



ELYSIUM

Deutscher Kinostart: 15. August 2013

www.elysium-film.de



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Im Jahr 2154 gibt es zwei Sorten von Menschen: die Superreichen, die auf einer makellosen, von Menschen gebauten Raumstation namens Elysium leben, und den Rest, der auf der überbevölkerten, heruntergewirtschafteten Erde haust. Die Menschen auf der Erde setzen alles daran, der hohen Kriminalitätsrate und der großen Armut, die auf dem Planeten herrscht, zu entkommen. Und sie benötigen dringend den hohen Standard medizinischer Versorgung, den es nur auf Elysium gibt. Doch einige Leute auf Elysium schrecken vor nichts zurück, um rigide Anti-Einwanderungsgesetze durchzusetzen und den luxuriösen Lebensstil ihrer Elite zu bewahren. Der einzige Mensch, der die Chance hat, so etwas wie Gleichberechtigung in diese beiden Welten zu bringen, ist Max (MATT DAMON), ein ganz normaler Mann, der verzweifelt versucht, nach Elysium zu gelangen. Während sein Leben an einem seidenen Faden hängt, übernimmt er widerwillig eine gefährliche Mission. Eine Mission, bei der er gegen Elysiums Ministerin Delacourt (JODIE FOSTER) und ihre Hardliner-Truppen antreten muss. Doch falls er gewinnt, kann er nicht nur sein eigenes Leben retten, sondern auch das von Millionen Menschen auf der Erde.

Neill Blomkamp, der bereits mit seinem Erstlingswerk „District 9“ für Furore sorgte, liefert mit ELYSIUM einen nicht minder spannenden Science-Fiction-Stoff in Star-Besetzung ab. In den Hauptrollen die Oscar®-Preisträger Matt Damon und Jodie Foster.

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Production Information

In the year 2154, two classes of people exist: the very wealthy, who live on a pristine man-made space station called Elysium, and the rest, who live on an overpopulated, ruined planet. The people of Earth are desperate to escape the crime and poverty that is now rampant throughout the land. The only man with the chance to bring equality to these worlds is Max (Matt Damon), an ordinary guy in desperate need to get to Elysium. With his life hanging in the balance, he reluctantly takes on a dangerous mission – one that pits him against Elysium’s Secretary Delacourt (Jodie Foster) and her hard-line forces – but if he succeeds, he could save not only his own life, but millions of people on Earth as well.

TriStar Pictures presents in association with Media Rights Capital, a QED International / Alphacore / Kinberg Genre production, *Elysium*. Starring Matt Damon, Jodie Foster, Sharlto Copley, Alice Braga, Diego Luna, Wagner Moura, and William Fichtner. Written and Directed by Neill Blomkamp. Produced by Bill Block, Neill Blomkamp, and Simon Kinberg. Executive Producer is Sue Baden-Powell. Director of Photography is Trent Opaloch. Production Designer is Philip Ivey. The Editors are Julian Clarke, A.C.E. and Lee Smith, A.C.E. Visual Effects Supervisor is Peter Muyzers. Costume Designer is April Ferry. Music by Ryan Amon. Casting by Francine Maisler.

ABOUT THE FILM

In 2009, Neill Blomkamp burst onto the scene with his first feature film, *District 9*. It was an enormous critical and commercial success: critics praised Blomkamp’s filmmaking style, and audiences around the world turned out to the box office to support the film’s originality and innovation. But the reason it resonated was that the movie had themes that grabbed the audience: the way the film seamlessly blended a genre alien-invasion movie with biting and relevant social commentary pleased both moviegoing audiences and members of the Academy of Motion Picture Arts and Sciences, who nominated the movie for Oscars® for Best Picture and Best Adapted Screenplay.

In his new film, *Elysium*, Blomkamp has drawn two distinct and separate worlds: an overpopulated, ruined Earth, and Elysium, a man-made space station for the extremely wealthy. While in 2013, six astronauts live and work on the international space station orbiting about 250 miles above the surface of the Earth, 150 years from now, in Blomkamp's vision, those humble beginnings will expand to become a home with the best of everything for the rich. "The idea, in a way, is ludicrous," says Blomkamp. "The idea of taking up stone, and mortar, and concrete, and swimming pools – and everything you'd need to build these mansions in a space station – is satire. It just reinforces the central idea of the film – the people of Elysium have unimaginable wealth, and they use those resources to build a separate, synthetic, almost hermetic environment for themselves. In that way, Elysium is the reverse of an alien-invasion story – it's still about human beings trying to protect a way of life, but instead of fighting for Earth, they do it by going into space."

Blomkamp based his ideas for a perfect world apart from a desperate, ruined Earth on real-life concepts. "Back in the '70s, people were actually discussing the idea of leaving Earth and building space stations for us to potentially live on one day. One of the top answers to that challenge was the Stanford Torus. I like the idea of taking this well-known concept and caking it with wealth, diamonds and Bel Air-style mansions – the idea, the image, of putting these exorbitant, ridiculous mansions on a doughnut-shaped space station is hilarious to me, and it becomes something I want to make a movie about."

Simon Kinberg, who produces the film with Blomkamp and Bill Block, says that the non-stop action of *Elysium* and the political subtext of the film mesh well together, because both come out of who Blomkamp is as a writer and director. "First and foremost, *Elysium* is an action movie, but the thing about Neill is that he happens to be very interested in the world and politics," he says. "There are themes in the movie that you wouldn't expect from a summer action movie, but hopefully, a moviegoer can see the movie and enjoy the action experience, but have something seep in about the real world as well."

“Neill has the gravitas and expertise as a filmmaker to deliver a crackling action thriller that also tackles serious themes and subjects,” adds Block, the CEO of QED International, which also produced *District 9*. “After our experience with Neill on *District 9*, we were thrilled to do this one with Modi Wiczyk and MRC.”

“I want to blow things up as much as I want to make films that are about serious topics,” Blomkamp says. “I’m more of a visual artist than anything else. I don’t want to make movies that are too serious – I like action and visual imagery, and that’s where it starts for me. But I’m also interested in politics, so once I’ve set up the world and start getting into character and story, the political ideas that intrigue me work their way in there. The subjects that interest me tend to be large, sociological concepts, and I like the idea of making films about those concepts in ways that aren’t heavy-handed or preachy – I hope that putting these topics in this setting will let the audience look at them from a different perspective. The most important thing to me is that the movie is entertaining, but I like to put a worthwhile story underneath, so it isn’t just pure popcorn.”

“I like to think it’s a hopeful message,” says Matt Damon, who takes on the lead role of the film. “Even in a future where it’s every man for himself, it’ll be possible for a human being to hold on to his humanity.”

Just as *District 9* explored ideas of social justice, class separation, and race relations, *Elysium* asks important questions about where we are now in a context of where we are going. “The entire film is an allegory,” Blomkamp says. “I tend to think a lot about the topic of wealth discrepancy and how that affects immigration, and I think the further we go down the path that we are on, the more the world will represent the one in *Elysium*. In that sense, I think the questions that underlie the film are quite accurate.”

In fact, Blomkamp says that the heart of the conflict is more real than one might realize. “When people see the wealth of Elysium back-to-back with the poverty of Earth, I think some will think that it’s more extreme than reality – and it is not. The two things exist, on Earth, right now,” he says. “In Mexico City, in Johannesburg, in Rio, you have

pockets of great wealth, gated communities, amidst a sea of poverty. And I think that's where the cities of the US are going to end up, too – that's why the movie is set in Los Angeles. But that disparity can't last. And I don't know what we're going to get – whether we're going to pull ourselves forward or self-implode. *Elysium* is the fork in the road.”

CASTING THE FILM

At the center of the chaos on Earth, between the two worlds, is Max, played by Matt Damon. “Max needs to get to Elysium to save himself, but in his desperation, he gets involved in a plot that makes him realize that the problem is much bigger than him,” says Blomkamp. “And he ends up fighting for something more than himself, fighting to save other people on Earth.”

“Max, like a lot of people on Earth, has always aspired to get to Elysium,” says Damon. “That was his dream. But he grew up. You get the idea that he's been a petty criminal, but on an Earth where resources are so scarce that everybody's hustling in some way, he's just doing what he's got to do to get by. He's been beaten up by life and now, he's resigned to his life on Earth. He doesn't dream about Elysium anymore. But in the movie, he's put in a position to become the only person who can change things.”

Max is an entirely different look for Damon – shaven, tattooed, muscle-bound. “Neill was very specific about every detail and how he wanted the character to look,” says Damon. “He provided us all with pictures of the characters. I don't think anybody had ever done that for me before – literally handed me a picture of the character with his shirt off. So I went to my trainer and I said, ‘Make me look like that,’ and a great trainer can do that.”

Damon says that he was inspired to join the project by the chance to work with Blomkamp. “Like everybody, I saw *District 9*, and like everybody, I freaked out,” he

says. “Neill jumped to the top of the list of people that I wanted to work with. So when I heard that he wanted to meet with me about his next movie, I met him for coffee. He pulled out a kind of graphic novel that he had designed himself that explained the whole world of Elysium. He’d designed it all, built it all already. He just needed us to help him bring it to life. And that was an opportunity I couldn’t pass up.”

Jodie Foster stars opposite Damon as Secretary Delacourt, the hardline official determined to protect Elysium for the wealthy. “As the Secretary of Defense, she sees it as her job to keep immigrants out of Elysium,” says Foster. “She sees Elysium as a utopia – what Earth could have been, but wasn’t. She’s finding herself handcuffed by a new, more liberal administration, but she’s 108 years old; she remembers when Earth was falling apart and why they created Elysium in the first place. She knows what will happen if you let everybody in – it’ll end up just like Earth. If you try to give Elysium to everybody, you’ll end up giving it to nobody.”

“I love the themes of this movie,” she says. “The richer have become richer and the poor have become poorer – that extends to everything from who gets to be healthy to who gets to have children, who gets to have a family and who gets to escape the poisoned environment. The chasm has become so enormous that, in the movie, it’s literally two different worlds.”

Sharlto Copley – Blomkamp’s childhood friend and the star of *District 9* – re-teams with the director to take on the pivotal and villainous role of Kruger. “He’s ex-Special Forces, now a gun-for-hire operative, a professional soldier who works on Earth for the elite of Elysium,” explains Blomkamp.

“Sharlto will always find a way to make things funny – even subconsciously,” says Blomkamp. “Even in the most extreme, dire situation, there’s a natural, sardonic humor that comes out of him. He never, ever plays it straight. I provide the parameters for the character, and he turns it into a magnetic performance, that, to me, is extremely satisfying to watch.”

Copley was able to draw on his unique experiences to create the character. “Kruger wasn’t written as a South African, but I saw a way to play him that way,” he says. “I drew on two South African stereotypes to try and create a unique character that you’ve never seen before. Firstly, for his accent and sarcastic humor I drew on these guys from ‘The South’ – a tough neighborhood south of Johannesburg. Secondly, for the military aspect, there was a unit in the South African Defense Force during the apartheid years called 3-2 Battalion. It was a notorious but highly respected battalion – they fought in Angola during the ‘Bush Wars,’ trying to stop the spread of Communism in Africa. Kruger’s beard, his PT shorts and his utterly lethal military ability was inspired by them.”

Like Copley, the cast of *Elysium* is rounded out by a variety of actors that might not be well-known in America, but are extremely famous in their home countries. “The notion of this movie being multicultural and multinational was built into its DNA,” says Kinberg. “We have two lead actors from Brazil, Alice Braga and Wagner Moura – Wagner in Brazil is a star on the level of Will Smith or Tom Cruise or Brad Pitt in the rest of the world. Diego Luna is a huge star in Mexico. We wanted the movie to look like the world in which we live.”

“This is not obvious casting,” says Moura, who is the star of Brazil’s highest-grossing film of all time, *Elite Squad 2*. “Neill could have hired any actor in LA he wanted. Why bring in this guy from Brazil? But I think with the subject of this film – which is so much about social differences – having a multinational ensemble helps.”

In *Elysium*, Moura plays Spider, an underworld kingpin he describes as “a cross between a revolutionary and a human trafficker – a coyote; he’s a guy who helps people get into Elysium illegally. The question is, why didn’t he want to go to Elysium himself? And the answer is that he doesn’t want to be a part of Elysium – he has bigger plans in mind.”

Moura says that Max and Spider once worked together in a few not-strictly-legal endeavors – but that was a long time ago. Now, with Max desperate, Spider is perfectly willing to exploit that desperation. “Max was very good in what he did, but he left. He just said, ‘Bye, I’m going to live a straight life,’” Moura explains. “And then, one day, he comes back, and he needs my character to help him get to Elysium, and I say, ‘This is priceless, you being here.’ But they make a deal, because Spider has one big job that he’s always wanted to do, but was too dangerous.”

Luna takes on the role of Julio, a friend from Max’s past who guides him back into a desperate life when Max has no other choice. “Normally, in films, you see good people and bad people – but in Elysium, it’s just people surviving,” he says. “He’s just a guy trying to live. Anybody can become a thief for the right reasons – if it’s about surviving, feeding our kids, making sure our families are okay, we’ll do anything. Julio is actually a very sweet and nice guy.”

It was interesting to Luna to find that aspect of his character, the actor continues, because that complexity is a vein that runs throughout the film. “There’s a humanity in Neill’s films,” he says. “He is a director with a voice and a point of view – he goes out and experiences the characters. He approaches an action film in the same way that as if he were doing an intimate love story: he cares about the characters, the objectives, the particular moments.”

Braga plays Frey, Max’s childhood friend – though their paths have diverged. “They were kids together in an orphanage,” Braga explains. “They’ve become almost like family, even though life has taken them in different directions. She always wanted to be a nurse, and she went for that dream and fought for it. Max, on the other hand, got drawn into a very hard world. So even though they have missed each other for part of their lives, the underlying relationship was always there. When they reunite, they pick up where they left off.”

“It’s a very interesting way to play a relationship in a film – it’s a love story, in that they care about and love each other, but it’s not the common love story – it’s not physical,” says Braga. “That’s something I always loved about this script.”

Braga was also intrigued to play a unique character, in her eyes. “She’s 28 years old – my age – a single mom with a sick daughter. I thought this would be a great challenge – to build a character with such a hard life. We had to make her strong, but not depressed or unhappy – she just faces the reality of her life, brave and determined to do what she has to do for her daughter.”

When Max has to get to Elysium, Spider promises him a trip in exchange for Max’s services on one big job: to kidnap John Carlyle – the inventor of Elysium – and steal the one thing money can’t buy: the information in his head. “They get all the passwords and codes for Elysium. And Spider immediately sees the value in what they’ve stolen. He can open up Elysium to everybody,” says Moura. “Just like that, he starts to be more of a revolutionary than a common thief.”

“Carlyle created the computer program that operates the entire world of Elysium,” says William Fichtner, who plays Carlyle. “The droids, the borders, everything is in that. There’s nothing he wants more than to be on Elysium, rather than Earth. So when his beautiful little Bugatti shuttle is shot down, that’s the worst thing he can imagine.”

ABOUT THE PRODUCTION

To portray the world of Elysium, it was necessary to draw two very distinct and different worlds – with two locations and two styles of shooting. “Contrast was a huge part of making this film, because we wanted to show Earth and Elysium back to back,” says Blomkamp. “So, to maintain that very distinct, black-and-white partition between the two places, we thought about every single element of the filmmaking process being separate.”

Production Designer Philip Ivey's main goal in designing the film was to play upon the contrast between the haves on Elysium and the have-nots on Earth. "The idea is that all of the money is on Elysium," says Ivey. "But even though Earth has to feel gritty and real to the audience, so do the clean surfaces on Elysium. We have robots trimming the hedges; everything is heavily manicured. It is all made from the finest materials."

The film was primarily shot in two locations: Mexico City, which doubles for Los Angeles in 2154, and Vancouver, which doubles for Elysium. "Neill's aesthetic sensibility is about making things real, and that comes through both in the locations and the action," says Kinberg. One of the other aspects of *District 9* that captured audiences and critics was that at times, the film felt real – dramatic scenes, mockumentary footage, and real news video were all part of the same story. Kinberg says that Blomkamp brings the same sensibility to *Elysium*. "The sun is real, the smoke is real, the smell is real. The chaos, struggle, and danger of the city informs and infects the movie. Physical action feels gritty and real."

Filming in Mexico – especially in some of the poorest parts of the country – the irony was not lost on the cast or crew. "As we were filming, I couldn't help but feel that we are living in our own private Elysium – our own version of this story," says William Fichtner. "The fact that the people of Elysium want to keep their perfect place for themselves, well, that's not unlike our circumstances today."

Another way that Fichtner's character is shown as living in literally a different world from the residents of Earth is in his vehicle – represented by one of the world's most exclusive brands. "We approached Bugatti to see what they would come up with if they were designing a shuttle between Earth and Elysium," says Cameron Waldbauer, the film's Special Effects Coordinator. "In two days, they turned around a bunch of illustrations – Neill picked one that he really liked, we 3D modeled it, and then we made it, out of foam and fiberglass." The shuttle even has the Bugatti badge.

For the design of Elysium, the filmmakers went in the opposite direction. Even though the rich of Elysium can afford the best of everything, “Money doesn’t necessarily buy taste,” Ivey notes. “You have your faux Tuscan mansions, your Malibu modern, the ultramodern houses. And out the windows, thanks to the visual effects, you see the other side of the Torus and spacecraft flying through.”

For certain set concepts on Elysium, the filmmakers called upon the legendary futurist designer Syd Mead (*Blade Runner*, *Tron*, *Aliens*). “It was an honor to have met him and worked with him,” says Ivey. “He did a number of concept illustrations of the torus for us very early on. Later, as the project progressed, Syd’s main contributions were in the overall geometry of the control room and the briefing room. Those are two of my favorite sets in the film.”

The stunts were overseen by Mike Mitchell, the film’s stunt coordinator. “For me, the process began by jumping around in Neill’s office, moving his couches and grabbing glasses and pretending they’re props,” he says. “From that moment, Neill and I started clicking.”

For Mitchell, working with Matt Damon was working with a natural. “He has an exceptional ability to remember movement,” says Mitchell. “He speaks our language. I’m sure he’s been greatly tuned by his work on the Bourne films – but it’s crazy. You can show him six or seven moves in a fight, and then you’ll go to lunch, come back and he’ll say, ‘OK, that was a left, a slip, a right, and that elbow?’ I’d look at Shaun Beaton, Matt’s stunt double, and go ‘OK.’ We don’t remember, but he does.”

ABOUT THE SPECIAL AND VISUAL EFFECTS

Elysium marks a hybrid between the special and visual effects – capturing in camera what could be physically built and in the computer what could not, and, in some cases, blending the two techniques.

“Neill wants to make a movie that people haven’t seen before,” says Visual Effects Supervisor Peter Muyzers. “Every director does that to one extent or another, but Neill takes it to another level. He creates the story, develops it, and gives them an experience unlike any other out there.”

Blomkamp began by giving strong direction on the look of the droids and the weaponry to the artists at WETA Workshop, who also designed the aliens and weaponry on *District 9*. They would also design the “HULC suit” – the biomechanical exoskeleton that Max wears and gives him superhuman abilities, even as he is dying.

“It was my favorite prop in the movie,” says Special Makeup FX / Costume / Props Supervisor Joe Dunckley. “When we first got the brief from Neill, it was difficult to imagine how we were going to execute it. In the end, it came off great.”

According to Dunckley, the HULC suit required eight months of research and development and 75 revisions before the design was finalized. In the end, the actor wearing the suit was impressed. “The big thing was mobility,” says Damon. “*Elysium* is a real action movie, with running and jumping and climbing and fighting, so they wanted to make sure that I could actually move in the suit, and the guys at WETA knocked that out completely. I had 100% mobility. Everything looked metal, but it was super-lightweight, just 25 pounds, distributed all over my body. I could stay in it all day and I’d feel totally fine.”

There are several different kinds of droids populating the world of *Elysium* – police officers, military, government, medical – and though most would be completed by the visual effects artists at Image Engine (which also created the aliens of *District 9*), the design process began at WETA Workshop. “The process of designing the droids was very similar to what we did on *District 9*,” says Dunckley. “Neill wanted them to have a similar size and proportion to humans, but a much sleeker look.”

And that humanoid, bi-pedal form was no accident. “We had to make sure that the design allowed us to cover up the actors,” says Dunckley. Indeed, during production, the roles of the droids were played by stuntmen in gray suits and painted out later, in the computer, by the VFX artists.

“The most important aspect of creating the performance of the droids was making sure that Neill could direct that performance on set with the gray suit actors to achieve a realistic interaction with the cast and environment,” says Muzers. “Then we could replace that actor with a droid in postproduction and maintain that performance all the way through. We didn’t use motion capture, but the animators were able to directly translate all of the nuances of the droid’s actions frame by frame in exactly the way Neill wanted it.”

Muzers re-teams with Blomkamp after collaborating with the director on *District 9*. “*District 9* was fairly straightforward – we had a real environment, and we put characters into that environment as realistically as we could,” he says. “On *Elysium*, it was almost the other way around – Neill wanted to create a world that didn’t exist, but had to look absolutely believable. We created the environment into which we inserted live-action characters. Because of what Elysium is – the home of the very rich – we did lots of research. Neill provided us with images and video of Beverly Hills and Hollywood and the luxury lifestyle. We coordinated closely with Phil Ivey, the production designer, to determine the size of the ring, the width of the ring, how many people could live on Elysium, and how many houses would there be, what do these houses look like, what kind of infrastructure would there be and then obviously, how you get to Elysium. We ended up with a ring three kilometers wide, with a diameter of sixty kilometers – that translates to about a half-million people, living on this space station.”

The most challenging visual effect, says Muzers, are the establishing shots of Elysium. “It had to be a design, a torus, that you could see in the sky when you’re on Earth. Even when you’re far away, it has to be recognizable as a ring, like you’re holding your wedding band up to the sky,” he says.

Then, Dunckley continues, the shots would have to be believable as they push in on the space station. “We have Elysium floating out there like a giant ring, and then we approach it, getting more and more detail – plants, birds, buildings. You’re traveling through space, and suddenly you arrive in Beverly Hills,” says Muzers. “That’s very challenging, to build that, to show it in a way that’s believable, and I’m not sure I’ve seen that in any other film, to the degree that we do it in this film.”

According to Muzers, the design of Elysium is based on real scientific concepts. “Neill consulted with scientists and engineers at NASA’s Jet Propulsion Laboratory, basically to see if we were on the right track. Would this design be sustainable, given the technology?” says Muzers. “And it turns out, this is pretty much an idea that NASA has been playing around with – on a different scale, for sure. But a spinning ring out in space that would create its own gravity field – that’s a very real concept.” And not only does the spin of the torus provide gravity for the space station, but the station’s large body of water acts as a balancer to keep the high-tech world spinning. “To have a sustainable atmosphere, you’d have to have an enclosed ring,” Muzers continues. “We have an air purification ring that runs along the top and creates the pressure and forces the air to stay on the surface.”

Figuring out the atmosphere was another challenge. “We’re on Earth, we look through the atmosphere into space, and that’s what gives us our blue sky, darker at the top and brighter on the horizon,” says Muzers. “But Elysium is inverted. On Elysium, you’re on the inner tube of a bicycle tire, so it gives you quite a different aspect of the atmosphere. Night and day, too, work differently. On Earth, you don’t see night coming – it just gets darker. But on Elysium, you can see the parts of the ring that are in a different time of day – they can be in darkness while you’re in daylight. Figuring out how to portray that was a challenge.”

For Muzers, the most helpful part of designing and completing the visual effects was being on set, seeing how the director was shooting. “We spent a lot of time with Neill in Johannesburg during *District 9*, and it was the same experience this time,” he says.

“Neill is an expert in visual effects – he’s worked in visual effects. That gave him a lot of experience – he understands the limitations of effects and how best to embrace what we can do. He’s an amazing, creative director.”

ABOUT THE CAST

MATT DAMON (Max) has been honored for his work on both sides of the camera, most recently earning Academy Award[®], Screen Actors Guild Award[®] and Critics’ Choice Award nominations for Best Supporting Actor for his portrayal of South African rugby hero Francois Pienaar in Clint Eastwood’s true-life drama *Invictus*. In addition, he also garnered dual Golden Globe Award nominations that year: one for Best Supporting Actor for his performance in *Invictus* and one for Best Actor for his starring role in Steven Soderbergh’s *The Informant!* Earlier in his career, Damon won an Academy Award[®] for Best Screenplay and received an Oscar[®] nomination for Best Actor, both for his breakthrough feature *Good Will Hunting*.

Damon most recently starred in *Promised Land*. The film, which is directed by Gus Van Sant, was written and produced by Damon and John Krasinski.

In 2011 Damon starred in a number of projects, including *We Bought a Zoo*, directed by Cameron Crowe, the Coen brothers’ remake of the classic Western *True Grit*, George Nolfi’s thriller *The Adjustment Bureau*,” opposite Emily Blunt, he lent his voice to the animated feature *Happy Feet 2*, and reunited with Soderbergh to join the ensemble cast of the thriller *Contagion*.

In 2002, Damon originated the role of Jason Bourne in the blockbuster actioner *The Bourne Identity*. He went on to reprise his role in the two hit sequels, *The Bourne Supremacy* and *The Bourne Ultimatum*, both directed by Paul Greengrass. He has also repeatedly teamed with Steven Soderbergh: as part of the all-star cast in the *Ocean’s* trilogy, and in a cameo role in the second part of the director’s two-part biopic *Che*.

Damon's other recent film credits include the drama *Hereafter*, which reunited him with director Clint Eastwood, the action thriller *Green Zone*, directed by Paul Greengrass, Martin Scorsese's Oscar[®]-winning Best Picture *The Departed*, with Leonardo DiCaprio, Jack Nicholson and Mark Wahlberg; Robert De Niro's dramatic thriller *The Good Shepherd*, with De Niro and Angelina Jolie; and Stephen Gaghan's geopolitical thriller *Syriana*, with George Clooney.

In addition, for the small screen, Damon both executive produced and appeared in the History Channel project "The People Speak," based on a book co-written by famed historian Howard Zinn and featuring dramatic readings and performances from some of the most famous names in the entertainment industry.

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

Together with his lifelong friend Ben Affleck, Damon co-wrote the acclaimed 1997 drama *Good Will Hunting*, for which they won an Academy Award[®] and a Golden Globe Award, as well as several critics groups awards for Best Original Screenplay. Damon also garnered Oscar[®], Golden Globe and Screen Actors Guild (SAG) Award[®] nominations for Best Actor. Additionally in 1997, Damon starred as an idealistic young attorney in Francis Ford Coppola's *The Rainmaker* and made a cameo appearance in Kevin Smith's *Chasing Amy*.

The following year, Damon played the title role in Steven Spielberg's award-winning World War II drama *Saving Private Ryan* and also starred in John Dahl's drama *Rounders*, with Edward Norton. Damon earned his third Golden Globe nomination for his performance in 1999's *The Talented Mr. Ripley*, under the direction of Anthony

Minghella. He also reunited with Ben Affleck and director Kevin Smith to star in the controversial comedy *Dogma*.

Damon's subsequent film credits include starring roles in Robert Redford's *The Legend of Bagger Vance*; Billy Bob Thornton's *All the Pretty Horses*; the Farrelly brothers' comedy *Stuck on You*, opposite Greg Kinnear; Terry Gilliam's *The Brothers Grimm*, with Heath Ledger; and a cameo in George Clooney's *Confessions of a Dangerous Mind*.

Earlier this year, Damon starred with Michael Douglas in the HBO telefilm "Behind the Candelabra" for director Steven Soderbergh. The film takes a behind-the-scenes look at the tempestuous relationship between legendary entertainer Liberace (Douglas) and Scott Thorson (Damon), his younger limo driver and live-in lover.

Damon recently completed filming *The Monuments Men*, for director, co-writer and co-star George Clooney. Based on the true story of the greatest treasure hunt in history, *The Monuments Men* is an action-thriller focusing on an unlikely World War II platoon, tasked by FDR with going into Germany to rescue artistic masterpieces from Nazi thieves and returning them to their rightful owners.

In 2000, Damon and Affleck formed the production company LivePlanet to produce film, television and new media projects. LivePlanet produced three Emmy-nominated seasons of "Project Greenlight," chronicling the making of independent films by first-time writers and directors. The "Project Greenlight" films produced to date are *Stolen Summer*, *The Battle of Shaker Heights* and *Feast*. LivePlanet also produced the documentary *Running the Sahara*, directed by Oscar® winner James Moll.

In 2008, Oscar® winners Damon and Affleck formed Pearl Street Productions to produce stories in film and television. Pearl Street recently co-produced *Promised Land*. Current projects in development include *Whitey Bulger*, *Father Daughter Time* – a tale of armed robbery and Eskimo kisses, *Live By Night*, and *Race To The South*

Pole. Jennifer Todd (*Memento*, *Alice in Wonderland*) serves as President of the company, which has a first look deal with Warner Brothers Pictures.

In addition, Damon co-founded H2O Africa in 2006, now known as Water.org.

JODIE FOSTER's (Secretary Delacourt) stunning performances as a rape survivor in *The Accused* and as Special Agent Clarice Starling in the hit thriller *The Silence of the Lambs* earned her two Academy Awards® for Best Actress and a reputation as one of the most critically acclaimed actresses of her generation.

Foster began her career at age three, appearing as “The Coppertone Girl” in the television commercial. She then went on to become a regular on a number of television series, including “Mayberry RFD,” “The Courtship of Eddie’s Father,” “My Three Sons” and “Paper Moon.” She made her feature debut in *Napoleon and Samantha* when she was eight years old.

But it was her role in *Alice Doesn't Live Here Anymore* (1975) that brought her to the audience's attention and her powerful portrayal of a streetwise teenager in Martin Scorsese's *Taxi Driver* (1976) that won her widespread critical praise and international attention. Foster appeared in a total of four films in 1976, *Bugsy Malone*, *Echoes of Summer*, *Little Girl Who Lives Down the Lane* and *Taxi Driver*, which were all presented at the Cannes Film Festival. Alan Parker's *Bugsy Malone* earned her an Italian Comedy Award.

In total, Foster has appeared in more than 40 films, including recent films *Carnage* for which she received a Golden Globe Award nomination; *Nim's Island* with Gerard Butler; *The Brave One* for director Neil Jordan for which she received a Golden Globe Award nomination; *Inside Man* with Denzel Washington and Clive Owen; the box-office hit *Flightplan*; Jean Pierre Jeunet's French language film, *A Very Long Engagement*; David Fincher's box-office success, *Panic Room*; *Anna and the King* for director Andy Tennant,

Contact for director Robert Zemeckis; *Nell* opposite Liam Neeson; the comedy *Maverick* opposite Mel Gibson and James Garner; and the romantic drama *Sommersby* opposite Richard Gere.

Other select motion picture credits include Woody Allen's stylized black-and-white comedy *Shadows and Fog*; *Siesta*; *Stealing Home*; *Five Corners*; as well as earlier films *Tom Sawyer*; *Freaky Friday*; Adrian Lyne's *Foxes*; Tony Richardson's *The Hotel New Hampshire* and Claude Chabrol's *The Blood of Others*, for which the multi-lingual Foster looped all of her own dialogue in French.

For her role in *The Silence of the Lambs*, Foster was also awarded a Golden Globe® Award, a British Academy Award, a New York Film Critics Award and a Chicago Film Critics Award. Foster received her first Oscar® nomination and awards from the National Society of Film Critics and the Los Angeles Film Critics for her role in *Taxi Driver*. She also became the only American actress to win two separate awards in the same year from the British Academy of Film and Television Arts – Best Supporting Actress and Best Newcomer honoring her performances in both *Taxi Driver* and *Bugsy Malone*.

In 2013, she was presented with the Cecil B. DeMille Award from the Hollywood Foreign Press Association for Lifetime Achievement.

In addition to her acting, Foster has always had a keen interest in the art of filmmaking.

Foster made her motion picture directorial debut in 1991 with the highly acclaimed *Little Man Tate*, in which she also starred. In 1995, Foster directed her second film, *Home for the Holidays*, which she also produced. The film starred Holly Hunter, Anne Bancroft and Robert Downey Jr. Her most recent film, *The Beaver*, which stars Mel Gibson, was released in 2011.

Foster founded Egg Pictures in 1992 and the company produced *Nell* (1994), for which Foster earned an Academy Award® nomination for Best Actress; *Home for the Holidays*

(1995); the Showtime telefilm *The Baby Dance* (1998) which received a Peabody Award, four Emmy® Award nominations and three Golden Globe® Award nominations; as well as USA Films' *Waking the Dead*, directed by Keith Gordon starring Billy Crudup and Jennifer Connelly. In 1996, Egg presented the award-winning French film *Hate (L'Haine)* in the United States. Foster and Egg Pictures also produced *The Dangerous Lives of Altar Boys* (2001).

Foster graduated with honors from Yale University in 1985, earning a B.A. in literature.

SHARLTO COPLEY (Kruger) is a South African actor, producer and director who has produced and co-directed short films which have appeared at the Cannes Film Festival, as well as commercials and music videos. He made his on screen debut as Wikus van de Merwe in the Oscar®-nominated science fiction film *District 9* for director Neill Blomkamp and Sony Pictures. He is best known for his role of H.M. Murdock in the 2010 adaptation of Fox's *The A-Team* for director Joe Carnahan.

Poised to have a breakout year, Copley also stars in several other upcoming films including Spike Lee's remake of *Oldboy* (opposite Josh Brolin) out October 11th, Disney's *Maleficent* (with Angelina Jolie) as the male lead, and international sci-fi *Europa*. He also recently finished shooting in Hungary, as the star of Gonzalo Lopez-Gallego's thriller *Open Grave*.

Brazilian born actress **ALICE BRAGA** (Frey) received critical acclaim and international recognition for her stirring performance in 2002's *City of God* which helped catapult the film to multiple Golden Globe and Oscar® nominations.

Braga was last seen in the film adaptation of Jack Kerouac's *On the Road* directed by Walter Salles starring alongside Kristen Stewart, Kirsten Dunst, Amy Adams, and

Garrett Hedlund. In 2011, she starred in the Warner Bros. thriller *The Rite* opposite Anthony Hopkins as a reporter attempting to uncover the secrets behind exorcism.

Braga also starred opposite Will Smith in the Warner Bros. record-breaking box office hit *I Am Legend*, directed by Francis Lawrence. In 2008, Braga reteamed with *City of God* director Fernando Meirelles in *Blindness*, opposite Julianne Moore and Mark Ruffalo. Braga was also seen opposite Emily Mortimer in David Mamet's *Redbelt*, chronicling the life of a Jiu-jitsu master, played by Chiwetel Ejiofor. Following *Redbelt*, Braga joined an ensemble cast including Sean Penn and Harrison Ford in Wayne Kramer's film *Crossing Over*, which focused on the lives of immigrants in Los Angeles and their efforts to achieve US citizenship. In 2010, Braga starred opposite Jude Law and Forest Whitaker in the hit thriller, *Repo Men*. That same year, Braga appeared opposite Adrien Brody in Nimrod Antal's science fiction film, *Predators*.

Braga's past credits include her portrayal of a carefree art student opposite Diego Luna, in *Sólo Dios Sabe (God Only Knows)* which premiered at the Sundance Film Festival; *A Journey to the End of the Night*, an independent film set against the backdrop of the Brazilian sex trade industry with Mos Def and Brendan Fraser; *Cidade Baixa (Lower City)* the riveting drama about the dangers of a love triangle, in which A.O. Scott of the New York Times hailed Braga as "one of the most forthrightly and powerfully sexual screen actresses in the world," and the offbeat comedy *Cheiro do Ralo, O (Drained)*.

Braga is fluent in Portuguese, Spanish and English.

DIEGO LUNA (Julio) was introduced to worldwide audiences with his starring role in the award-winning *Y Tu Mama Tambien* alongside life-long friend Gael Garcia Bernal for director Alfonso Cuarón.

Beginning his professional acting career on stage at the age of seven and making his television debut at age twelve in “El Abuelo Y Yo,” Luna has appeared on stage in such theater productions as “De Pelicula, La Tarea” (based on Jame Hurnberto Hermosillo’s movie of the same name), “Comedia Clandtina,” and “El Cantaro Roto,” for which he accepted the 1996-1997 Masculine Revelation Award from the Association of Theatre Reviewers. Under the direction of Antonio Serrano (“Sexo, Pudor y Lagrimas”), he performed Sabina Berman’s “Moliere.” He produced “The Complete Works of William Shakespeare” in Mexico for which he won the 2001-2002 Best Comic Actor award from the Association of Theatre Reviewers.

Luna’s additional feature films include award-winning *Milk* opposite Sean Penn for director Gus Van Sant, Carlos Cuaron’s *Rudo y Cursi*, Harmony Korine’s *Mister Lonely*, *Before Night Falls* for director Julian Schnabel, Luis Estrada’s *Ambar*, Erwin Neumaier’s *Un Hilito De Sangre*, Gabriel Retes’ *Un Dulce Olor A Meute*, Marisa Sistach’s *El Cometa*, Fernando Sarinana’s *Todo El Poder, Criminal* for Stephen Soderbergh and George Clooney’s Section Eight Productions, *The Terminal* for director Steven Spielberg, *Solo Dios Sabe (What God Knows)*, *Dirty Dancing: Havana Nights*, *Open Range* alongside director and star Kevin Costner, *Frida* opposite Salma Hayek for director Julie Taymor, *Carambola*, *Fidel* (for Showtime), *Ciudades Oscuras*, and *Soldados de Salamina* for director David Trueba. Additionally, Luna has starred in a number of short films made by students at CUEC and CCC, including Javier Bourges’ *El Ultimo Fin Del Ano*, the Oscar®-winning short film.

He goes behind the camera as a director for a second time with *Abel*, his fictional directorial debut. *Abel* is a heart-warming story about a peculiar young boy who returns home to assume the role of the family man, soon enough his actions start to have a positive impact on the family and their unity.

Previously, he directed the documentary *Chavez*, which premiered at 2007 Tribeca Film Festival. The film explores the life of legendary boxer Julio Cesar Chavez, whose rise from humble circumstances to thirty-seven world title fights mirrored the struggle of

his people and allowed him to win the hearts of the world. Chavez was created under the banner of Canana, the international film and television production company based in Mexico City that Luna founded with Bernal and Pablo Cruz. The company focuses on story-based projects of Latin American origin, with a worldwide market perspective. Canana's main objective is not only to develop projects that serve their needs as actors, but also to open doors to new talent and produce film and television projects with a contemporary vision. Canana recently produced Luna's film *Abel* and Bernal's directorial debut. Canana's *Deficit* premiered at the Cannes film festival in 2007.

He also enjoyed a successful run on stage as an actor and producer last year in John Malkovich's "The Good Canary."

WAGNER MOURA (Spider), best known for his star making role as Captain Nascimento in the *Elite Squad* films (outgrossing *Avatar* in his native Brazil) is Brazil's preeminent actor. Moura was born and raised in Brazil's northeastern state of Bahia, where he began his career studying journalism before embarking on a career in drama, most notably with his theatrical performance in the acclaimed *A Máquina*, bringing him to the attention of Brazil's larger film and television industry. Moura's extraordinary and natural acting talents quickly thrust him into the spotlight, where he made his feature film debut opposite Penelope Cruz in *Woman on Top* and a series of notable television roles in Brazil. Moura has gone on to star in over twenty feature films over the last decade as well as bringing Shakespeare's "Hamlet" to Brasil (where he personally translated and starred in the title role) for a three-year run.

Moura was recently announced as the star of *Fellini Black and White*, where he'll play the famous Italian filmmaker. He'll be supported by a pedigreed ensemble that includes Abbie Cornish, Nina Arianda, William H. Macy, and Peter Dinklage. Wagner Moura is quickly duplicating his homeland success here in the U.S.

He resides in Rio de Janeiro with his wife Sandra (a photographer and documentarian) and their three children, Bem, Salvador, and José.

Having appeared in a wide range of films along with television and theater roles over the course of his career, **WILLIAM FICHTNER** (Carlyle) continues to carve out a distinctive reputation as one of our most versatile and talented actors, whether in comedy or drama, action or character study.

In the past year, Fichtner has completed starring roles in director Gore Verbinski's *The Lone Ranger*, opposite Johnny Depp and Armie Hammer, for producer Jerry Bruckheimer and Disney; writer-director Todd Robinson's thriller *Phantom*, opposite Ed Harris and David Duchovny; and director-producer Danny DeVito's thriller *St. Sebastian*.

In 2012, Fichtner starred in the John Stockwell-directed *Seal Team Six: The Raid on Osama Bin Laden*, based on the true events surrounding the U.S. Navy SEALs mission to capture Osama bin Laden. The film had its world premiere on the National Geographic Channel.

In 2011, Fichtner starred opposite Nicolas Cage in *Drive Angry* for director Patrick Lussier and alongside Antonio Banderas in *The Big Bang* for director Tony Krantz. In 2010, he starred opposite Steve Carell and Tina Fey in director Shawn Levy's *Date Night*.

Fichtner co-starred in writer-director Paul Haggis' Academy Award®-winning *Crash*. For his performance in that film, he shared a Screen Actors Guild Award for Best Ensemble Cast in a Feature Film.

His additional film credits include *Blades of Glory* with Will Ferrell; director Chris Nolan's *The Dark Knight*; the remake of *The Longest Yard* with Adam Sandler; the comedy *The Amateurs* with Jeff Bridges; two films that premiered in the same Sundance Film

Festival season, Rodrigo Garcia's *Nine Lives* and Arie Posin's *The Chumscrubber*; Ridley Scott's *Black Hawk Down*; *What's The Worst Thing That Could Happen*; Wolfgang Peterson's *The Perfect Storm*; *Drowning Mona*; *Ultraviolet* and *Equilibrium*, both for writer-director Kurt Wimmer; *Armageddon*; Michael Mann's *Heat*; Robert Zemeckis' *Contact*; Doug Liman's *Go*; Katherine Bigelow's *Strange Days*; *Passion of Mind*; Steven Soderbergh's *The Underneath*; *Switchback*; Agnieszka Holland's *Julie Walking Home*; *The Settlement* with John C. Reilly; Kevin Spacey's directorial debut *Albino Alligator* and *First Snow* with Guy Pearce.

Segueing between television and feature films, Fichtner most recently completed filming the international television series "Crossing Lines," created by Edward Allen Bernero, co-creator of "Third Watch" and an executive producer of "Criminal Minds." Fichtner stars in the series opposite Donald Sutherland. Fichtner had a recurring role on HBO's "Entourage" from 2009-2011. He played FBI Agent Alexander Mahone for three seasons on Fox's hit drama series, "Prison Break." He also starred with Paul Newman and Ed Harris in HBO's critically acclaimed adaptation of Richard Russo's "Empire Falls." Other television credits include roles on NBC's "The West Wing" and ABC's "Invasion."

As a member of the Circle Repertory Theatre, Fichtner won critical acclaim for his role in "The Fiery Furnace," directed by Norman Rene. Other stage credits include "Raft of the Medusa" at the Minetta Lane Theatre, "The Years" at the Manhattan Theatre Club, "Clothes for a Summer Hotel" at the Williamstown Theatre festival and "Machinal" at The Public Theatre.

ABOUT THE FILMMAKERS

NEILL BLOMKAMP's (Writer / Director / Producer) first feature film, *District 9*, earned over \$200 million worldwide and worldwide acclaim: four Academy Award®

nominations, including Best Picture and Best Screenplay (for Blomkamp and Terri Tatchell).

Born in South Africa, Blomkamp moved to Canada at the age of 18, beginning his career as a visual effects artist in the world of film and television. Garnering much recognition as one of the brightest young talents in the industry, Blomkamp was nominated for an Emmy Award for outstanding visual effects at the age of 21. Shortly afterwards, he made the move into directing, serving first as a music video director and then transitioning into the world of commercials. Blomkamp quickly drew attention as a director with a unique talent for seamlessly blending computer generated imagery with live action, while infusing elements of emotion, humor, and mood.

Helming million-dollar commercials for Nike, Citroen, Gatorade, Panasonic, and Namco, Blomkamp also directed many celebrated short films, including the Wieden and Kennedy-financed short, *Tempbot*, which garnered the coveted No Spot Short Film Festival Best Overall Film.

In 2004, Blomkamp was recognized as one of the Top 5 Directors to Watch at the First Boards Awards, featured in the Saatchi & Saatchi New Directors Showcase at Cannes, and short-listed at the Shark Awards. In 2005, Blomkamp received the award for Outstanding VFX in a commercial for Citroen – *Alive with Technology* at the VES Awards in California. He has since been featured in *Shots*, *Shoot*, *Campaign*, and *Creativity* magazines, and won three awards in London, England at the BTAA award show.

BILL BLOCK (Producer) founded QED International in December 2005 where he leads day-to-day operations and strategy for the company. Between *The Blair Witch Project* and *District 9*, Block has produced, financed, acquired, or distributed over 30 theatrical feature films, and has worked with a broad array of filmmakers (Peter Jackson, Oliver

Stone, Michael Mann, Steven Soderbergh, Jon Favreau, David Koepp, Darren Aronofsky, Christopher McQuarrie).

Previously, Block was President of Artisan Entertainment. Along with Bain Capital, Block led the LBO of Live Entertainment, a publicly traded video company, which became Artisan. He recruited the management team, helped secure new production financing, and turned Artisan into a competitive force in the independent acquisition and distribution world.

At Artisan, Block supervised all divisions – international, home entertainment, and television syndication to quantify and offset risk with Artisan’s banking and distribution partners. Among the projects that he produced or acquired include: *The Blair Witch Project*; *The Buena Vista Social Club*; *Pi*; *Requiem for a Dream*; *Belly*; *Hype*; *The Limey*; *The Ninth Gate*; and *Made*.

At the 1999 Sundance Film Festival, he acquired *The Blair Witch Project*, which became one of the most profitable returns on investment in film history. Block also bought the Spanish-language film *Open Your Eyes*, and sub-licensed the remake rights to Paramount, and executive produced the remake, *Vanilla Sky*, starring Tom Cruise.

Before this, Block was one of the industry’s leading talent agents. As Head of West Coast Operations for International Creative Management from 1992 to 1997 and founder of the Intertalent Agency, Block’s clients included such artists as Kim Basinger, Samuel L. Jackson, Steven Seagal, Charlie Sheen, John Travolta, and Forest Whitaker; and filmmakers Sam Raimi, Roland Emmerich, William Friedkin, George Armitage, Stephen Hopkins, Peter Hyams, and Herbert Ross.

SIMON KINBERG (Producer) began his career in Hollywood while still at film school. His thesis project for school was the screenplay *Mr. & Mrs. Smith*. The film was

released in 2005 starring Brad Pitt and Angelina Jolie, and went on to become an international blockbuster, grossing over 475 million dollars.

In 2005, Kinberg was named by *Premiere* Magazine as New Screenwriter of the Year, and given *Movieline* Magazine's Breakthrough Award for screenwriting.

In 2006, he co-wrote *X-Men: The Last Stand*, which opened on Memorial Day to box office records, and became the most successful film in the franchise. In 2008, Kinberg wrote and produced Doug Liman's *Jumper* for New Regency and 20th Century Fox. The film opened number one, and grossed over 220 million dollars worldwide.

In 2009, he wrote the film *Sherlock Holmes* starring Robert Downey Jr. and Jude Law, directed by Guy Ritchie. The film set the box office record for the biggest Christmas opening in history, received a Golden Globe for Best Actor, and was nominated for two Academy Awards®.

In 2011, he produced *X-Men: First Class* directed by Matthew Vaughn. In 2012, he wrote and produced *This Means War* starring Reese Witherspoon, Tom Hardy, and Chris Pine.

Currently, he is writing and producing *X-Men: Days of Future Past*, which unites the casts of all the films, including Hugh Jackman, Ian McKellan, Halle Berry, Michael Fassbender, James McAvoy, and Jennifer Lawrence. He is also producing the live-action film of Disney's *Cinderella*, with Kenneth Branagh directing, and Cate Blanchett starring. He is consulting on *Star Wars: Episode VII*, and will be writing/producing one of the new Star Wars standalone films. His production company, Kinberg Genre, has a first-look deal with 20th Century Fox.

SUE BADEN-POWELL (Executive Producer) most recently served as executive producer of *The Apparition*. Prior to that, she produced two movies for Ricky Gervais:

The Invention of Lying, starring Gervais and Jennifer Garner, and the smaller English comedy *Cemetery Junction*, featuring Ralph Fiennes, Emily Watson and Gervais, which Gervais also co-directed with his creative partner Stephen Merchant.

Throughout her career, Baden-Powell has played numerous roles behind the scenes in feature production. She produced the thriller *Below*, from writer/director David Twohy, and *The Public Eye*, from writer/director Howard Franklin. She executive produced the hit Eddie Murphy comedy *Doctor Doolittle*, directed by Betty Thomas; Franklin's *Larger Than Life*, starring Bill Murray; Matthew Warchus' *Simpatico*, starring Nick Nolte and Jeff Bridges, based on the Sam Shepard play, and writer/director Richard Kelly's thriller *The Box*, starring Cameron Diaz and James Marsden, based on a short story by Richard Matheson.

Baden-Powell also co-produced the features *Equilibrium*, *Boys and Girls*, *Andre*, and *Chattahoochee*, was supervising producer on Michael Fields' *Bright Angel*, and served as production manager or unit production manager on such films as *Nomads*, *1969*, *Earth Girls Are Easy*, and *Radio Flyer*. She began her career in film as an executive in charge of production on Andrei Konchalovsky's *Runaway Train*, starring Jon Voight, and also worked in that capacity on Gregory Nava's *A Time of Destiny*, starring William Hurt and Timothy Hutton.

TRENT OPALOGH (Director of Photography) reteams with Neill Blomkamp after serving as director of photography on *District 9*; his work on that film earned him a BAFTA nomination for Best Cinematography.

Opaloch began his career as a director of photography shooting short films and over 100 music videos. His award-winning work includes the Weiden & Kennedy-produced *Tempbot* (Best Overall Film – No Spot Short Film Festival) for director Neill Blomkamp and the multiple award-winning *Terminus* for director Trevor Cawood.

His commercials include work for Adidas, Bungie, Nike, Gatorade, Microsoft, Lucasfilm, Panasonic, and the thirteen-spot Visa campaign for the 2008 Olympics, as well as commercials for George Lucas' *The Clone Wars* and Blomkamp's *Halo – Combat*, which won the coveted Grand Prix award at the 2008 Cannes film festival.

Opaloch is currently shooting *Captain America: The Winter Soldier*.

PHILIP IVEY (Production Designer) has worked in the film industry for 22 years. He started his art department career as an assistant on Alison McLean's *Crush* and Leon Narbey's *The Footstep Man*. He worked his way through the ranks to become an art director on many local and international feature films. His art director credits include *The Lord of the Rings* trilogy, *Laundry Warrior*, *In My Father's Den* (Winner, International Critics prize 2004 Toronto Film Festival), *The Legend of Zorro*, *Boogeyman*, as well as 100 episodes of "Xena: Warrior Princess." He served as production designer on Neill Blomkamp's first feature, *District 9*, and was honored by the Los Angeles Film Critics Association for his work; he also received nominations for a BAFTA, an Art Directors Guild Award, and a Saturn Award. Ivey has twice won the Art Directors Guild's Excellence in Production Design Award, for his work on *The Lord of the Rings* trilogy.

Ivey was also responsible for production design on Glenn Standring's steam punk vampire film *Perfect Creature*, Toa Fraser's *No. 2* (Winner, Audience Award, 2006 Sundance Film Festival), and Robert Sarkies' *Out of the Blue*.

Since graduating film school at the University of British Columbia, **JULIAN CLARKE, A.C.E.** (Editor) has been editing for the last 12 years. After cutting his teeth on numerous independent projects in Canada, Clarke collaborated with director Neill Blomkamp on *District 9*. For his work on *District 9*, Clarke was nominated for an Oscar® for Best Achievement in Film Editing, an American Cinema Editors (ACE) Eddie Award

for Best Edited Film Feature (Dramatic) and a BAFTA Film Award for Best Editing. Clarke's other recent work includes *The Whistleblower*, starring Rachel Weisz, and *The Thing* for Universal Pictures.

LEE SMITH, A.C.E. (Editor) earned Academy Award®, BAFTA Award and Eddie Award nominations for his work on Christopher Nolan's *The Dark Knight*, and, more recently, a BAFTA Award nomination for his work on Nolan's *Inception*. He and Nolan also collaborated on *Batman Begins*, *The Prestige*, and, most recently, *The Dark Knight Rises*.

Smith has also enjoyed a long association with director Peter Weir, earning an Academy Award® nomination for his editing work on Weir's *Master and Commander: The Far Side of the World*, for which he also received a BAFTA and Eddie Award nomination. Smith most recently reunited with Weir for the fact-based drama *The Way Back*. Smith had earlier served as editor and sound designer on Weir's *The Truman Show*, *Fearless* and *Green Card*; an additional editor on *Dead Poets Society*; and an associate editor and sound designer on *The Year of Living Dangerously*, which began their collaboration.

Hailing from Australia, Smith won an Australian Film Institute (AFI) Award for Best Editing on Gregor Jordan's *Two Hands*, on which he was also the sound designer. As a sound designer, he also won an AFI Award and earned a BAFTA Award nomination for his work on Jane Campion's *The Piano*, and won an AFI Award for Phillip Noyce's *Dead Calm*.

Smith's credits as an editor also include *X-Men: First Class*, *The Rage in Placid Lake*, *Black and White*, *Buffalo Soldiers*, *Risk*, *Joey*, *RoboCop 2*, *Communion*, and *Howling III*.

PETER MUYZERS (Visual Effects Supervisor) drives the development of creative and technical achievement at Image Engine. Muzers began his career as a 3D artist working in television commercials and identifications in 1995, with experience also including large format Motion Ride and IMAX 2D and Stereoscopic films.

He has since worked at The Moving Picture Company, UK as Computer Graphics Supervisor where he played a key part in building the visual effects pipeline for the MPC film division. His credits from this time encompass a variety of high profile feature films including *Tim Burton's Corpse Bride*, the first three *Harry Potter* films and *Wallace and Gromit: The Curse of the Were-Rabbit*.

Since joining Image Engine in 2006, Muzers has led the development of Image Engine's robust film visual effects pipeline and assembled its highly regarded visual effects R&D department. This technical and creative development has been instrumental to the success of *District 9* and *The Twilight Saga: Eclipse*, where Muzers also played a key role as Digital Production Supervisor. For his work on *District 9*, Muzers was honored with nominations for the Academy Award®, the BAFTA, and the Visual Effects Society Award.

APRIL FERRY (Costume Designer) debuted as costume designer on John Carpenter's 1986 actioner *Big Trouble in Little China* and followed with Alan Rudolph's romantic drama *Made in Heaven*. A favorite of director Richard Donner, Ferry has designed the wardrobes for four of his projects, including *Radio Flyer*, *Free Willy*, *Maverick* (earning an Oscar® nomination as well as an Apex Award nomination) and *The Shadow Conspiracy*. She has also teamed three times with director Jonathan Mostow (*Surrogates*, *Terminator 3: Rise of the Machines*, and *U-571*), John Hughes (*Planes, Trains and Automobiles*, *She's Having a Baby*, and *Flubber*), and Jonathan Kaplan (*Immediate Family*, *Unlawful Entry* and *Brokedown Palace*.)

She has also worked on Arthur Hiller's biopic *The Babe*, Peter Bogdanovich's *The Mask* and "*Child's Play*, *Three Fugitives*, Bill Paxton's directorial debut *Frailty*, *15 Minutes*, *National Security* and *Playing By Heart*. She collaborated with filmmaker Richard Kelly on three projects - the cult favorite *Donnie Darko*, *Southland Tales*, and *The Box*. She also designed the period wear for the WWII romantic drama *Edge of Love* starring Keira Knightley and Sienna Miller, for which she was honored with the BAFTA Cymru for Best Costume Design.

On the small screen, Ferry designed the wardrobe for the TV miniseries "The Sophisticated Gents," received an Emmy nomination for the CBS/Hallmark Hall of Fame presentation, "My Name Is Bill W," designed two "Rockford Files" telefilms (1995's "Punishment and Crime" and 1996's "A Blessing in Disguise") and the HBO biopic "Don King: Only in America."

More recently, she spent four years on location in Italy for the HBO series "Rome," for which she won the 2006 Emmy Award and earned another nomination the following year. She was also twice honored for the series by the Costume Designers Guild for her period creations, with a third nomination in 2007.

She is currently designing the costumes for the upcoming film *RoboCop*. She serves on the board of the Costume Designers Guild.

RYAN AMON (Music)

FRANCINE MAISLER (Casting)

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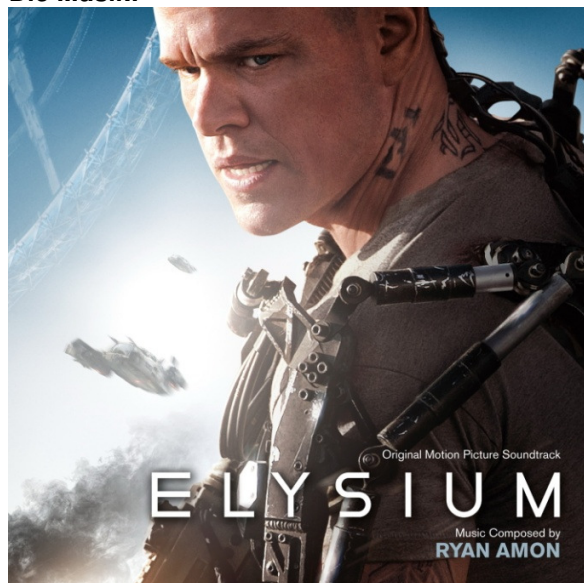
Filmstart: 15.08.2013 (Sony Pictures Releasing)

Der Komponist:

Ryan Amon stammt aus Elkhorn, Wisconsin und fing schon in jungen Jahren an, Klavier zu spielen und Musik zu komponieren. Sein Musikstudium schloss er mit einem Schwerpunkt in der Filmmusik am McNally Smith College of Music in St. Paul, Minnesota ab. 2003 erhielt Amon von der BMI ein Pete Carpenter Fellowship Stipendium und zog danach nach Los Angeles. Mit seiner aus Bolivien stammenden Frau Carla ging er später in das südamerikanische Land und wurde dort zu seinem ganz eigenen Musikprojekt inspiriert, aus dem sich später die Firma ‚City Of The Fallen‘, die sich auf Trailerproduktion spezialisiert hat, entwickeln sollte.

Ryan Amons Musik und seine Kreativität sind stark von seinem christlichen Glauben geprägt. Während er viel für das eher traditionelle Orchester geschrieben hat, experimentiert er aber auch ständig mit den schier endlosen Kombinationsmöglichkeiten anderer Klänge von organischen Naturgeräuschen bis zur Elektronik und der ganzen Palette zwischendrin. Seine Reisen nach Zentral- und Südamerika wie auch nach Afrika und Asien haben ihm eine Faszination und große Liebe zu den vielen Kulturen der Welt beschert, die Amon immer wieder in seine Musik einbindet.

Die Musik:



Regisseur Neill Blomkamp hatte eine klare Idee, welche Art Score er für seinen neuen Film haben wollte. Er sollte organisch und nicht-traditionell klingen. Ryan Amons Musik auf YouTube überzeugte Blomkamp und so holte er ihn ins Boot. Dabei sollte laut *Hollywood Reporter* Amon auf Blomkamps Wunsch den größten Teil der Musik schreiben, bevor er den Film überhaupt gesehen hatte, was Amon als beängstigend und befreiend zugleich empfand.

Amon schrieb einen rhythmusbetonten, spannenden, oft rasanten und manchmal auch elegischen Score mit überwiegend elektronischer Musik, die aber mit klassischen Orchesterparts gemischt wurde und mit Tiergeräuschen von Pavianen, Moskitos und anderen Wildtieren sowie ethnischen Sounds einen exotischen Touch bekam. Aufgenommen wurde der Score vom Philharmonia Orchestra in den legendären Abbey Road Studios in London und in den Sonic Fuel Studios im kalifornischen El

Segundo. Für die an Lisa Gerrards Ausdruckskraft erinnernden Vocals engagierte Amon die Künstlerin Francesca Genco; die atemberaubenden Obertongesänge stammen von der mongolischen Gruppe Egschiglen und die Kehlkopfgesänge von der bekannten tuwinischen Gruppe Huun-Huur-Tu.

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TECHNISCHE ANGABEN

Filmlänge
109 Minuten

Bildformat
Cinemascope, 2,40:1

Ton
SR/SRD

FSK
Freigegeben ab 16 Jahren

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