



SEARCHLIGHT PICTURES Presents

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A PHANTOM FOUR / DOUBLE DARE YOU Production

A SCOTT COOPER Film

ANTLERS

Starring:

KERI RUSSELL

JESSE PLEMONS

JEREMY T. THOMAS

GRAHAM GREENE

SCOTT HAZE

RORY COCHRANE

AMY MADIGAN

Directed by Scott Cooper

Screenplay by C. Henry Chaisson & Nick Antosca and Scott Cooper, based upon the short story "The Quiet Boy" by Nick Antosca

Produced by Guillermo Del Toro, p.g.a., David S. Goyer, p.g.a, J. Miles Dale, p.g.a

Executive Producers Jim Rowe, Nick Antosca, Kevin Turen

Director of Photography Florian Hoffmeister

Production Designer Tim Grimes

Film Editor Dylan Tichenor, ACE

Music by Javier Navarrete

Costume Designer Karin Nosella

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ANTLERS

From the visionary world of acclaimed director Scott Cooper (*CRAZY HEART*, *HOSTILES*) and horror maestro Guillermo del Toro (*THE SHAPE OF WATER*) comes **ANTLERS**. In an isolated Oregon town, a middle-school teacher (Keri Russell) and her sheriff brother (Jesse Plemons) become embroiled with her enigmatic student (Jeremy T. Thomas) whose dark secrets lead to terrifying encounters with a legendary ancestral creature who came before them. Based on the short story *The Quiet Boy* by Nick Antosca, screenplay by C. Henry Chaisson & Nick Antosca and Scott Cooper. Produced by Guillermo del Toro, David S. Goyer, and J. Miles Dale.

ANTLERS stars Keri Russell (*The Americans*, *STAR WARS: THE RISE OF THE SKYWALKER*), Jesse Plemons (*THE IRISHMAN*), Graham Greene (*WIND RIVER*), Scott Haze (*VENOM*), Rory Cochrane (*BLACK MASS*), Amy Madigan (*GONE BABY GONE*) and introducing Jeremy T. Thomas and Sawyer Jones.

Scott Cooper and Guillermo del Toro: The Forging of a Powerhouse Partnership

Scott Cooper, an acclaimed filmmaker known for his artful exploration of the human condition, has made a diverse array of films, each one examining cultures and stories within a host of genres. From the underside of addiction in the country music world in *CRAZY HEART*, to the intense familial drama that haunts the thriller *OUT OF THE FURNACE*, to his astute take on the journey of Native Americans in the aftermath of battle in his western *HOSTILES*, Cooper has sought to redefine our expectations of classic genre norms. And while Cooper explores the underlying social issues in his writing and filmmaking, he always seeks to assemble a crew of craftspeople to showcase eye-catching cinematography, intricate sound design, impeccable production design and dynamic acting to create an immersive cinematic experience. With *ANTLERS*, Cooper jumped at the chance to tackle the genre of classic horror, and to work with the maestro himself Guillermo del Toro, a man who knows the way to boldly tell a tale of monsters.

Cooper's attraction to the horror genre may have been the next logical step in an already nontraditional career. "Horror movies have always been among my favorites— *DON'T LOOK NOW*, *THE EXORCIST*, *THE SILENCE OF THE LAMBS*, and of course *THE SHINING*", says Cooper. "And after doing a -musical in *CRAZY HEART*, a suspense thriller in *OUT OF THE FURNACE*, a gangster movie with *BLACK MASS* and a western with *HOSTILES*, it felt natural to segue into horror," says Cooper.

But Cooper wasn't interested in horror-for-horror's sake. He was intent to tackle a narrative that would allow him to employ the classic horror genre as a vehicle for telling a terrifying story of one family's journey into darkness, steeped in the intimacy of a small northwestern seaside town. "How could I talk about what's happening in America today and somehow draw those themes into horror? To me, the best of those films shares elements of social commentary, while also delving into the fears and weaknesses that haunt so many of us," he says, adding that centering his story around a tortured yet formidable heroine as embodied by the versatile actress Keri Russell was a "complete coup for my film."

As luck would have it, in the summer of 2017, producer David S. Goyer (*THE DARK KNIGHT*) met with producer J. Miles Dale (*THE SHAPE OF WATER*) about a script written by Nick Antosca and C. Henry Chaisson, who'd adapted author-producer Antosca's (Hulu's *The Act*) short story "The Quiet Boy."

The result was an emotionally-charged horror feature that blended Native American lore with family drama—and plenty of requisite scary moments. And Cooper sought to portray a mythical creature who embodied the fears and weaknesses of a small town decimated by the societal issues that so many towns encounter. But the mythology didn't just come from the story. Cooper worked with acclaimed director Chris Eyre (SMOKE SIGNALS) as a consultant to specifically examine how the mythology of a native monster impacts a culture living on cherished native soil. "Chris and I first worked together on HOSTILES, which told a story of Cheyenne, Apache, and Comanche natives, and I knew his insight and expertise into the native mythology in **ANTLERS** would be invaluable," said Cooper.

"It began with the The Quiet Boy, says Antosca, "the story was loosely inspired by my mother's experience as an elementary school teacher in a small town while I was growing up."

Chaisson says, "I spent a big chunk of my childhood in a post-industrial town on the east coast, a place where the pillar of the local economy had vanished. One of the things that drew me to Nick's story was that it evokes that crumbling, forlorn atmosphere and crafts a horror scenario that feels so specific to that kind of setting."

"We took the project to Searchlight and were surprised to learn that Scott was interested because he typically writes his own material," says Dale, who'd previously worked with the studio on THE SHAPE OF WATER. "But he really loved it and wanted to help evolve it from a genre movie into a beautifully complicated and suspenseful allegory about the relationship between human and nature."

Cooper's enthusiasm for **ANTLERS** was cemented when horror and genre master filmmaker Guillermo Del Toro (HELLBOY, PAN'S LABYRINTH, and Oscar®-winner for THE SHAPE OF WATER) boarded **ANTLERS** as a producer. Cooper says Del Toro's involvement immediately lent a reassuring sense of artistic purpose. "One of the reasons I decided to do the film is because of Guillermo and his amazing skill at creating creatures," says Cooper. "I wouldn't have done it without his help in creating something that felt real and like it was part of the earth."

It turns out the professional admiration was quite mutual: Del Toro had long admired Cooper's work, especially his grueling 2013 film OUT OF THE FURNACE, starring Christian Bale and Woody Harrelson. "To me, Scott had actually directed a great horror movie in OUT OF THE FURNACE," says Del Toro. "It was so scary. Woody is one of the all-time great monsters in that movie. What I also saw in OUT OF THE FURNACE was how Scott handled tension so beautifully; the softer, emotional side of humans. But also, the brutal."

Cooper's wide-ranging acuity as a storyteller across such disparate genres gave Del Toro the assurance, he needed that the two could enjoy a shared vision on **ANTLERS**. "For me, it's a movie about rage, hatred and what happens when we destroy the earth," says Del Toro. "Whether the rage happens in a family, in a country or to the environment, it's all an invocation for this creature: The rage is what summons him. Yes, **ANTLERS** is a horror movie, but it's also a really dark, poignant and emotional social drama, anchored by surprising and immensely dedicated performances."

The Wendigo as Horror Monster: Preserving and Protecting the Native Lore that Inspired Antlers

The only thing more critical to Del Toro and Cooper than creating a convincing, unique on-screen "monster" was making sure the creature at the heart of **ANTLERS** drew accurately and respectfully from the Native lore from which it came. And much like the legendary Sasquatch creature of the Pacific Northwest (a.k.a Bigfoot), the Wendigo is as much rooted in regional storytelling as its ensuing place in the imaginations of folklore fans. The production worked with Indigenous Nations consultant Grace L. Dillon while researching and filming aspects of Native American folklore and culture.

The Wendigo (also spelled 'Windigo' and 'Wetiko') is generally known as a mythological deer-like creature and/or evil spirit in the mythology of the Native American Algonquian tribes, based in the northern forests of Nova Scotia, the East Coast of Canada, and Great Lakes Region of Canada. The Wendigo is widely accepted as a destructive, cannibalistic creature associated with winter, coldness and starvation, and is present in the traditional belief system of many Algonquin-speaking peoples, including the Ojibwe, the Saulteaux, the Cree, the Naspapi and the Innu.

The filmmakers relied heavily on various members of and experts in the Native American community in bringing the Wendigo-inspired monster in **ANTLERS** to life, including Grace T. Dillon, Anishinaabe and Native American Advisor, who offered a unique expertise.

"In the 1990's, there was a sense that the Wendigo might have been inspired by Native contact with European nations," says Dillon, who serves as a professor in the Indigenous Nations Studies Program at Portland State University in Portland, Oregon. "Within my community — I have family both at Garden River Nation in Ontario, Canada and Bay Mills Nation in the upper peninsula

of Michigan—we've spoken about many aspects of the Wendigo. It can manifest in many ways, but it is first and foremost always a spirit."

Dillon adds that an older term used by the Anishinaabe people (the group of culturally related indigenous peoples in Canada and the United States) for Wendigo literally means "greed."

"We live together as villages and are constantly sharing, so any form of excessiveness is seen as a heinous thing," says Dillon. "But there are variations on this, too. Wendigo can also be the fierce winds that come off of Lake Superior and damage 'the common pot' of our community, as we call it. The Wendigo can enter into any kind of consciousness, manifesting as animals or humans.

"The Wendigo legend felt like a natural fit for this place because it's a monster that reflects our own demons and feeds off of our worst potential. It's the spirit of lonely places. In a town like Cispus Falls the Wendigo comes to be a stand-in for the issues people would rather not confront," says screenwriter Chaisson. "It's also just a terrifying concept because a wendigo, by definition, is a person who has become corrupted. It literally comes out of us," he notes.

Filmmaker Chris Eyre (SMOKE SIGNALS, SKINWALKERS) also served as Anishinaabe and Native American Advisor on **ANTLERS** and says the Wendigo is a particularly poignant metaphor for the fractious relationship humans now have with the land. "The Wendigo brings a message that you've encroached upon territory you're not allowed to encroach upon, and the Wendigo will set it right," says Eyre. "The larger message is that the earth has been here for millions of years. But we can never destroy the earth; she will destroy us. She doesn't need us to go on."

First Nations Canadian actor Graham Greene (WIND RIVER), who plays Warren Stokes, "the town's grumpy ex-sheriff" in **ANTLERS**, puts an even finer point on the monstrous entity at the heart of this story: "The Wendigo is the pain and misery that lives in all of us, and it comes out eventually," says Greene. "It lives everywhere, and you can't get away from it."

Veterans, Rising Stars and Breakthrough Talent: Getting to Know the Antlers' Cast

Tantamount to Cooper and Del Toro's vision for executing a rooted, multi-dimensional horror experience was casting performers, like Greene, who possess a believable blend of gravitas, vulnerability and respect for the material.

For their lead actors, they didn't have to look further than Golden Globe® winner Keri Russell and Emmy® nominee Jesse Plemons who, as on-screen siblings battling demons (both literal and figurative) exude a shared relatability and earthiness rarely seen in the horror genre.

"I was a huge fan of Scott's film *CRAZY HEART*," says Russell, who wrapped her critically acclaimed run on FX's Russian-spy drama *The Americans* in 2018. "I also liked that the horror genre was a new thing for both of us. And after learning Guillermo was involved, I thought it would be fun to live in their world."

In **ANTLERS**, Russell's character Julia returns after 15 years away to the small, economically depressed Northwest town in which she grew up, in large part to help repair her relationship with her brother. "There is a dark family history between them," she says, hinting at the abuse that Julia and her brother Paul both suffered as children. "Maybe as a distraction from all of this, she becomes intrigued, then obsessed, with a troubled student of hers."

Russell continues: "I think there are a lot of small towns in America that have been affected by the opioid crisis like this one. And to me, the monster in **ANTLERS** is an analogy for the destruction of families, whether from drug use, alcoholism or the loss of jobs. I thought a lot about all of that in playing this role. Alongside the horror elements, there's that signature quiet of a Scott Cooper film that's also in *Antlers*; the merging of very different genres."

"I think the character of Julia sees quite a bit of herself in Lucas Weaver, played by Jeremy T. Thomas, who is quite a special young boy," says Cooper. "They both have younger siblings, difficult relationships with their father and their mothers both died when they were young. She connects with this child as kindred spirits over the trying obstacles they've both had to overcome."

In the last decade, Jesse Plemons has become one of Hollywood's most in-demand young actors, from Academy Award nominated films *THE IRISHMAN* and *VICE* to NBC's *Friday Night Lights* and AMC's *Breaking Bad*; to FX's *Fargo* and multiple collaborations with Cooper including *HOSTILES* and Whitey Bulger feature *BLACK MASS*.

Plemons shared Russell's enthusiasm, and a bit of surprise, about Cooper taking the helm of **ANTLERS**. "I wasn't expecting Scott to do movie like this— it was exciting," says Plemons, who felt particularly drawn to film's emotional-trauma subtext. "I feel **ANTLERS** deals more deeply with issues than anything I've done in the recent past. Also, like Keri's character, my mother and sister are teachers and this movie manages to deal with that theme, too: the uphill battle of trying to make a difference when there are no resources or money."

Cooper says one of the many thrills of making **ANTLERS** was the opportunity to showcase indelible acting work, such as that done by Russell and Plemons, who effortlessly embody the

wounded, but ultimately loving siblings Julia and Paul. “You can easily imagine Keri or Jesse walking the streets of any small town in America,” he says. “They’re both so accessible and relatable—the perfect voices for these roles. Keri is simply terrific. Not unlike other strong heroines, Clarice Starling from *SILENCE OF THE LAMBS* or, of course, Ripley, from *ALIEN*. Formidable women who show courage and resilience in the face of great danger.”

For actor Scott Haze, whose tortured father Frank Weaver undergoes the man-to-beast transformation at the center of the story, **ANTLERS** offered a narrative framework within which urgent socio-cultural commentary could thrive.

“We find Frank in a situation in which many find themselves in today’s society— people caught up in the world of drugs,” says Haze, who cut his teeth in Sundance indie films like *AS I LAY DYING* and *CHILD GOD* before venturing into genre movies via director Ruben Fleischer’s hit feature *VENOM*. “Whether they’re making or selling drugs, people like Frank are just trying to survive. He’s also raising two boys on his own. Those were the elements in the script that really stood out to me: the relatability of these human experiences.”

Cooper and Del Toro also presided over two of the year’s biggest breakout performances: The on-screen brothers portrayed by young actors Jeremy T. Thomas (“Lucas Weaver”) and Sawyer Jones (“Aiden Weaver”).

ANTLERS’ young lead Thomas often had the toughest work to do as an actor in that he had to portray three very distinct personas: brother, son and student. “In the beginning of the story, I’m out looking for food to give to my little brother and father,” says Thomas, who was just 11 years old during filming. “My character, Lucas, mostly keeps to himself and is bullied by a character named Clint. So, the movie starts with me being hurt, mentally and physically.”

After Clint faces a brutal demise, Thomas says his performance had to evolve from a fear-based place to more outwardly emotional. “In one scene I’m running home and have tears running down my face,” he says. “I think the real-life parts of this movie [like bullying and his not having a mother] give my character his perspective of the world. In the beginning, he has to take care of himself. But at the end, he sort of has a mother and she can take care of him. Then he won’t have to kill animals and eat them! She’ll feed him sandwiches and stuff.”

Jones plays Weaver’s younger brother Aiden. He says he shared many of Thomas’ on-screen challenges – and then some. “At first my character is a normal, kind of happy kid. But later he becomes sadder and turns into a monster,” says Jones, who particularly enjoyed undergoing Aiden’s physical transformation from boy to beast.

“For the part when I turn into a monster, they put this cool makeup on me and I look really scary,” he says, adding: “I really like horror movies. But I’m not old enough to watch them. I like watching GOOSEBUMPS; it’s not too horrifying and it’s still good for my age.”

For Plemons, it’s **ANTLER’S** *infusion* of difficult themes about children and families into the broader story that makes it a special piece of art. “I hope the movie encourages conversations about the struggles of many Americans, and what we’re doing to the earth,” he says. “I have a young child now, and eventually we have to start learning from our mistakes. I hope the film moves and inspires the audience to think more deeply about these issues.

The Creature-Creators, Visual Effects Pros and Craftspeople Who Brought Antlers to Life

Setting the Tone

Creating the world in which to tell **ANTLERS’** unique horror was a rare enterprise in that nearly all of the artists who came to the project had diverse credits outside of the scope of traditional horror-genre creators.

“I really responded to Scott’s aesthetic,” says Production Designer Tim Grimes, who had previously collaborated with such visionary directors as Darren Aronofsky (**THE WRESTLER**), Gus Van Sant (**LAST DAYS**) and Lynne Ramsay (**YOU WERE NEVER REALLY HERE**). “He and I operated in the same wheelhouse in that we both wanted the sets and locations to feel real and grounded, so when we introduced the mythical Wendigo, it felt more impactful.”

ANTLERS’ Cinematographer Florian Hoffmeister (**THE DEEP BLUE SEA**, **OFFICIAL SECRETS**) says his unique charge was to translate the above ethos into a distinct shooting style.

“Scott wanted something that combined heartfelt human elements with horror and the supernatural,” says the German-born Hoffmeister, whose numerous credits in both TV and film have netted him critically-acclaim, including a nomination by the American Society of Cinematographers for his work on AMC’s *The Terror*. “We had to stay truthful to the genre and create suspense through lighting, for example. But if we devoted *all* of our energy to the suspense, we’d risk creating something overly Gothic, which wouldn’t do justice to the emotional part of the story. So we achieved our compromise of truthfulness-meets-suspense through lensing, which

creates immediacy— lenses directly impact the perceived distance of the camera to the subject— and the tone required by the horror genre was achieved mainly through lighting.”

Creature Creation

To create **ANTLERS'** signature monster, Del Toro called on frequent art-department collaborator, Guy Davis, with whom he'd partnered on *THE SHAPE OF WATER*, *PACIFIC RIM*, *CRIMSON PEAK* and FX's *The Strain*.

“I worked very closely with Guy and Scott Cooper on the design for the Wendigo,” says Del Toro. “A great representation of a ‘king of the forest’ is one with antlers; like a crown of antlers on a deer. I thought, ‘If we are going to use a stag, we might as well design the creature around those antlers and make it a crown,’ says Del Toro. “Guy also tried to find some asymmetry in the design, so I suggested that we erase the eyes to represent inhuman, blind rage.”

Del Toro continues: “When you remove the eyes on a face, it loses a focal point. And if you show the teeth in the skull, it seems to be just hungry! We designed it to have more of a flat surface. We spent a long time drawing and sculpting it so the surface would catch most of the light. Then Guy came up with a motif that was almost like a fur made of little thorns on the neck. He embedded it and started rendering— it was so gorgeous! It took a while for each thorn and antler to be sculpted individually. [Creature effects supervisor] Shane Mahan and Legacy Effects did a fantastic job executing all of that.”

“The main task for us at Legacy was to create the physical being of the Wendigo,” says Mahan. “After we got the concept designs—when we knew that the creature wouldn't have eyes and be more like a bone face— everything fell into place. We went through a couple of months of refining the design with the Legacy artists and working closely with Guillermo and Scott.”

Breathing Life into the Wendigo

“If you're skinny, but still have some muscular tones and can avoid feeling claustrophobic, you too can-do creature work,” laughs Dorian Kingi, who likely had the film's most physically grueling task as the Wendigo “suit” performer—both in acting and helping to animate the monster.

“Scott had very specific direction for me: He wanted the character to move slowly, methodically and creepily,” says Kingi, a stunt veteran of such action-driven features as *VENOM* and *READY PLAYER ONE*. “Then when he strikes... I had to go fast! I'd even take footage home at night

so I could better understand how I looked on-screen. ‘Ok, my arm looks funny like this, but it looks cool like that,’ then make little tweaks. You really have to pay attention and not just flail around.”

Mahan adds: “If you saw the creature in its real-life raw form, what you’d see is Dorian’s arms, in black, controlling rods that are actually operating the arms. We describe this as ‘Bunraku style’ — an ancient Japanese style of puppeteering.”

“The chest cavity section of the suit cut off at the waist basically, so my head is looking at the mid-chest area and there were little slots for me to see through,” continues Kingi. “It was strapped to my chest and my waist, and these big ‘arms’ stick out on the sides and clip in. I puppeteered those through the suit, then the legs were strapped onto my hips. I had special shoes that had clips on the side, so the monster’s feet clipped into my own. The head was puppeteered by Shane and Richard Haugen; Shane worked the jaw, lips and tongue; Richard turned the head side to side. It’s like a dance we all did together.”

Adds Del Toro: “This monster ultimately became the perfect combination of digital, animatronics and suit performing. There are certain shots in the movie where parts of the body are digital, and others are Kenji’s. This is something that I’ve done since *BLADE* and *MIMIC*: If you blend a live puppet with a digital performance, the audience can’t tell which technique was used; therefore, the brain may accept that it could be real.”

Stylistic Inspiration

It might be easy to assume that a naturalized setting such as a small coastal town in Oregon would lend itself to an easy lift in terms of costume design. But like every element in **ANTLERS**, careful attention had to be paid to making sure every stitch of clothing felt as if it could exist in the real world.

“I am a huge photography fan and when I read the **ANTLERS** script, what immediately came to mind were books by [photographers] Mary Ellen Mark and Richard Avedon about the American West,” says Costume Designer Karin Nosella, a veteran of such blockbuster productions as *TWILIGHT*, *TOMORROWLAND* and *MISSION IMPOSSIBLE: GHOST PROTOCOL*.

“I brought those books to my interview with Scott and he said, ‘This is exactly where we’re headed’ because, while **ANTLERS** isn’t a period piece, the characters are all distressed,” she says. “The movie is about forgotten people; children forgotten by parents who have drug issues. That’s what I wanted to show through the costumes. That said, I didn’t want everybody to look like they were living in a homeless tent city because *anyone* can struggle an opioid addiction. I had pictures

for reference of people at treatment clinics; people who looked like they might be homeless, but maybe not always. I wanted a mix of looks throughout the film— muted colors, lots of texture and dirt.”

Nosella says her approach to dressing Russell’s character Julia was also about capturing a deliberate transitional period in her life.

“Julia had been living in LA and just moved back to Cispus Falls, Oregon, so I wanted to make sure that she looked like a teacher who had enough money to at least buy a decent pair of boots and a jacket. Also, her fabrics and colors were nicer than everyone else’s on-screen. For the rest of the cast, we overdyed their clothes to look like they came from a thrift store. I needed multiples of everything, especially for the kids; at least three and four of each piece, just in case somebody spilled orange juice!”

Makeup Design

Makeup Department Head Naomi Bakstad’s challenge mirrored Nosella’s in that so much of the characters’ backstories had to be told subtly through their appearances.

“Keri is a very beautiful woman— it’s hard to make her look anything but!” she says. “But the character of Julia has so much private, lingering pain, so we had to give her a bit of a rough-edge look. Through details like a heavy, smudged eyeliner, and tattoos that didn’t have explicit backstories, we were able to symbolize her state of mind.”

For the Weaver family— Frank and his two young sons—care was taken to show the toll that drugs and poverty had taken on their lives. “Teeth are crucial when you’re showing the effects of drug use, so Frank had four different sets of teeth,” she says. “Even when he’s at his most ‘normal,’ he still wears the teeth to show the hardship behind the edges.”

As for the children’s presentation, Bakstad says she and her team had to be particularly restrained in not overdoing it. For example, if a child “looks” overly abused, people might call the police right away. “So, we had to keep it subtle with the character of Lucas and not unravel too much in front of you,” he says. “He’s dirty and scruffy because of his home life, but also because he probably gets cuts, scrapes and bruises all the time. You wouldn’t necessarily know if he got hurt riding his bike or if something else was going on. So, we played a lot with that backstory throughout the film.”

Cooper and Del Toro Reflect on Their Inaugural Collaboration – And the Larger Message of Antlers

Del Toro says **ANTLERS** represents for him the next phase in an artistic life defined by pushing the boundaries of storytelling tropes.

“What I’ve tried to do throughout my career, from **CHRONOS** to **THE DEVIL’S BACKBONE** to **PAN’S LABYRINTH**, is take things that are common to the horror genre and execute them in different ways,” he says. “I’ve said it many times, but horror and fairy tales are one single tree trunk with two different branches. For example, the story of “Hansel and Gretel” is essentially a horror tale: Two kids are left in the woods and found by a witch who wants to eat their flesh? It’s not exactly a soothing story. I think Scott fought very hard to give **ANTLERS** this same kind of feeling. We shot in the Northwestern region of Canada in the fog and the trees. He refused to conform. He said, ‘I want the atmosphere. I want the real places. There is no substitute for reality.’ And that’s the beauty of **ANTLERS**: It’s a mythical horror tale.”

Working with Del Toro was a collaboration that for Cooper likely won’t be matched for some time. “Guillermo’s passion and enthusiasm for creating creatures is what made the movie as good as it is,” he says. “He has a childlike exuberance and encyclopedic knowledge about almost every creature that’s ever been made for the screen. He wanted everything we did to feel wholly unique to this project and what it represents on a metaphorical level as well.”

Cooper hopes **ANTLERS** offers as much of a thrill as it does a meaningful takeaway for the audience.

“The Wendigo represents the enduring historical trauma faced by Native people; cultural cannibalism, if you will, in the form of ‘capitalism’ that has unfortunately taken place ever since the English, French and others arrived on the shores of North America,” he says. “This is why it’s such crucial part of their mythology. I really tried to honor that as best as I could; the environmental degradation that we Americans—and people all around the world— have committed. In a way, **ANTLERS** is essentially about the ultimate vindication of nature.”



FILMMAKER BIOS

SCOTT COOPER (Director)

Director, Screenwriter, Producer Scott Cooper made his feature film directorial debut, in 2009, with Fox Searchlight Pictures' Academy Award-winning, *CRAZY HEART*, which he also wrote and produced. The film, which starred Jeff Bridges, Maggie Gyllenhaal, Colin Farrell, and Robert Duvall, earned three Academy Award nominations, winning for Best Actor (Bridges) and Best Song (T Bone Burnett/Ryan Bingham). Cooper won an Independent Spirit Award for Best First Feature, a USC Scriptor Award, and earned nominations from the Writers Guild of America and the Independent Spirit Awards, for his screenplay. Cooper's follow-up was the Leonardo DiCaprio/Ridley Scott produced, *OUT OF THE FURNACE*, starring Christian Bale, Woody Harrelson, Casey Affleck, Zoë Saldana, Forest Whitaker and Sam Shepard. For his work as writer, director and producer, Cooper won the Best Debut and Second Film Award at the 2013 Rome Film Festival, where he was also nominated for a Golden Marc'Aurelio Award. Next, was Cooper's 2015 Warner Bros. gangster film, *BLACK MASS*, which Cooper both directed and produced, and which made its worldwide debut at the Venice International Film Festival. The box-office hit garnered wins from critics' associations across the country and earned lead actor Johnny Depp the Desert Palm Achievement Award at the Palm Springs International Film Festival, as well as a Best Actor nomination from the Screen Actors Guild.

In 2017, Cooper's Western epic, *HOSTILES*, debuted at both the Telluride Film Festival and Toronto International Film Festivals, earning widespread critical acclaim. The film reunited Cooper with Christian Bale, and featured performances from Rosamund Pike, Wes Studi, Jesse Plemons, Rory Cochrane, and Ben Foster. Cooper's latest endeavor, *ANTLERS*, sees Cooper exploring yet another genre, in the Guillermo Del Toro-produced horror film. Searchlight Pictures releases the film in April 2020. Born in Virginia, Cooper now resides in Los Angeles.

C. HENRY CHAISSON (Writer)

Henry Chaisson was born and raised in coastal Massachusetts and graduated from Brown University. He is currently developing a supernatural horror series set in Alaska for Amazon Studios with Warren Littlefield producing. *ANTLERS* will be his first feature.

NICK ANTOSCA (Writer)

Nick is the creator/showrunner of SYFY's horror anthology series CHANNEL ZERO and co-creator/showrunner of Hulu's Emmy and Golden Globe-winning true crime limited series THE ACT. He is from New Orleans, Louisiana.

GUILLERMO DEL TORO p.g.a ((Produced by)

Guillermo del Toro is among the most creative and visionary artists of his generation whose distinctive style is showcased through his work as a filmmaker, screenwriter, producer and author. Born in Guadalajara, Mexico, he first gained worldwide recognition for the 1993 Mexican American co-production CRONOS, a supernatural horror film, which he directed from his own screenplay after beginning his career working as a special effects makeup artist. The film premiered at the 1993 Cannes Film Festival, where it won the Mercedes-Benz Award. It also won over 20 international awards and eight Ariel Awards from the Mexican Academy of Film, including Best Director, Best Screenplay, and the Golden Ariel.

In 2018, del Toro's contemporary fairy tale THE SHAPE OF WATER for Searchlight Pictures, premiered at the 2017 Venice Film Festival, where it won the Golden Lion for Best Picture. Appearing on more than 80 Ten Best Film lists, the film went on to win two Golden Globes, three BAFTAs, DGA, PGA and Academy Awards®, including Oscars for Best Picture, Best Direction, Best Score and Best Production Design.

Del Toro's other films include, MIMIC, THE DEVIL'S BACKBONE, BLADE II, HELLBOY, HELLBOY II: THE GOLDEN ARMY, PACIFIC RIM, and CRIMSON PEAK. The filmmaker earned international acclaim as the director, writer and producer of the 2006 fantasy drama PAN'S LABYRINTH. He was honored with an Oscar® nomination for his original screenplay for the film. The film won Academy Awards® for Art Direction, Cinematography, and Makeup. In all, the film garnered more than 40 international awards and appeared on more than 35 critics' lists of the year's best films.

Under his overall deal with Searchlight Pictures, he produced ANTLERS. This year sees Del Toro directing, co-writing and co-producing his next live action feature for Searchlight Pictures, NIGHTMARE ALLEY, starring Bradley Cooper, Cate Blanchett and Rooney Mara. He is also currently producing, co-writing and co-directing his stop motion animated adaptation of Carlo Collodi's classic PINOCCHIO for Netflix Animation. Del Toro recently produced the CBS Films/Lionsgate feature SCARY STORIES TO TELL IN THE DARK, based on the best-selling books by Alvin Schwartz. Through his relationship with DreamWorks Animation, he has been an executive producer on the films KUNG FU PANDA 2 and KUNG FU PANDA 3, PUSSIN BOOTS 1 and PUSS IN BOOTS 2 and RISE

OF THE GUARDIANS. He produced THE BOOK OF LIFE for Fox Animation and ReelFX. His DreamWorks animated series Tales of Arcadia is the most successful family series on Netflix.

With novelist Chuck Hogan, del Toro co-authored the vampire horror trilogy The Strain with all three books debuting as New York Times top-ten bestsellers. Del Toro and Hogan are also the creators of FX Networks' hit series based on The Strain novels. Del Toro directed the opening episode and served as an Executive Producer on the series. Currently, he is developing a series based on Naoki Urasawa's acclaimed manga series Monster for Sony Television. He will also produce the horror anthology Guillermo del Toro's 10 After Midnight for Netflix Television.

In 2013, Harper Design and Insight Editions published Guillermo del Toro Cabinet of Curiosities, a lavishly illustrated book containing notes, drawings, and untold creatures from del Toro's private journals and filmmaking diaries, with never-before-seen characters, art, and ideas of things to come. From this book, it was a natural progression to the unique art museum exhibition, GUILLERMO DEL TORO: AT HOME WITH MONSTERS, which appeared at the Los Angeles County Museum of Art, Minneapolis Institute of Art, and the Art Gallery of Ontario. A special edition of the exhibition recently appeared at MUSA in his hometown of Guadalajara. He is represented by Exile Entertainment and WME.

DAVID S. GOYER p.g.a (Produced by)

David S. Goyer (Producer) has earned a reputation for telling character-driven stories adapted from the otherworldly realms of superheroes, fantasy and the supernatural. His breakout came in 1998 when he wrote the action hit "Blade," starring Wesley Snipes. He then wrote 2002's "Blade II," on which he also served as an executive producer. In 2004, he directed, wrote and produced the last of the trilogy, "Blade: Trinity."

Previously, Goyer scripted and collaborated with Christopher Nolan on the story for Zack Snyder's hit action adventure "Man of Steel." Goyer also worked with Nolan on the mega-hit "Dark Knight" trilogy, starting with the screenplay for "Batman Begins." Goyer went on to team with Nolan for the billion-dollar blockbuster "The Dark Knight," followed by the story's conclusion in "The Dark Knight Rises."

In 2002, Goyer made his feature film directorial debut with the drama "ZigZag," for which he also wrote the screenplay, based on the acclaimed novel by Landon Napoleon. His other directing credits include "The Invisible," and the hit supernatural thriller "The Unborn."

In addition to screenwriting, Goyer made his debut in video games with the story for the smash hit “Call of Duty: Black Ops,” and penned the story for its blockbuster follow up, “Call of Duty: Black Ops 2.”

In television, Goyer’s work includes the series “Da Vinci’s Demons,” in which he served as creator, writer, director, and executive producer; “Constantine,” based on the popular DC Comics series Hellblazer; the sci-fi drama “Flashforward”; and the Syfy TV series “Krypton.” In addition, Goyer executive produced the Sundance hit, “The Birth of a Nation,” which won both the Audience award and the Grand Jury Prize at the festival.

Most recently, David produced “Assassination Nation” with Refinery29 and NEON, penned the script for TERMINATOR: DARK FATE. Upcoming, he will continue working with Lucasfilm’s xLAB on “Vader Immortal,” a “Star Wars” VR project, and show-run the upcoming Isaac Asimov “Foundation” series for Skydance Television and Apple, which he co-created with Josh Friedman.

J. MILES DALE p.g.a (Produced by)

J. Miles Dale is a prolific producer and director with a career spanning over 35 years. Currently, Dale is in production as the producer of Guillermo Del Toro’s next directorial project, NGHTMARE ALLEY, starring Bradley Cooper, Cate Blanchett, Rooney Mara and Willem Dafoe, amongst others. The film is set to be released in late 2020.

He is also about to start production on the provocative new 8-episode Netflix series, *Sex/Life*, starring Sarah Shahi and Mike Vogel, which is set to debut later this year as well. The series is inspired by the popular book *44 Chapters About 4 Men*.

Most recently, he produced this summer’s hit thriller SCARY STORIES TO TELL IN THE DARK, as well as ANTLERS. Dale also produced THE SHAPE OF WATER, which won the Best Picture Oscar at the 2018 Academy Awards. The film also won the PGA Best Picture award that year and was the nominations leader for both the Oscars and the Golden Globes in 2018.

Prior to that, Dale was the executive producer and principal director on the popular FX Networks series *The Strain*, co-created by del Toro, for all four of its seasons. He also partnered with del Toro to produce the horror hit MAMA for Universal Pictures, starring two-time Academy Award nominee Jessica Chastain.

Dale’s other recent credits include the critically acclaimed remake of CARRIE, which starred Academy Award winner Julianne Moore, box-office smash THE VOW, starring Oscar nominee Rachel McAdams and Channing Tatum, and Universal Pictures’ sci-fi horror prequel THE THING.

He also produced the cult classic SCOTT PILGRIM vs THE WORLD, New Line's hit comedy HAROLD AND KUMAR GO TO THE WHITE CASTLE, the critically acclaimed FLASH OF GENIUS starring Oscar nominee Greg Kinnear, and Focus Features' HOLLYWOODLAND, which received a Golden Globe nomination for Ben Affleck's performance.

Dale's other television credits include the Gemini Award nominated *RoboCop: The Series*, Emmy nominated *Friday the 13th: The Series* and the critically acclaimed TV movie *All-American Girl: The Mary Kay Letourneau Story* starring Golden Globe nominee Penelope Ann Miller.

Dale made his feature film directorial debut in 2002 with Universal's THE SKULLS III and has directed episodes for a variety of television series, including *The Strain* and the hit ABC Family/Freeform series *Shadowhunters*, which was nominated for Favorite Cable/Sci-Fi Fantasy TV Show at the People's Choice Awards.

FLORIAN HOFFMEISTER (Director of Photography)

Having studied directing and cinematography at Berlin's German Film and Television Academy, Florian Hoffmeister quickly established himself as a distinct, versatile voice working internationally in a variety of genres and formats.

In television his work includes the haunting THE HAMBURG CELL by his mentor, the late Antonia Bird, as well as serial work such as the pioneering 5 DAYS (nominated for the 2008 Golden Globe), HOUSE OF SADDAM (2009 BAFTA Nomination Best Photography Fiction), AMC's remake of THE PRISONER (2010 EMMY Nomination Best Cinematography Miniseries or Movie), and most recently the first season of AMC's THE TERROR (2019 ASC Television Award Nomination).

In 2012 / 2013 he became the first cinematographer to win an EMMY, a BAFTA, as well as the prestigious ASC Award with the same program: his work on the TV miniseries GREAT EXPECTATIONS, directed by Brian Kirk.

In feature films he is mostly known for his collaboration with British master Terence Davies, for whom he lensed THE DEEP BLUE SEA, starring Rachel Weisz, Tom Hiddleston and Simon Russell Beale, as well as Davies' Emily Dickinson project A QUIET PASSION, starring Cynthia Nixon and Jennifer Ehle. His most recent release was the

political thriller OFFICIAL SECRETS, starring Keira Knightley, Ralph Fiennes and Matt Smith, which he shot for director Gavin Hood.

In 2014 he was chosen one of Variety's 10 Cinematographers to Watch.

Apart from his work as a cinematographer he has also directed two feature films: his directorial debut 3 DEGREES COLDER, which won him a Silver Leopard for best first feature at the 2005

Locarno International Film Festival. And *THE HAVE-NOTS*, an adaptation of the award-winning novel by Katharina Hacker. The film starred Julia Jentsch, played in competition in Munich and Tallinn's Black Nights and was theatrically released in Germany in early 2017. When not working Florian spends his time in Berlin, where he lives with his wife, writer Mona Kino and their two kids, Ruben and Liv.

TIM GRIMES (Production Designer)

Prior to Searchlight's *ANTLERS*, Tim Grimes designed Lynne Ramsay's crime thriller *YOU WERE NEVER REALLY HERE* starring Joaquin Phoenix for Amazon and Baran Bo Odar's action film *SLEEPLESS*. His previous feature credits include John Hillcoat's heist thriller *TRIPLE NINE*, starring Chiwetel Ejiofor, Kate Winslet, and Casey Affleck; *STONE* directed by John Curran starring Robert De Niro; Darren Aronofsky's Oscar nominated film *THE WRESTLER* that earned him a nomination for Excellence in Production Design from the Art Directors Guild; Deborah Kampmeier's *HOUNDDOG*, which premiered at the Sundance Film Festival in 2007; M. Blash's *LYING* which premiered at the Cannes Director's Fortnight in 2006; and Gus Van Sant's *LAST DAYS*, an official selection at the Cannes Film Festival in 2005.

His television credits include Lena Dunham's pilot *MAX* for HBO, John Hillcoat's pilot for *QUARRY*, and season one of Michael Mann's HBO series *LUCK*. Outside of film and TV, he teamed up with John Hillcoat on shorts and music videos such as *CORAZON* starring Ana de Armas and Demian Bichir, *BOB DYLAN: VISIONS OF JOHANNA*, and *JOHNNY CASH: SHE USED TO LOVE ME A LOT*.

DYLAN TICHENOR A.C.E. (Film Editor)

Dylan Tichenor got his start in the craft of editing with editor Geraldine Peroni who brought him on as apprentice editor on Robert Altman's *THE PLAYER*. Continuing this collaboration, he went on to be assistant editor on *SHORT CUTS*, *PRET-A-PORTER* [Ready to Wear], associate editor on Alan Rudolph's *MRS. PARKER AND THE VICIOUS CIRCLE*, then technical coordinator on Altman's *KANSAS CITY*, and finally as co-editor on the documentary *Jazz '34*, for which he earned an Emmy nomination. Tichenor subsequently entered an ongoing collaboration with writer/director Paul Thomas Anderson, beginning as post-production supervisor on *SYDNEY* [Hard Eight], and then editing the award-winning features *BOOGIE NIGHTS*, *MAGNOLIA* and *THERE WILL BE BLOOD*, for which he was nominated for an Academy Award. Tichenor's credits as editor also include *HURLYBURLY* (Tony Drazan), *UNBREAKABLE* (M. Night Shyamalan), *THE ROYAL TENENBAUMS* (Wes Anderson), *BROKEBACK MOUNTAIN* (Ang Lee), *THE SSASSINATION OF JESSE JAMES BY THE*

COWARD ROBERT FORD (Andrew Dominik), DOUBT (John Patrick Shanley), WHIP IT (Drew Barrymore), THE TOWN (Ben Affleck), LAWLESS (John Hillcoat), and ZERO DARK THIRTY (Kathryn Bigelow), which earned him a second Academy nomination. His recent projects have been CHILD 44 (Daniel Espinosa), TRIPLE 9 (John Hillcoat), AMERICAN MADE (Doug Liman), and STRONGER (David Gordon Green). Tichenor's latest release was another collaboration with director Paul Thomas Anderson, best-picture-nominated PHANTOM THREAD; current projects are ANTLERS with Scott Cooper, and Marvel's ETERNALS with director Chloé Zhao.

JAVIER NAVARRETE (Music by)

Multi award-winning composer Javier Navarrete continues to receive critical acclaim for his original scores in globally produced features. Navarrete is originally from Teruel, Spain. After studying with Chilean composer Gabriel Brnčić in Barcelona, he became involved in avant-garde performances and electronic music research. In 1976, his first compositions premiered at the Festival Internacional de Barcelona to critical and public acclaim. From 1981, Navarrete created the first Spanish ensemble devoted to performing international repertory of minimal music composition, among them his own. In 1986 he wrote the score for his first film, IN A GLASS CAGE, a horror cult movie which led to him scoring more Spanish and English features. Director Guillermo del Toro asked Javier Navarrete to write the music for THE DEVIL'S BACKBONE, which led to their next collaboration, PAN'S LABYRYNTH. Navarrete received accolades for his PAN'S LABYRYNTH original score earning him an OSCAR nomination for Original Score, and a GRAMMY nomination for Best Score Soundtrack for Motion Picture, Television or Other Visual Media.

Navarrete moved in 2007 to Los Angeles to pursue U.S. opportunities in the active artistic scene as well as making studio films, including the blockbuster WRATH OF THE TITANS, while still collaborating with European directors, including Jordan Scott in the movie CRACKS. In 2012 Navarrete scored HBO's biopic film 'Hemingway & Gellhorn', from cutting-edge director Philip Kaufman and editor Walter Murch, starring Clive Owen and Nicole Kidman, receiving an EMMY Award for Outstanding Music Composition for a TV Movie. In 2011 he returned to Europe and began scoring films from London. Navarrete has scored several international and US movies including director Neil Jordan's BYZANTIUM and GRETA, Peter Pau's Asian blockbuster ZHONG KUI: SNOW GIRL AND THE DARK CRYSTAL and Pierre Godeau's French comedy RAOUL TABURIN. Navarrete wrote and produced an opera called 'Los Amantes', based on a 13th Century legend in his hometown of Teruel where the opera premiered in 2017 at the Church of San Pedro to sold out audiences and was so successful, the town has made it a yearly event.

Javier Navarrete's last projects include *EMPEROR*, directed by Mark Amin, a Civil War drama and action movie based on the historical character of Shields Green, which will open on March 27, 2020 on 600-800 screens, and *SOUND OF FREEDOM*, directed by Alejandro Monteverde, starring Jim Caviezel, in the true story of Homeland Security Agent Tim Ballard's effort to rescue trafficked children.

KARIN NOSELLA (Costume Designer)

Nosella is a costume designer who began her career working as a wardrobe stylist for print and music videos. A love of creating stories for characters through costumes led her to move into film work.

Her costume design credits include the feature film *OVERBOARD* directed by Rob Greenberg, a series of short films directed by Neill Blomkamp, and the TV pilot for *A Million Little Things*, directed by James Griffiths.

She has extensive credits working as an assistant designer on feature films such as *TOMORROWLAND* and *MISSION IMPOSSIBLE 4*, directed by Brad Bird, *AN UNFINISHED LIFE*, directed by Lasse Hallstrom, and *INSOMNIA* directed by Christopher Nolan.

Most recently she designed the costumes for *ANTLERS*, a feature film directed by Scott Cooper.

CAST BIOS

KERI RUSSELL

A familiar face to audiences worldwide, Keri Russell has starred in a number of major motion pictures, independent films and television shows. Russell was most recently seen on the critically acclaimed FX series *The Americans*, which completed its six-season run this spring. For the show, Russell received a Television Critics Association Award for Individual Achievement in Drama, three Emmy nominations, one Golden Globe Award nomination, and four Critics' Choice Award nominations. Most recently, Russell was seen in *STAR WARS: EPISODE IX – THE RISE OF SKYWALKER*, which reunites her with director J.J. Abrams. Russell's film credits include *WE WERE SOLDIERS*, *MAD ABOUT MAMBO*, *THE UPSIDE OF ANGER*, *MISSION: IMPOSSIBLE III*, *AUGUST RUSH*, *THE GIRL IN THE PARK*, *BEDTIME STORIES*, *EXTRAORDINARY MEASURES*, *GOATS*,

AUSTENLAND, DARK SKIES, DAWN OF THE PLANET OF THE APES, FREE STATE OF JONES, and of course the romantic film WAITRESS, for which she received rave reviews.

Russell first garnered attention when she starred in the title role of the hit television series *Felicity* from J.J. Abrams and Matt Reeves. Just four months after the show's acclaimed premiere on the WB, she was honored with a Golden Globe Award for Best Performance by an Actress in a Drama Series. Russell's other television credits include the miniseries *Into the West*, executive produced by Steven Spielberg, the Hallmark Hall of Fame Presentation *The Magic of Ordinary Days* and *Running Wilde* with Will Arnett. Russell was last seen onstage alongside Adam Driver in the Broadway revival of Landford Wilson's "Burn This." The limited engagement play, directed by Tony Award winner Michael Mayer, opened in March 2019 and ran through July 2019. Russell made her off- Broadway stage debut in a 2005 production of Neil LaBute's "Fat Pig".

JESSE PLEMONS

Born on April 2, 1988 in Dallas, TX, Jesse Plemons received an early start as an actor, making his debut at age three. His natural talent helped him land the role that would shape the early part of his career, the breakout role in *Friday Night Lights*. Cast as Landry Clarke, Plemons was a fan favorite on this Emmy Award-winning show. Following the conclusion of *Friday Night Lights*, Plemons appeared in a number of films, including roles in the films BATTLESHIP, PAUL and OBSERVE AND REPORT. Additionally, he was cast in the final two seasons of the acclaimed show *Breaking Bad*. He then appeared opposite Phillip Seymour Hoffman in Paul Thomas Anderson's critically lauded drama THE MASTER. In 2015, he appeared as Kevin Weeks in BLACK MASS, Scott Cooper's Whitey Bulger biopic opposite Johnny Depp, Steven Spielberg's BRIDGE OF SPIES, Stephen Frears' THE PROGRAM, as well as in Season 2 of the Golden Globe award-winning show *Fargo* for which he was nominated for an Emmy and won a Critic's Choice Award. Jesse was nominated for a Spirit Award for his work in OTHER PEOPLE. *The Discovery*, a sci-fi film also starring Riley Keough, Rooney Mara, Jason Segel, and Robert Redford, premiered at Sundance in 2017 soon to be followed by Scott Cooper's HOSTILES with Rosamund Pike, Wes Studi, and Christian Bale. He then performed in the hit comedy GAME NIGHT starring opposite Jason Bateman and Rachel McAdams as well as Steven Spielberg's THE POST with Tom Hanks and Meryl Streep. Jesse was then nominated for an Emmy Award for his work in the critically acclaimed *Black Mirror*. Recently he appeared in Martin Scorsese's THE IRISHMAN and Adam McKay's VICE. Plemons also starred in the Netflix feature *El Camino*, a revival of the hit AMC series *Breaking Bad*, where he reprised his role of Todd. Jesse's upcoming credits include starring in Disney's JUNGLE CRUISE alongside Dwayne Johnson and Emily

Blunt as well as Charlie Kaufman's movie I'M THINKING OF ENDING THINGS. Plemons is currently working on the Jane Campion feature THE POWER OF THE DOG opposite Benedict Cumberbatch and Kirsten Dunst.

JEREMY T THOMAS

In 2015, Jeremy T Thomas decided he wanted to be a director when he grew up. Jeremy started doing extra work that summer and his first movie was MIRACLES FROM HEAVEN, in which he played a cancer patient. Jeremy then went on to appear in several other movies and TV shows as extras. Jeremy enjoyed being on set so much and wanted to do more than extra work, so he started taking acting classes and doing one-on-one training in 2016. Jeremy got his first major role in 2017 in a TV show called LORE, playing the role of 'Gene Otto'. He subsequently appeared on the shows YOUR WORST NIGHTMARE, THE RIGHTEOUS GEMSTONES and PARADISE LOST. ANTLERS marks his first lead role. In his spare time, he likes to play video games, ride bikes and swim. Jeremy resides in Atlanta with his family.

GRAHAM GREENE

Graham is a Canadian native actor who graduated from The Center for Indigenous Theatre's Native Theater School program in 1974. Greene's screen debut was in the 1990 film DANCES WITH WOLVES that brought him stardom. This role was followed by appearances in such films as THUNDERHEART, BENEFIT OF THE DOUBT, and MAVERICK as well as the TV series *Northern Exposure*. Subsequent notable appearances were along-side Bruce Willis and Samuel L. Jackson in the 1995 film DIE HARD WITH A VENGEANCE and as a death row inmate in the Oscar nominated THE GREEN MILE. In 1994 Greene appeared as Mr. Crabby Tree in the children's TV series *The Adventures of Dudley the Dragon* for which he received a Gemini Award. That same year, he also accepted the Earle Grey Lifetime Achievement Award at the Geminis. Greene has performed on stages across North America, including starring roles in the Stratford Festival. Theatrical productions of "The Merchant of Venice" and "Of Mice and Men." He was awarded the honorary Doctor of Law degree from Sir Wilfred Laurier University in Waterloo, Ontario, close to the Oneida Reserve where he is from. Greene can be seen in the A&E TV series *Longmire* and Amazon Studios' *Goliath*.

SCOTT HAZE

Scott Haze is an American actor, writer and director. His breakthrough role was in the 2014 film, *CHILD OF GOD*, directed by James Franco and based on the novel by Cormac McCarthy, for which he was named a New York Times Breakout Actor and 1 of *VARIETY*'s Top 10 Actors to Watch. Later this year he will also star in upcoming film *WHAT JOSIAH SAW* directed by Vincent Grashaw; A24 and Plan B Entertainment's drama *MINARI* opposite Steven Yeun, Ty Roberts' *12 MIGHTY ORPHANS* opposite Robert Duvall, Martin Sheen and Luke Wilson; and the drama *WILD INDIAN* opposite Kate Bosworth and Jesse Eisenberg. Haze's past credits include Sony and Marvel's *VENOM* with Tom Hardy, Michelle Williams and Riz Ahmed; Warner Bros. *MIDNIGHT SPECIAL*, alongside Michael Shannon, Joel Edgerton and Kirsten Dunst and directed by Jeff Nichols; Universal/DreamWorks' *THANK YOU FOR YOUR SERVICE* opposite Miles Teller; and Sony's *ONLY THE BRAVE* alongside Josh Brolin and Jeff Bridges. Haze made his directorial debut in 2017 with *MULLY*, a documentary on Kenyan humanitarian Charles Mully. The film was met with critical and box office success upon its release. Haze worked with the distributor of *MULLY* to create a social action campaign that rolled out as the film hit cinemas. On top of this, half of the film's 2.1-million-dollar box office gross to date, has been donated to Charles Mully's charity, The Mully Children's Foundation, and in 2017 MCF USA raised a staggering 2.7 million dollars upon the release of the film.

RORY COCHRANE

Rory Cochrane is currently starring in Hulu's hyper-noir drama *Reprisal* opposite Abigail Spencer. He was previously seen in Yann Demange's film, *WHITE BOY RICK* as well as the Netflix feature, *THE OUTSIDER* with Jared Leto, as well as the critically acclaimed film, *HOSTILES*, where he stars opposite Christian Bale and Rosamund Pike. Some of his past credits include the Warner Bros film *BLACK MASS* opposite Johnny Depp, as well as the Academy Award winning film, *ARGO*. He also notably starred in the classic coming-of-age films *DAZED AND CONFUSED* and *EMPIRE RECORDS*

AMY MADIGAN

Amy Madigan, a critically acclaimed actress of film, television and stage, received an Academy Award nomination for Best Supporting Actress for her role in the feature film *TWICE IN A LIFETIME*. She also starred as art patroness Peggy Guggenheim in *POLLOCK*. Her film credits include *AMERICAN WOMAN*, *GONE BABY GONE*, *FIELD OF DREAMS*, *UNCLE BUCK* and *STREETS OF FIRE*. She can be seen next in Universal/Blumhouse's *THE HUNT*. In television, Madigan received a Golden Globe Award and an Emmy nomination for her performance in the telefilm *Roe vs. Wade*.

Additional TV credits include J.J. Abrams' *Fringe*, ABC's *Grey's Anatomy*, HBO's *The Laramie Project* and the HBO series *Carnivàle*. She is currently shooting John Logan's *Penny Dreadful: City of Angels* for Showtime.