depicted in its entirety—was one of the most demanding sequences. “It’s meant to be fun and robust and have a lot going on at once,” says Lowery. “I wanted to lean into the cleverness and charm Forrest employs, and let that same cleverness and charm extend to the filmmaking. It was a lot of fun working out the rhythm of that scene, the handoffs from one character to the next.”

Throughout, Anderson worked closely with Kuzio and Brodeur to develop the film’s carefully chosen palette. “We didn’t want to *overlay* the period,” comments Kuzio. “We wanted a timeless feel. We stuck to the physical side of everything being pre-1981, but we didn’t necessarily do a wink to, ‘hey, this is a 1980 film.’ We wanted a colder, more sterile look, using greys, whites and primary colors, rather than everything being warm browns, woods and oranges.”

A favorite set for many was Jewel’s house, which is very much her refuge from the world. The location that Kuzio chose transported cast and crew. “It was a big, old country farmhouse with wrap-around porches and the most stately, beautiful views,” describes Spacek. “When we all saw the house for the first time, it took our breath away, including Bob’s. I think for Forrest, that house was a port in the storm. And for Jewel, it was really a big part of who she was.”

Says Kuzio of the house: “We needed a beautiful horse farm that was neither posh nor dilapidated and we could not find it. We could find exteriors and we could find interiors, but never both. So, in the end we settled on a picturesque farm and then we completely remade the house to fit Jewel’s character, which we wanted to free spirited but not be easily defined. Her house is that of a bohemian who grew up in a working-class Texas family, so it was about mixing those two worlds together.”

Forrest’s house contrasts with Jewel’s in its minimalism. “Forrest never wanted to grow up or settle down so his home was practically bare. It’s essentially the kind of home 12-year-old would have been happy with. He’s not someone who wanted lavish things. He’s a bank robber but the robberies are for the love of doing robberies and not about leading the high life,” Kuzio reflects.

Completing the triangle of houses is John Hunt’s family-oriented abode. “John’s home represents the family suburbia of the 70s. It’s about aspiring to the classic American dream,” says Kuzio.

More fun came in creating the film’s prison escape montage. Standing in for San Quentin was an active prison in Jackson, Michigan that happened to have a totally empty block of cells that Kuzio refashioned. Then, since Forrest finally escaped in a hand-made boat from that illustrious institution, Kuzio decided he should make his version of the boat from scratch. “We decided to use only materials that you could find at a prison woodshop and could be constructed very quietly because this is how it would have been created realistically,” explains Kuzio.

Kuzio worked in tandem with Brodeur’s costume designs. Says Kuzio: “Annell brought her ideas and I brought in mine and then we’d sit together and ask: how can we blend the best of these together?”

Brodeur’s work sent her on endless expeditions into thrift shops looking for late 70s threads. But it all centered around a singular piece de resistance: Forrest’s sparkling blue suit that catches Jewel’s eye when he stopped to give her some roadside assistance. “David, Scott and I talked about how the world appears almost flat and then you see Forrest come in with this blue suit that pops and you know he is something special,” Brodeur explains.

Brodeur knew that Redford would bring whatever she designed for him to life in his own way. “The real Forrest was very flashy, perhaps even more so than in the film. So I was really excited to see Bob in that way. He’s so dapper that he’s able to reflect someone who takes great pride in his appearance. It felt like such a perfect fit to see him become this very suave, smart bank robber.”

Redford stays in the same suit throughout most of the film, which later gave Lowery and editor Churgin endless options while stitching the final film together.

Casey Affleck’s clothing, on the other hand shifts, coming more alive chromatically as the story progresses. “As John got closer to Forrest, we see more color in John’s world,” Brodeur points out. “By the time they met, John had a bold green tie and was much more saturated in color than we had seen him in the film because that was his mood.”

Equally fun for Brodeur was working with Spacek as Jewel. “Jewel is no muss, no fuss but there’s a lightness about her, too. I saw her clothes as very fluid because she’s not rigid in how she looks at the world. She’s on her own independent journey so she maintains her own story color-wise.”

Brodeur also gives credit to Spacek for inspiring the approach. “Much of what Sissy wears was influenced by Sissy, who lives on a horse farm, so she knows that lifestyle. She gave me lots of ideas and it was a wonderful collaborative experience with her.”

When photography wrapped, Lowery returned home to Dallas, a city with a newly burgeoning film industry, where Churgin joined him for six-and-a-half months of editing. She was eager to reunite with the director after her experience on PETE’S DRAGON. But it was also her first chance to work on a film starring Redford.

“I feel really proud to be part of something in the latter part of Redford’s career and for the opportunity David gave me to work with such great acting by Sissy, Casey and the rest of the cast,” says Churgin. “That’s always what turns me on most. David has the ability to bring so much out of the actors and the visual storytelling. Since we first met on a big Disney feature, I found it a lot of fun to do a more indie story with him.”

Says Lowery of their unique way of collaborating: “It’s a lot of small discoveries over a period of months. I edit in one room and Lisa edits in another and then we trade sequences and compare work. Or sometimes she’ll cut something, I’ll go destroy it, and then bring it back to her to fix. The one scene that pretty much never changed from the first cut to the last was the rainy-day bank robbery. She cut that while we were still shooting and it really set the tone for the rest of the edit.”

Their biggest challenge Churgin says was structuring a story that purposefully mixes up pace. “It’s a more subtle, human take on a crime story,” she observes, “but it also has a very jazzy kind of feel. We really went for the idea that less is always more and that we wanted to leave audiences with mysteries and questions.

For Churgin, a favorite scene is the film’s opener. “I still smile every time I see that first scene between Bob and Sissy because you’re in her shoes and you’re just totally seduced by him,” she muses.

While Churgin and Lowery watched some revisionist, self-reflective Westerns (Sam Peckinpah’s PAT GARRETT & BILLY THE KID), road films (Monte Hellman’s TWO-LANE BLACKTOP) and Redford’s early work for inspiration, Churgin notes that the final piece has a rhythm all its own. “I find the whole structure of it to be unique,” she concludes. “It has elements of a Western but it’s not about the gun. Forrest Tucker was not about the gun. It’s about Forrest’s idea of what it was to be alive.”

Unusually, Lowery and Churgin cut the film without music, not even a temp track. “It makes you find the internal rhythm rather than have an external rhythm put over it,” Churgin explains. It makes you

more rigorous— you end up letting the action and the pace determine things rather than rely on music alone.”

The last touch added to the film was the work of composer Daniel Hart, who had established a close creative relationship with Lowery on *A GHOST STORY* and *PETE’S DRAGON*. Early on, Lowery gave Hart one overarching musical idea that Hart ran with. “David said he kept hearing percussion in his head when thinking about the film so that was my start,” says Hart.

Says Lowery: “I always felt that something percussive would be good. It would have been easy to do something more folksy or country, but I really wanted to push against those more predictable instincts. Daniel suggested we try a jazz score, and he shared some Miles Davis tracks that he thought would be a good template. It felt really good when we put it up against the picture.”

Hart says the film was a gratifying experience. “One of David’s greatest gifts as a director is his ability to listen to other people and his ability to trust other people’s judgment,” Hart describes. I think it’s one of the things that make David’s films feel as sincere as they do.”

For Lowery, that sincerity started with a plan that was his cornerstone throughout every element of the production, from screenplay to post-production. “I wanted to do three things with this movie. I wanted to push against all of my natural instincts as a filmmaker and see how far outside my comfort zone I could get myself; I wanted to make something that would make people smile; and I wanted to write a love letter to one of the great heroes of the silver screen. Hopefully, telling a good story was a byproduct of those three.”

CAST BIOS

ROBERT REDFORD (Forrest Tucker / Produced by) is an ardent conservationist and environmentalist, a man who stands for social responsibility and political involvement, and an artist and businessman who is a staunch supporter of uncompromised creative expression.

Redford landed his first Broadway starring role in *SUNDAY IN NEW YORK*, followed by *LITTLE MOON OF ALBAN* and Neil Simon's *BAREFOOT IN THE PARK*, directed by Mike Nichols. His first movie role was in *WAR HUNT*. He reprised the role of Paul Bratter in the film version of *BAREFOOT IN THE PARK*, for which he received praise from critics and audiences. In 1969, Redford and Paul Newman teamed to star in *BUTCH CASSIDY AND THE SUNDANCE KID*. Directed by George Roy Hill, the film became an instant classic and firmly established Redford as one of the industry's top leading men. He, Newman and Hill later reunited for *THE STING*, which won seven Oscars[®], including Best Picture, and brought Redford his Best Actor nomination.

He has since built a distinguished acting career, starring in such notable films as *JEREMIAH JOHNSON*, *THE WAY WE WERE*, *THE GREAT GATSBY*, *THREE DAYS OF THE CONDOR*, *THE GREAT WALDO PEPPER*, *BRUBAKER*, *A BRIDGE TOO FAR*, *THE NATURAL*, *OUT OF AFRICA*, *LEGAL EAGLES*, *SNEAKERS*, *INDECENT PROPOSAL* AND *UP CLOSE AND PERSONAL*, *SPY GAME*, *THE LAST CASTLE*, *THE CLEARING*, *AN UNFINISHED LIFE* and *ALL IS LOST*, and *A WALK IN THE WOODS*, *TRUTH*, Disney's *PETE'S DRAGON*, *THE DISCOVERY* and *OUR SOULS AT NIGHT*.

Redford has starred in several films produced by his own Wildwood Enterprises, including *DOWNHILL RACER*, *THE CANDIDATE*, *THE ELECTRIC HORSEMAN* and *ALL THE PRESIDENT'S MEN*, which earned seven Oscar[®] nominations including Best Picture.

Redford won a Directors Guild of America Award, a Golden Globe Award and the Academy Award[®] for Best Director for his feature film directorial debut *ORDINARY PEOPLE*. He went on to direct and produce *THE MILAGRO BEANFIELD WAR* and *A RIVER RUNS THROUGH IT*, for which he received a Best Director Golden Globe nomination; and earned dual Oscar[®] nominations for Best Picture and Best Director and a Golden Globe nomination for Best Director for *QUIZ SHOW*. He earned two Golden Globe nominations (Best Picture and Best Director) for *THE HORSE WHISPERER*. Other films as director and producer include *THE LEGEND OF BAGGER VANCE*, *LIONS FOR LAMBS*, *THE CONSPIRATOR* and *THE COMPANY YOU KEEP*.

A large part of Redford's life is his Sundance Institute, which he founded in 1981, and is dedicated to the support and development of emerging screenwriters and directors of vision, and to the national and international exhibition of new independent cinema. He has received the Screen Actors Guild's Lifetime Achievement Award, an Honorary Academy Award®, the Kennedy Center Honors, and the LEGION D'HONNEUR medal, France's highest recognition. Robert Redford has been a noted environmentalist and activist since the early 1970s and has served for almost 30 years as a Trustee of the Board the Natural Resources Defense Council. It is for these diverse achievements that Redford was awarded the Presidential Medal of Freedom by President Obama in 2016.

Academy Award® winning actor, **CASEY AFFLECK (John Hunt)**, is an accomplished and striking performer who has established himself as a powerful leading man.

Affleck recently starred in Kenneth Lonergan's **MANCHESTER BY THE SEA**, which tells the story of a solitary janitor whose life is transformed when he returns to his hometown to take care of his teenage nephew. Making its debut at the 2016 Sundance Film Festival, Affleck's performance was the most acclaimed of the year garnering over 40 regional critics' awards, a Golden Globe Award®, Critics' Choice Award, Independent Spirit Award, National Board of Review Award, New York Film Critics Circle Award, Gotham Award, BAFTA and ultimately an Academy Award® for "Best Actor."

Affleck was previously nominated for an Academy Award®, a Golden Globe Award® and a Screen Actors Guild Award for his performance in the character drama **THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD**. Written and directed by Andrew Dominik (Chopper), the film follows Ford's (Affleck) complicated relationship with Jesse James (Brad Pitt).

The actor garnered significant praise for his starring role alongside Ed Harris, Morgan Freeman and Michelle Monaghan in Ben Affleck's directorial debut **GONE BABY GONE**, based on Dennis Lehane's novel of the same name. Affleck co-wrote with and starred alongside Matt Damon in the independent road movie **GERRY**, directed by Gus Van Sant. He also appeared in Van Sant's **GOOD WILL HUNTING** and **TO DIE FOR**. Additional film credits include; Christopher Nolan's **INTERSTELLAR**, opposite Matthew McConaughey, Jessica Chastain and Anne Hathaway; **OUT OF THE FURNACE**, opposite Christian Bale; **AIN'T THEM BODIES SAINTS**, opposite Rooney Mara; Steven Soderbergh's **OCEANS** trilogy, alongside George Clooney and Brad Pitt; **TRIPLE 9**, opposite Woody Harrelson and Kate Winslet; and Disney's **THE FINEST HOURS**.

Affleck was last seen in David Lowery's highly acclaimed *A GHOST STORY* opposite Rooney Mara, which was released by A24 in the summer 2017 and was included in multiple critics Top Ten lists for best film of the year.

Affleck is currently in post-production on his directorial feature *LIGHT OF MY LIFE*, which he also wrote and stars in. The story follows a father (Affleck) and daughter living on the outskirts of society destabilized by a deadly pandemic.

On stage, in 2002 Affleck appeared in the West End debut of Kenneth Lonergan's award-winning play *This Is Our Youth*. He played the role of Warren alongside Matt Damon and Summer Phoenix.

Affleck's production company Sea Change Media has an exclusive first-look production deal with Amazon Studios. Sea Change Media looks to develop bold, authentic, smart content, shining a light on underrepresented voices and stories, and operating with a philosophy of inclusivity and collaboration.

Actor, producer and humanitarian **DANNY GLOVER (Teddy)** has been a commanding presence on screen, stage and television for more than 30 years. As an actor, his film credits range from the blockbuster *LETHAL WEAPON* franchise to smaller independent features, some of which Glover also produced. In recent years, he has starred in an array of motion pictures including the critically-acclaimed *DREAMGIRLS* directed by Bill Condon and in the futuristic 2012 for director Roland Emmerich. In addition to his film work, Glover is highly sought after as a public speaker, delivering inspirational addresses and moving performances in such diverse venues as college campuses, union rallies and business conventions.

Glover has gained respect for his wide-reaching community activism and philanthropic efforts, with a particular emphasis on advocacy for economic justice and access to health care and education programs in the United States and Africa. For these efforts Glover received a 2006 DGA Honor and was honored with a 2011 "Pioneer Award" from the National Civil Rights Museum. Internationally Glover has served as a Goodwill Ambassador for the United Nations Development Program from 1998-2004, focusing on issues of poverty, disease and economic development in Africa, Latin America and the Caribbean. Glover was presented in 2011 with the prestigious *Medaille des Arts et des Letters* from the French Ministry of Culture and was honored with a Tribute at the Deauville International Film Festival. In 2014 Glover received an Honorary Doctorate of Humane Letters from the University of San Francisco. Currently Glover serves as UNICEF Ambassador.

In 2005, Glover co-founded NY-based Louverture Films with writer/producer Joslyn Barnes and more recent partners Susan Rockefeller and the Bertha Foundation. The company is dedicated to the development and production of films of historical relevance, social purpose, commercial value and artistic integrity. Among the films Glover has executive- or co-produced at Louverture are the César-nominated BAMA KO, Sundance Grand Jury Prize and the Academy Award® and Emmy nominated film TROUBLE THE WATER; the award-winning THE BLACK POWER MIXTAPE 1967-1975 and *CONCERNING VIOLENCE*; Sundance Grand Jury Prize winner THE HOUSE I LIVE IN; Cannes Palme d'Or winner UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES, the highly-praised, 2017 Sundance Special Jury Award winner and Academy Award® nominated STRONG ISLAND, and ZAMA by Lucrecia Martel.

A native of San Francisco, Glover trained at the Black Actors' Workshop of the American Conservatory Theatre. It was his Broadway debut in *Fugard's Master Harold...and the Boys* that brought him to national recognition and led director Robert Benton to cast him in his first leading role in 1984's Academy Award-nominated Best Picture, PLACES IN THE HEART. The following year Glover starred in two more Best Picture nominated films: Peter Weir's WITNESS and Steven Spielberg's THE COLOR PURPLE. In 1987 Glover partnered with Mel Gibson in the first LETHAL WEAPON film and went on the star in three hugely successful LETHAL WEAPON sequels. Glover starred in THE ROYAL TENENBAUMS and TO SLEEP WITH ANGER which he executive produced and for which he won an Independent Spirit Award for Best Actor.

On the small screen, Glover won an Image Award, a Cable ACE Award and earned an Emmy nomination for his performance in the title role of the HBO Movie "Mandela." He has also received Emmy nominations for his work in the acclaimed miniseries "Lonesome Dove," the telefilm "Freedom Song," and as a director he earned a Daytime Emmy nomination for Showtime's "Just a Dream." Glover also appeared in the HBO Original Movie "Muhammad Ali's Greatest Fight."

Most recently Glover starred in MR. PIG which had its debut at the 2016 Sundance Film Festival and which now appears on Netflix. Co-starring Maya Rudolph, MR. PIG was filming entirely on location in Mexico and is a tour de force for Glover.

Glover starred in ALMOST CHRISTMAS for Universal Studios. He was also seen in RAGE co-starring Nicolas Cage, BEYOND THE LIGHTS and the independent COMPLETE UNKNOWN. He has completed roles in the feature films PROUD MARY opposite Taraji P. Henson and COME SUNDAY with Chewitel Ejiofor. He has also filmed SORRY TO BOTHER YOU.

As an accomplished actor and producer, **TIKA SUMPTER (MAUREEN)** has established herself as one of Hollywood's rising stars. She is currently shooting Tyler Perry's **THE LIST** in which she stars opposite Tiffany Haddish and Whoopi Goldberg. She can also be heard on the new hit TBS animated show "Final Space" with Fred Armisen. Previously she delivered what Todd McCarthy of The Hollywood Reporter called, "a spot-on performance" as "Michelle Obama" in Miramax's feature film **SOUTHSIDE WITH YOU**, which she co-produced with John Legend. Sumpter will next be seen in the independent film **NOMADS**, an inspirational sports drama.

Other feature credits include Universal's hit action comedy franchise **RIDE ALONG**, opposite Kevin Hart and Ice Cube; HBO's Emmy-winning film, "Bessie," with Queen Latifah; and Universal's award-winning James Brown biopic **GET ON UP** with Viola Davis, Octavia Spencer and Chadwick Boseman. Sumpter will next be seen in the upcoming independent feature **THE PAGES**, opposite Jamie Lee Curtis.

On television, Sumpter is known for her work on OWN's highest-rated series "The Haves and The Have Nots." Tika stars as "Candace Young" in the one-hour drama written, directed and produced by Tyler Perry. Her past television credits include the CW's "Gossip Girl," BET's "The Game" and the Daytime Emmy-award winning soap opera, "One Life to Live," which garnered her an NAACP Image Award nomination.

ISIAH WHITLOCK, JR. (Detective Gene Dentler) is a veteran theater, film, and television actor. His recent film work includes **LYING AND STEALING** and **ALL SQUARE**. He can be seen in Spike Lee's **SHE'S GOTTA HAVE IT**, Warner Bros **CHIPS** directed by Dax Shepard, and **PERSON TO PERSON** directed by Dustin Guy Defa. He also voiced 'River Scott' in **CARS 3**. Additional film titles include Amazon's **CHI-RAQ** directed by Spike Lee, the remake of Disney's **PETE'S DRAGON** directed by David Lowery, **CEDAR RAPIDS** directed by Miguel Arteta, **DETACHMENT** directed by Tony Kaye, **THE 25TH HOUR** and **SHE HATE ME** written and directed by Spike Lee. Other films in which Whitlock appears include: **BROOKLYN'S FINEST**, **TWELVE**, **MAIN STREET**, **CHOKO**, **1408**, **ENCHANTED**, **PIECES OF APRIL**, **EVERYONE SAYS I LOVE YOU**, **THE SPANISH PRISONER**, **EDDIE** and **GOODFELLAS**.

On television, Mr. Whitlock starred as 'Senator Clay Davis' on the acclaimed HBO series "The Wire." He can soon be seen as Detective Burl Loomis on the Netflix series "The Good Cop" opposite Josh Groban, Tony Danza, and Monica Barbaro. He appeared on Spike TV's series "The Mist" and Starz's "Survivor's Remorse" and he also played the role of 'Gunnar' on

Fox's "Thin Ice" (pilot). He currently recurs on HBO's Emmy-winning comedy series "Veep" as 'Secretary of Defense General George Maddox.' Mr. Whitlock was also a series regular on ABC's "LUCKY 7" as 'Bob Harris.' He has appeared on numerous television series including: "Elementary," "Atlanta," "Lucifer," "Limitless," "The Carmichael Show," "Law & Order: Criminal Intent," "Law & Order: SVU," "The Blacklist," "Gotham," "Louie," "Smash," "The Chappelle Show," "Rubicon," "Meet the Browns," "Human Giant," "New Amsterdam," "Madigan Men," "Wonderland," "New York Undercover" and the PBS documentary "Liberty," as well as "Third Watch" and "Ed."

Mr. Whitlock was nominated in 2002 for a Lucille Lortel Award as Best Featured Actor for his work in *Four* that enjoyed a renowned off-Broadway run at the Manhattan Theatre Club. *The Iceman Cometh*, *Merchant of Venice*, and *Mastergate* are among his Broadway credits, while *Farragut North* (Atlantic Theatre Co., Geffen Playhouse), *The Cherry Orchard*, *Everything That Rises Must Converge*, *Up Against The Wind*, *A Lesson Before Dying*, *High Life*, *Edmond*, *The American Clock*, *White Panther*, and *The Illusion* comprise his off-Broadway credits. He was also part of the national tour of the play *The Piano Lesson*, in the title role of 'Boy Willie'.

JOHN DAVID WASHINGTON (Lt. Kelly) most recently stars in **BLACKKKLANSMAN** as 'Ron Stallworth', directed by Spike Lee and produced by Jason Blum and Jordan Peele. JD appears alongside Adam Driver and Laura Harrier. The film premiered at this year's Cannes Film Festival and won the Grand Prix.

He can next be seen in **MONSTERS AND MEN** directed by Reinaldo Marcus Green, where he plays the lead role of 'Dennis' alongside up-and-comers Kelvin Harrison Jr. and Chante Adams. The script was selected and developed as part of the 2017 Sundance Directors Lab. He can also be seen in the Anthony Mandler helmed **MONSTER**, which premiered at this year's Sundance Film Festival, starring Jeffrey Wright, ASAP Rocky, & Jennifer Hudson. The film was nominated for the Grand Jury Prize.

John David got his big screen debut in Lionsgate's **COCO**, directed by RZA, opposite Common and Jill Scott.

Prior to acting, John David spent six years playing professional football before turning his attention towards the screen. Shortly after, he booked his fist-ever audition to play 'Ricky Jerret' in the HBO series "Ballers" with Dwayne Johnson. His performance as 'Ricky' has generated rave reviews with the show going into its 4th season in 2018.

TOM WAITS (Waller) is an internationally recognized singer-songwriter, performer, composer, film and theater actor, and poet. In a career that spans decades, he has received, among other recognitions, an Academy Award nomination for best song score, a Golden Globe Award for best ensemble cast, a literary PEN Award, multiple Grammy Awards and nominations, and an induction into the Rock and Roll Hall of Fame. Aside from his singular voice, Waits' 20-plus albums are recognized for their unusual orchestrations and arrangements of popular European and American song forms that include everything from jazz, folk and blues to cabaret, field hollers, and spoken word. Waits has appeared in over 20 films including *IRONWEED*, *BRAM STOKER'S DRACULA*, *DOWN BY LAW*, *SHORT CUTS*, *THE BOOK OF ELI*, *THE IMAGINARIUM OF DR. PARNASSUS*, and *SEVEN PSYCHOPATHS*, working with auteur directors like Jim Jarmusch, Terry Gilliam, Francis Ford Coppola, Hector Barbenco, Martin McDonough, Robert Altman, and the Coen brothers.

SISSY SPACEK (Jewel) has been one of the industry's most respected actresses in a career spanning four decades. Her many honors include an Academy Award, a Screen Actors Guild Award, five additional Oscar nominations, a Grammy nomination, three Golden Globe Awards and numerous critics awards.

She first gained the attention of critics and audiences with her performance in Terrence Malick's widely praised 1973 drama *BADLANDS*, in which she starred opposite Martin Sheen. In 1976, Spacek earned her first Academy Award nomination and won a National Society of Film Critics Award for her chilling performance in the title role of Brian De Palma's *CARRIE*, based on the Stephen King novel. The following year, she won the New York Film Critics Circle Award for her work in Robert Altman's *THREE WOMEN*.

In 1980, Spacek starred as Loretta Lynn in the acclaimed biopic *COAL MINER'S DAUGHTER*, winning the Oscar and Golden Globe Award for her performance. Spacek also swept the New York Film Critics Circle, Los Angeles Film Critics, National Board of Review, and National Society of Film Critics Awards for her portrayal of the country music legend.

Spacek received another Golden Globe nomination the next year for her work in *RAGGEDY MAN*, directed by her husband, Jack Fisk. She earned her third Oscar and Golden Globe nominations for her role in Costa-Gavras' 1982 drama *MISSING*, opposite Jack Lemmon, and her fourth Oscar and Golden Globe nominations for her work in 1984's *THE RIVER*, in which she starred with Mel Gibson.

In 1987, Spacek gained her fifth Academy Award nomination and won another Golden Globe and the New York film Critics Circle Award for her performance in the dark comedy

CRIMES OF THE HEART. Her most recent Oscar nomination came for her portrayal of a mother grieving for her murdered son in the drama *IN THE BEDROOM*, for which she also won a Golden Globe Award, an Independent Spirit Award, and an AFI Film Award for Best Actress. In addition, she garnered Best Actress Awards from a number of critics' organizations, including the Los Angeles, New York and Broadcast Film Critics. Her work in *IN THE BEDROOM* also brought Spacek two Screen Actors Guild (SAG) Award nominations, one for Outstanding Lead Actress and another for Outstanding Cast, shared with the rest of the film's ensemble.

Some of Spacek's other film credits include *THE STRAIGHT STORY*, *A HOME AT THE END OF THE WORLD*, *AFFLICTION*, *JFK*, *THE LONG WALK HOME*, *HOT ROD*, *GET LOW*, and *THE HELP*.

FILMMAKER BIOS

DAVID LOWERY (Written and Directed by) is a filmmaker from Texas whose recent credits include A GHOST STORY, PETE'S DRAGON, AIN'T THEM BODIES SAINTS and ST. NICK.

In 2002, **JAMES D. STERN (Produced by)** founded Endgame Entertainment as an independent film company specializing in development, production and financing. Stern is a long-time entertainment producer and director, having produced more than 30 films, over 20 Broadway shows, and various other entertainment properties. Among the many films Stern has produced, are Rian Johnson's (STAR WARS) international hit LOOPER starring Bruce Willis and Joe Gordon-Levitt, Lone Scherfig's AN EDUCATION, which earned three Academy Award nominations including Best Picture and Best Actress (Carey Mulligan), Steven Soderbergh's acclaimed SIDE EFFECTS, and Oliver Stone's SNOWDEN.

Most recent productions include COME SUNDAY, directed by Joshua Marston, starring Chiwetel Ejiofor as well as Sony Classic's political documentary, AMERICAN CHAOS, which Jim produced and directed.

Other notable Endgame movies of Stern's include Charlie McDowell's THE DISCOVERY for Netflix, starring Robert Redford, Jason Segel and Rooney Mara; Todd Haynes' I'M NOT THERE, for which Cate Blanchett won a Golden Globe Award and was an Academy Award nominee; Rian Johnson's THE BROTHERS BLOOM; Oscar short listed EVERY LITTLE STEP (which he also directed) and Terry George's HOTEL RWANDA, nominated for three Academy Awards including Best Actor (Don Cheadle). Additionally, Stern is a two-time Tony Award-winning producer (THE PRODUCERS, HAIRSPRAY).

He graduated with a BA from the University of Michigan and an MBA from Columbia University.

DAWN OSTROFF (Produced by) is the Chief Content Officer at Spotify, the leading global music streaming service, joining the company in August 2018.

As Chief Content Officer, Ostroff leads all aspects of content and distribution operations, including all licensing, original content, and industry and creator relationships globally. She oversees the Shows & Editorial, Studios & Video, Creator Services, and Creator Marketplace departments at Spotify.

Prior to her role at Spotify, Ostroff served as President of Condé Nast Entertainment (CNE), a studio and distribution network with entertainment content across film, television, premium digital video, social, and virtual reality.

Ostroff helped found CNE in 2011, which today produces more than 5,000 videos annually, garnering over 1 billion views a month, and consistently ranks in the top 20 in terms of unique viewers in the overall comScore industry rankings. In addition to CNE's digital video division, Ostroff oversaw the company's feature film and television operations. Culling from IP across Condé Nast's iconic publishing brands, including *Vogue*, *Vanity Fair*, *The New Yorker*, *GQ* and *WIRED*, CNE developed many film and television projects with Ostroff serving as a producer or executive producer, on projects including films "Only the Brave", "First Monday in May," and the upcoming "Old Man and the Gun", as well as TV series "Last Chance U" and "Vanity Fair Confidential".

Under Ostroff's leadership, CNE garnered critical acclaim for its content across all platforms, including an Oscar nomination for the short documentary "Joe's Violin"; nominations for a Critics' Choice Award and for a prestigious Peabody Award in the Documentary category for the Netflix series "Last Chance U"; and an Emmy for Glamour's "Screw Cancer".

Prior to joining Condé Nast, Ostroff was president of entertainment for The CW broadcast network - a joint venture of CBS and Warner Bros. that she helped launch in January 2006. Ostroff was responsible for programming, digital initiatives, branding, marketing, research and sales. As president, she developed several groundbreaking hit series, including "Gossip Girl" and "The Vampire Diaries."

From 2002 to 2006, Ostroff served as president of the UPN Network, a subsidiary of CBS, where she developed the popular reality series "America's Next Top Model," which ran for 23 seasons. Before UPN, Ostroff served as executive vice president of entertainment at Lifetime Television. In the five years that Ostroff led Lifetime Entertainment (1996–2002), the network rose from sixth place to become the #1-rated cable network in prime time.

JEREMY STECKLER (Produced by) is executive vice president, motion pictures, Condé Nast Entertainment (CNE), an award-winning next generation studio and distribution network with entertainment content across film, television, premium digital video, social, and virtual reality.

Steckler is responsible for all aspects of acquiring, developing and overseeing production of film properties for the company, many of which are inspired by stories published by the iconic Condé Nast brands. Steckler, who joined CNE in 2012, currently oversees 35 film projects in

various stages of development with Hollywood studios and financiers and serves as a producer on all of them, including “Only the Brave,” with Josh Brolin, Miles Teller and Academy Award® winners Jeff Bridges and Laura Connelly, released by Sony on October 20, 2017; “The Old Man and the Gun,” and “King of the Jungle” starring Johnny Depp, which is currently in development. Steckler also served as a producer on CNE’s previously released “Army of One” and “The First Monday in May.”

Steckler came to CNE from Imagine Entertainment, where he was executive vice president of production and oversaw production and development for major motion picture and television-to-film adaptations. Prior to that, Steckler was senior vice president of production at Fox Searchlight, where he oversaw many award-winning motion pictures, including “Black Swan,” “Juno,” “Crazy Heart” and “(500) Days of Summer.” His work on these and other projects earned Steckler the distinction of being named one of Hollywood’s “Top 35 Executives Under 35” by The Hollywood Reporter.

Prior to Fox Searchlight, Steckler served as vice president at Di Bonaventura Pictures, where he helped build the company’s slate, working with key studios on major film projects, such as “Salt” with Sony, “1408” with Dimension Films, “Four Brothers” for Paramount, and “Derailed” with The Weinstein Company. Earlier in his career, Steckler was director of development at Spyglass Entertainment where we worked on such films as “The Recruit,” “Reign of Fire,” “Shanghai Knights,” and “The Count of Monte Cristo.”

Steckler has a BA from Duke University.

ANTHONY MASTROMAURO (Produced by) is the founder of Identity Films. Since launching the company in 2006, Mr. Mastromauro has produced nine feature films, and is presently developing a number of additional motion picture and television projects.

Mr. Mastromauro’s list of film credits begin with KING OF THE CORNER, directed by and starring Peter Riegert, co-starring Isabella Rossellini, Rita Moreno and Eric Bogosian. Mastromauro also produced THE ORPHAN KING directed by Andrew Wilder, starring Chris Evans, Alexis Bledel and Bill Pullman.

He has also produced MOONLIGHT SERENADE starring Amy Adams for director Giancarlo Tallarico; BEER LEAGUE directed by Frank Sebastiano, starring Artie Lange and Ralph Macchio; AS COOL AS I AM, directed by Max Mayer starring Claire Danes, James Marsden, and Sarah Bolger as well as LOUDER THAN WORDS, directed by Anthony Fabian (SKIN), which stars David Duchovny, Hope Davis, and Timothy Hutton. He also produced BUTTERFLY, a remake of the French Film PAPILLON NOIR, directed by Brian Goodman, and

starring Antonio Banderas, Jonathan Rhys Meyers, and Piper Perabo, released in 2017 by Lionsgate Premiere.

Mastromauro has debuting this year FINDING STEVE McQUEEN directed by Mark Steven Johnson, starring Travis Fimmel, William Fichtner, Rachael Taylor, and Academy Award Winner Forest Whitaker

Prior to his foray into the entertainment industry, Mastromauro worked as a Senior Vice President at the Wall Street firm of Oppenheimer & Co., trading institutional fixed income securities.

BILL HOLDERMAN (Produced by) is a highly respected and sought after screenwriter and producer who recently made his directorial debut with the feature film BOOK CLUB, starring Diane Keaton, Jane Fonda, Candice Bergen and Mary Steenburgen. Holderman co-wrote the film alongside Erin Simms. The film is set to be released by Paramount Pictures on May 18th, 2018.

Holderman's recent independent producing credits include: WHAT THEY HAD starring Hilary Swank, Michael Shannon, Blythe Danner, Josh Lucas and Robert Forster, which will be released by Bleecker Street on October 12th. Holderman also recently produced the BBC/PBS multi-part music documentary AMERICAN EPIC executive produced by T Bone Burnett, Jack White and Robert Redford. The project debuted at the Sundance Film Festival and includes performances by: Jack White, NAS, Beck, Alabama Shakes, Elton John, The Avett Brothers, Rhiannon Giddens, Willie Nelson, Merle Haggard and many more.

Previously, Holderman wrote and produced A WALK IN THE WOODS starring Robert Redford, Nick Nolte and Emma Thompson which premiered at the 2015 Sundance Film Festival and was released by Broad Green Pictures becoming one of the highest grossing Sundance films of the last decade. Prior to venturing out on his own, Holderman spent 14 years at Robert Redford's Wildwood Enterprises.

Holderman was born and raised in Chicago, Illinois. He is a member of the Writers Guild of America, Directors Guild of America, the Producers Guild of America and a graduate of Northwestern University.

TOBY HALBROOKS (Produced by) is a producer/writer living in Dallas, Texas. His films include: as writer, PETE'S DRAGON, and as producer: LISTEN UP PHILIP, PERSON TO PERSON, UPSTREAM COLOR, AIN'T THEM BODIES SAINTS, A GHOST STORY, NEVER GOIN' BACK, and THE OLD MAN AND THE GUN.

JAMES M. JOHNSTON (Produced by) is an award-winning filmmaker from Fort Worth, TX. He is part of the filmmaking collective known as Sailor Bear where he produced the films AIN'T THEM BODIES SAINTS, LISTEN UP PHILIP, PERSON TO PERSON, A GHOST STORY and the upcoming NEVER GOIN' BACK. He was a 2011 Creative Producing Fellow at the Sundance Institute, named to Variety's [10 Producer's To Watch](#) in 2012, and won an Indie Spirit Award for producing in 2013.

JOE ANDERSON (Director of Photography) was born and raised in Salt Lake City, Utah where his first short film appeared at the Sundance Film festival at age 16. He has a BA from NYU's Tisch School of the Arts and currently lives in New York City.

Anderson began in movies working as a focus puller for DPs like Jody Lee Lipes, Bradford Young and Kasper Tuxen on films such as TINY FURNITURE, MARTHA MARCY MAY MARLENE, AFTERSCHOOL, and AIN'T THEM BODIES SAINTS.

As cinematographer Anderson's first feature was 2013's SIMON KILLER directed by Antonio Campos. More recently he has shot Mike Birbiglia's DON'T THINK TWICE and re-teamed with Antonio Campos on 2016's CHRISTINE starring Rebecca Hall and Michael C. Hall.

On commercials and short form projects Joe has shot for directors like Zach Heinzerling, Emily Kai Bock, Jeremy Saulnier, Michael Cera, Josh Mond, Toby Halbrooks, David Lowery and Ana Lily Amirpour.

He is currently shooting on the third season of "Top Boy."

SCOTT KUZIO (Production Designer) is a New York City based Production Designer. After graduating from New York University's Tisch School of the Arts for film, Scott has spent the past decade Designing and Art Directing feature films, commercials and photo shoots. Most recently, he has designed the pilot for the Golden Globe nominated limited series "The Sinner" for USA Network. His films DAMSEL, GOLDEN EXITS, CHRISTINE, BARRY, LISTEN UP PHILIP, JAMES WHITE, and PEOPLE PLACES THINGS have premiered at Sundance Film Festival. Several of his films have also played Berlin, SXSW, Tribeca, Toronto and Venice Film Festivals.

LISA ZENO CHURGIN, ACE (Film Editor) has previously collaborated with David Lowery on the fantasy adventure film PETE'S DRAGON for Disney. She recently edited "Grace & Frankie," starring Jane Fonda and Lily Tomlin, for Netflix, as well as Kyle Newman's BARELY

LETHAL starring Samuel L. Jackson and Hailee Steinfeld. Other notable credits include: Jason Moore's box office smash PITCH PERFECT; the romantic comedy THE UGLY TRUTH starring Katherine Heigl and Gerard Butler; Gavin O' Connor's crime thriller PRIDE AND GLORY starring Colin Farrell and Edward Norton; Vadim Perelman's Oscar® nominated film HOUSE OF SAND AND FOG; THE WEDDING PLANNER, starring Jennifer Lopez and Matthew McConaughey; Lasse Hallstrom's THE CIDER HOUSE RULES, for which she received an Oscar® nomination for Best Editing and the cult classics 200 CIGARETTES and REALITY BITES. Churgin has also enjoyed a number of collaborations with director Tim Robbins, joining up on such films as DEAD MAN WALKING and BOB ROBERTS.

Born and raised in New Jersey, Churgin graduated from Oberlin College with a Bachelor of Arts in English. She then moved to New York where she started her editing career as an assistant to Susan Morse on THE WARRIORS. She followed that by working as an assistant editor on Scorsese's iconic film RAGING BULL.

ANNELL BRODEUR (Costume Designer) began designing costumes before she knew what that really meant, drawing outfits and dressing up from a young age. A lifelong education in theater led her to the University of North Texas where she graduated with a Theater degree with an emphasis in costumes and continued to design for theatres throughout the Dallas area.

Brodeur's first feature film, HELLION, starring Aaron Paul and Juliette Lewis and directed by Kat Candler was selected to premiere at the Sundance Film Festival in 2014. She was thrilled to return to the Sundance in 2017 with PERSON TO PERSON, starring Michael Cera and Abbi Jacobson and again in 2018 with both NEVER GOIN' BACK, starring Maia Mitchell and Camilla Morrone, directed by Augustine Frizzell, and THE LONG DUMB ROAD starring Jason Mantzoukas and Toni Revolori, directed by Hannah Fidell.

The first collaboration with director David Lowery was A GHOST STORY, starring Casey Affleck and Rooney Mara premiered at Sundance 2017. She was honored as one of Variety's Artisans in Focus at Karlovy Vary International Film Festival for her work on the film.

She rejoined show runner Kat Candler in 2018 to design the third season of OWN's "Queen Sugar," created by Ava DuVernay.

DANIEL HART (Music by) completed scoring A GHOST STORY for David Lowery, as well as Casey Affleck's LIGHT OF MY LIFE. In the TV space, Daniel composed season one of "The Exorcist," Rupert Wyatt's series via 20th Century Fox and is currently working on Disney's new series "SMILF." In the past, Daniel has received critical acclaim for his innovative

work on the score for Lowery's AIN'T THEM BODIES SAINTS and is well known for his music on PETE'S DRAGON.

Unit Production Manager

Patrick Newall

First Assistant Director

Tomas "Dutch" Deckaj

Second Assistant Director

Scott Bowers

Made in Association with TSG
ENTERTAINMENT

Co-Producers

Cindy Wilkinson Kirven
Ken Halloway

CAST

FORREST TUCKER
JOHN HUNT
JEWEL
TEDDY
WALLER
MAUREEN
ABILENE
TYLER
MR. OWENS

LT. KELLY
OFFERMAN
SANDRA
MARTHA
HELEN THE TELLER
LOCAL NEWS ANCHOR
NATIONAL NEWS ANCHOR
MECHANIC
DETECTIVE GENE DENTLER
DOCTOR
SHERIFF
DORA THE WAITRESS
DOROTHY
OWNER
CAPTAIN CALDER

ROBERT REDFORD
CASEY AFFLECK
SISSY SPACEK
DANNY GLOVER
TOM WAITS
TIKA SUMPTER
ARI ELIZABETH JOHNSON
TEAGAN JOHNSON
GENE JONES
JOHN DAVID
WASHINGTON
BARLOW JACOBS
AUGUSTINE FRIZZELL
JENNIFER JOPLIN
LISA DEROBERTS
CARTER BRATTON
MIKE DENNIS
TOMAS "DUTCH" DECKAJ
ISIAH WHITLOCK, JR.
PATRICK NEWALL
DANIEL BRITT
LEAH ROBERTS
ELISABETH MOSS
ALPHAEUS GREEN, JR.
KEITH CARRADINE

AGENT MORTON
AGENT RICK
KELLY LORNIN
STEPHEN BECKLEY, JR., ESQ
TRUSTEE JIM
DETECTIVE WILSON
ANGELA THE TELLER
SECURITY GUARD CLAYTON
HUSBAND
WIFE
OFFICER WALSH
MS. PHILIPS
ARGUING WOMAN
ARGUING MAN
MARLA THE WAITRESS
HUNGRY GUARD
AGENT SUMMERS
MADDIE
ROBBIE
KYRA THE WAITRESS
BANK MANAGER
AGENT KROMBOPULOS
PRISON WORKER
YOUNG FORREST
MANAGER #1
MANAGER #2
RAQUEL
FBI AGENT
REPORTER

Casting by

Production Supervisor

Post Production Supervisor

Art Director
Set Decorator

Art Department Coordinator
Graphic Designer
Art Production Assistant
Wallpaper Whisperer

KEVIN MCCLATCHY
TODD COVERT
KENNIESHA THOMPSON
ROBERT LONGSTREET
JOHN WAYNE HUNT
CLARA HARRIS
JORDAN TROVILLION
DEREK SNOW
BARRY MULHOLLAND
ANNIE FITZPATRICK
J. TODD ANDERSON
TORIE WIGGINS
ANNELL BRODEUR
TOBY HALBROOKS
CHRISTINA DYE
TOM LAPERA
WARREN BRYSON
KELLY MENGELKOCH
ASHER PARRAN
KYNDRA JEFFERIES
KAY GEIGER
NATHAN NEORR
DENNIS J. BARKET
CODY GILBERT
LARRY JACK DOTSON
PAM DOUGHERTY
MARISSA WOLFE
TODD TERRY
SYDNEY BENTER

D. Lynn Meyers, CSA

Anthony J. Vorhies

Tim Pedegana

CREW

Miles K. Michael
Olivia Peebles

Daniel Adan Baker
Samantha Drake
Kasey Hosp
Jade Healy

On-Set Dresser Set Dressers	Shelby Hamet Claire Gryce David Schellenberger
Leadman	Shann Whynot-Young
Set Decoration Buyer Gang Boss Swing Gang	Sarah Young Chris "Wally" Walters Patrick Jackson Brett Jackson Ryan Tudor Michael Reuter
Production Office Coordinator Assistant Production Office Coordinator Production Secretary Office Production Assistants	Meredith Dawn Nunnikhoven Pauline Sequoia Storms Jessica Adler Adam Keith Banks Asia Farmer
Props Master Assistant Props Master Assistant Props Key Prop Maker Prop Makers	Sean Mannion Maggie Mannion Laura Dennings Ryan C. Doyle Amy Small Wayne Reynolds
Picture Car Coordinator	Chris Luciano
Storyboard Artist	J. Todd Anderson
Makeup Department Head Key Makeup Artist	Leo "Corey" Castellano Sara Ann Callaway
Hair Department Head Key Hair Stylist	Laine Trzinski Scott H. Reeder
Assistant Costume Designer Costume Supervisor Key Set Costumer Costumer Costumes Production Assistant	Robyn Mackenzie Deckaj Zachary Sheets Jessica Arthur Greta Stokes Ashley Wills
Script Supervisor	Sasha Vitelli
Second Second Assistant Director Key Production Assistant Production Assistants	Casey Shelton Kailyn Dabkowski Matthew Merksamer Ashley Collinworth Victoria McDevitt Kevin McCane

Construction Coordinator Charge Scenics	Timothy Brown Jeff Crowe Blair Gibeau Jen Brinker Melissa Bennett
Scenic Painter	
A Camera/Steadicam A Camera First Assistant A Camera Second Assistant B Camera Operator B Camera First Assistant B Camera Second Assistant C Camera First Assistant C Camera Second Assistant Film Loader	Michael Fuchs Johnny Sousa Michael JC "Woo" Wooten Dave Schwandner Amy Faust Joe Bou Kiely Cronin Megan Cafferty Christopher Ratledge
Still Photographer	Eric Zachanowich
Video Playback	Dennis Green
Production Sound Mixer Boom Operator Sound Utility	Geoff Maxwell Chris Welcker Nigel Maxwell Zach Mueller
Gaffer Best Boy Electric Company Electricians	Russ Faust Scott Lipez Brian Russell Whitlock Jake Heim Lucas James Akney Clifton Radford Thomas William Vincent Brian Bergen T.S. Green Dylan Algie Joey Morrissey
Rigging Gaffer Rigging Best Boy Rigging Electrician Additional Rigging Electrician Additional Electricians	
Key Grip Best Boy Grip Dolly Grip Company Grips	Jeff Fisher Mike Stoecker Chris "Sal" Salamone Kevin Martt Mike Dittiacur Michael Salamone Michael Dickman Dave Jarred John Zanardelli Tori Roloson Matthew Legner
Rigging Key Grip Rigging Best Boy Grip Rigging Grip Additional Grips	
Special Effects Coordinator Special Effects Foreman	Guy Clayton David K. Nami

Special Effects Technician	Amy Bradford
Camera Car Driver	Shayne E. Scott
Technocrane Operator	Mark N. Woods
Technocrane Technician	Steven Olsen
Russian Arm Operators	Michael R. Monar
	Tim Borntrager
	Charley Ackley Anderson
Location Manager	David Rumble
Key Assistant Location Managers	Jane Streeter
	Kayla Porvaznick
Location Scout	Alan Forbes
Locations Coordinator	Tara Keesling
Locations Production Assistants	Jordan T. Hathaway
	Jacob Berry
Production Accountant	Lloyd Robert Pfeffer
First Assistant Accountant	Sam Patton
Payroll Accountant	Tracy Y. Jennings
Accounting Clerks	Michelle Dobrozsi
	Kimberly L. Davis
	Tom Cresci
	Sophia Weathersby
	Jacqueline Oka
	Drew Demarest
Production Legal Services	Irwin M. Rappaport, P.C.
Financing Legal Services	Loeb & Loeb, LLP
Bank Legal Services	Akin Gump Strauss Hauer & Feld LLP
Development Legal Services	Behr Abramson Levy, LLP
Tax Mitigation and Collection Services	Fintage House, GEM and Film & TV House
Domestic Sales Agents	WME and CAA
	Rocket Science Industries Limited
International Sales	
Product Placement By	Stone Management, Inc.
Product Placement Coordinators	Adam Stone
	Cat Stone
Assistant to Mr. Lowery	Joshua Jacobs
Local Assistant to Mr. Redford	Crawford Norman III
Local Assistant to Ms. Spacek	Madison McLaughlin
Local Assistant to Mr. Glover	Tim Young
Assistant to Ms. Ostroff	Alex Schaefer
Assistants to Mr. Steckler	Jordan Cohen
	Andrew Richards
Assistant to Mr. Stern	Karen Bove

Assistants to Ms. Goldstein

Assistant to Mr. Smith
Assistant to Ms. Kirven
Assistant to Mr. Holloway
Production Office Interns

Script Research Provided by

Clearances

Horse Wrangler
Assistant Horse Wranglers

Dog Wranglers

Cat Wrangler

Catering
Caterer
Chef
First Assistant Chef
Second Assistant Chef
Assistant Chefs

Craft Service
Craft Service Assistants

Transportation Coordinator
Transportation Captain
Drivers

Sean Klooster
Sarah Dorman
Julia Glausi
Chris Lee
Melinda Begian
Kamilah Wilson
Kimisha Renee Davis
Laura Schirmer
Louis Leshner
Kairi Freudenberg
Jared Clifton
Cameron Lodge

Act One Script Clearance
Cleared by Ashley/Ashley
Kravitz

Doug Sloan
Susan Migliore
CJ Staats
Shawn Darren Weber
Brian Turi
Megan-Kate Hoover

Salvador and Sons Catering
Salvador De Anda
Luis Moreno
Eduardo Castillo
Antonio Gonzales
Valentin Castillo
Guillermo Acosta
Manny Gonzales
Carlos Mendoza
Jazmin Aguilar

Pamela Ford
Jessica Lewis
John Ford

Kurt Knudsen
Craig Metzger
Sheryl Leigh Anderson
Julianne Rudisell
Dawn Frazier
Bobby Galliher
Dennis J. Neubauer
Bill Lloyd
Jeff Montgomery
Lloyd "Red" McMullen
Brandon Leach
Brian Hinkle

	Mike Carpenter Craig Eastep Wade Napier Rick Whaley Mike Lilly Ralph Metzger
Stunt Coordinator Stunt Assistant Forrest Stunt Doubles	Ele Bardha Corrina Roshea Mickey "The Kid" Gilbert Troy "T-Rex" Gilbert Cody Gilbert Ele Bardha Otis Winston Carl Paoli Rick Lefevour Tom Lowell Jimmy Fierro Tobiasz Daszkiewicz Ele Bardha Mike Fierro Matt Lefevour Chris Nolte Dan Lemieux Daniel Fierro Ele Bardha Otis Winston Carl Paoli Aaron Crippen
Teddy Stunt Double Waller Stunt Double Stunt Drivers	
Stunt Riggers	
Casting Associate Extras Casting Extras Casting Assistant	Ben Raanan Becca Schall Kailah Ware
Medical Liaison Set Medics	Doug Harris James Lee Chris Eisele Bryan Hanna Lucky Leicht
Studio Teacher	Trisha Kelly Heim
Unit Publicist EPK	Peter J. Silbermann Kimberly Panunzio Mark Herzog
First Assistant Editor Post Production Assistants	Mike Melendi Matthew Miller Joshua Jacobs
Post Production Coordinator	Quinn Kawata

Post Production Accounting by
Post Production Accountant
Post Production Assistant Accountant
Post Production Payroll Accountant

Digital Intermediate by
Digital Intermediate Editor
Digital Intermediate Producer
Account Executive

Digital Services by
Digital Intermediate Colorist
Digital Intermediate Producers

Digital Intermediate Engineers

VP Creative Services
Chief Technology Officer
SVP Theatrical Services
NY Account Executive

Supervising Sound Editor/Re-recording
Mixer
Audio Editorial

Re-recording Facility
Supervising Dialogue/ADR Editor
Dialogue Pre-Dub Mixer
Voice Casting

Visual Effects by
Visual Effects Supervisor
Lead Composer
Compositors

Visual Effects Producer
Visual Effects Assistant

Music Services Provided by
Music Supervisor
Music Clearance & Licensing
Executive Music Producer
Music Business & Legal Executive

Score Published by

Composed, Arranged and Produced by

Recorded at

Rice Gorton Pictures
Erica Kolsrud
Phil Hughes
Bruce Wrigley

Technicolor
Carrie Oliver
Patrick M. Allen
Laura Borowsky

Technicolor Postworks NY
Alex Bickel
Isabel Cafaro-Anderson
Claudia Guevara
Eric Horwitz
Randy Main
Ben Murray
Joe Beirne
Clark Henderson
Barbara Jean Kearney

Johnny Marshall
Marshall Sound Design
Dallas Audio Post - Roy
Machado
Marilyn McCoppen
Christopher Barnett
Barbara Harris

Lucky Post
Tim Nagle
Dan Margules
Seth Olson
John Fegan
Kendall Kendall
John Valle

Cutting Edge Music Services,
LLC
Laura Katz
Lauren Weiss
Tara Finegan
Kristen Azevedo

First Score Music Limited

Daniel Hart
The Pensieve, Los Angeles,
CA

Additional Recording at
Engineered by

Saxophone
Piano
Bass
Drums
Violin

Viola

Cello

Title Design

Production Supervisor
Associate Producer

First Assistant Director
Second Assistant Director
First Assistant Camera
Second Assistants Camera

Camera Loader
Basecamp/Key Production Assistant
Background Set Production Assistant
Walkie Set Production Assistant

Local Casting

Cast Assistant
Costume Supervisor
Costumer
Set Dresser
Gaffer
Best Boy Electric
Company Electric
Key Grip
Best Boy Grip
Dolly Grip

Panhandle House and Redwood
Studios, Denton, TX

Erik Herbst
Jordan Martin
Daniel Hart
Evan Smith
Sean Giddings
Mike Luzecky
McKenzie Smith
Veronica Gan
Elizabeth Elsner
Catherine Allain
Catherine Allain
Emily Williams
Annika Donnen
Shawna Hamilton
Buffi Jacobs
Gayane Fullford
Craig Leffer
Lise Engel
Leda Larson

Teddy Blanks, CHIPS

TEXAS UNIT

Dave Fraunces
Lisa Normand

Joey Stewart
Lisa Mall
Paul Armstrong
Scott Reese
Noe Medrano
Kyle Novak
Dick Saunders
Robin Devoe
Erika Laffin
Dariel Hernandez

Tisha Blood
Matthew West Taylor
Simran Malik
Nichole Hull
Tanea Lednicki
David Pink
Mike Marquette
Max Contreras
Chris Gonzalez
Richard Porter
Chachie Hood
Scott Delane

Key Hair Stylist	Chelsey Fiske
Location Liaisons	Jessica Christopherson
	Carla Pendegraft
Locations Production Assistant	Gabby Polanco
Art Department Production Assistants	David Pink
	Stephen McCormick
Key Makeup Artist	Patti Burris
Key Costumer	Taneaia Lednicky
Costume Production Assistants	Tyler Guse
	Barbara Proska
Set Decorator	Winona Yu
Leadman	John Parker
Set Dresser/On Set Dresser	Bryan Blanton
Swing	Craig Stiff
Sound Mixer	Chris Welcker
Boom Operator	Lesa Faust
Stunt Coordinator	Ele Bardha
Transportation Coordinator/Captain	Jr Loredo
Key Craft Service	Michael Dones
Production Accountant	Ron Segro
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For Dark Background

SONGS

“30 Century Man”

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Performed by Scott Walker
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under license
from Universal Music Enterprises

“Rhythm of My Heartbeat”
Written by Andrew Tinker

"Whiskey Flats"
Written & Published by Mara
Lee Miller
Performed by Andrew Tinker

“Call 583-0212”
Written by Andrew Tinker
Performed by Dierdre Tinker &
Andrew Tinker
Published by & Courtesy of
Cutting Edge Music
(Holdings) Ltd.

Performed by Annell Brodeur & Andrew
Tinker
Published by & Courtesy of Cutting Edge
Music

(Holdings) Ltd.

“So Alone”

Written by Andrew Tinker & Toby
Halbrooks

Performed by Priya Patel & Curtis Heath
Published by Andrew Tinker Music

"Whiskey Flats"

Written & Published by Mara Lee Miller

Performed by Bosque Brown

“Maggie and Mandy”
Written & Performed by Curtis
Heath
Published by Nothing Too
Much Music

“Lola”

Written by Raymond Douglas
Davies

Performed by The Kinks
Published by ABKCO Music
Inc. & Unichappell Music Inc.
on

behalf of Davray Music Ltd.
Courtesy of Sanctuary Records
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“Blues Run the Game”

Written & Performed by Jackson
C. Frank

Published by Maxwood Music
Limited

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SPECIAL THANKS

Amy Heekin
Alex Morra
Alex Ross Perry
Alexi Wasser
Anthony Beaudoin
Ashley Hale
Barak Epstein
Barbara Cox
Bernie Dwertman
Bill Draznik
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Bob Delahoussaye
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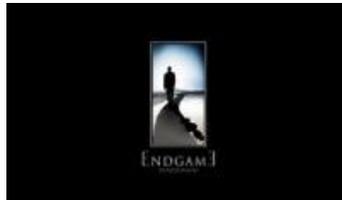
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