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Run Time: 88 minutes

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#ChildsPlayMovie

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CHILD'S PLAY

PRODUCTION NOTES

Wanna Play?

A contemporary re-imagining of the 1988 horror classic film, **CHILD'S PLAY** follows Karen (Aubrey Plaza), a single mother who gifts her son Andy (Gabriel Bateman) a Buddi doll, unaware of its more sinister nature.

Orion Pictures presents a KatzSmith production, a film by Lars Klevberg, starring Plaza (*Ingrid Goes West*, *Safety Not Guaranteed*, "Legion") as Karen Barclay; Bateman (*Lights Out*, *Annabelle*, "American Gothic") as Andy Barclay; Brian Tyree Henry ("Atlanta," *If Beale Street Could Talk*, *Widows*) as Detective Mike Norris, a young cop whose mother lives in Andy and Karen's building who is investigating a string of murders; and Mark Hamill (*Star Wars*, "Knightfall") as the voice of Chucky.

CHILD'S PLAY is directed by Lars Klevberg and produced by Seth Grahame-Smith and David Katzenberg on behalf of KatzSmith Productions (*It, It: Chapter 2*). The screenplay is by Tyler Burton Smith (*Kung Fury*, *Quantum Break* video game) based on characters created by Don Mancini. Aaron Schmidt and Chris Ferguson serve as executive producers. The creative team includes director of photography Brendan Uegama ("Riverdale," "The Chilling Adventures of Sabrina"), production designer Dan Hermansen ("Supernatural," "A Series of Unfortunate Events"), editor Tom Elkins (*Anabelle*, *The Prodigy*), costume designer Jori Woodman (*The Boy*, *Final Destination*), composer Bear McCreary (*Happy Death Day*, *10 Cloverfield Lane*, "The Walking Dead," "Battlestar Galactica"), and music supervisor group Hit The Ground Running (*The First Purge*, "Gotham," "Rapture").

ABOUT THE PRODUCTION

Producer Seth Grahame-Smith was 12 years old when the original *CHILD'S PLAY* was released and remembers being absolutely terrified by it, then watching it again and again. "I've been a fan ever since."

So when MGM and Orion Pictures brought up the idea that they wanted to update the original movie, Grahame-Smith and fellow producer David Katzenberg were initially apprehensive. "We didn't want to just remake the 1988 movie, which is a horror classic that introduced the world to one of greatest horror villains of all time. We wanted to introduce something new to it, something relevant to today's audiences."

They thought long and hard about what that might be. We live in a world where cameras and microphones are everywhere, and where our appliances talk to each other. Everything is interconnected. "We got excited by what it would mean for Chucky, if he were not just a kid's toy but a really high end AI product, like something you'd see from Apple or Amazon or Google — a child companion. What would happen if something with so much computing power and connectivity went bad, what would the possibilities be?" The producers then got excited about having something new to say, well-aware of the responsibility they had to long-time fans.

"In watching the original *CHILD'S PLAY*, I was drawn to the idea that a toy, something that every child has and loves, can turn on you so quickly," says Katzenberg, "I was so frightened by that. It made me look at every toy in my bedroom differently; to this day I think it's frightening to think about." Now, when it comes to Chucky's updated reincarnation, that fear is expanded upon: "It's frightening to think that something we use for good every day, can potentially harm us."

The upgraded Chucky is far more advanced, adds Grahame-Smith, "he has more ways to kill you." He now has the ability to access other devices and look through them, and he can take over thermostats, vehicles, robot vacuums. "He can use anything at his disposal to terrorize and kill you." Meet Chucky 2.0.

Just six weeks after that initial meeting with MGM and Orion, Tyler Burton Smith had finished writing the script. "After watching every Chucky movie, he turned around and wrote an unreasonably good script in a very short amount of time," gushes Grahame-Smith.

Next, it was crucial to get the right director and they found their helmer in Lars Klevberg. "Someone who really responded to the script and had all the right ideas, all the right reference, and all the right energy and got the right tone," says Grahame-Smith.

Klevberg's agent told him that there was a planned remake of *CHILD'S PLAY*, and asked him if he'd be interested in the project. Unbeknownst to Klevberg, however, the agent had already shown his previous film, *Polaroid*, to them, and the producers loved his work.

Katzenberg recalls their first meeting with Lars vividly. "I pulled over by the side of the road after leaving a meeting at a studio to talk to Lars on the phone. We thought we were going

to have a 15-minute conversation and it turned into a 2-hour phone call.” During their epic phone conversation, Lars has gone as far as playing music for a potential soundtrack and to set the tone of the scene. His passion came blasting through the phone. “We knew he was our guy.”

Klevberg believes that both Grahme-Smith and Katzenberg epitomize the perfect producers.

“There’s a big difference between people that just wanted to produce and producers that are creatively involved and support the director. The amount of support and freedom they have given me, whilst at the same time pushing me and checking and balancing, keeping my feet on the ground because I can quickly run off,” says Klevberg with a laugh. “It’s been extraordinary working with them and I’m in such an awe of them. They have given me so much inspiration and they are on top of their game, they know exactly what they’re doing and how to handle it when things don’t quite go as smoothly during the production—and nothing ever really does. They are not shy about jumping in to help. I couldn’t ask for better producers.”

For Klevberg, it was important for the story to have an authentic human connection and an emotional aspect that would resonate with audience beyond the scares. It has to have something to say on a deeper level. “To be honest, when I read the script, it was really, really good. It just had so much more to it. The way they tackled it in the script the way Chucky thinks and how he becomes the Chucky we know is very very interesting because it delved into the emotional context between the characters of Andy and Chucky.”

Unlike its predecessors, in this version of Chucky we are very much aware of why he becomes evil, we understand his motivation — and that is something that Klevberg finds particularly frightening.

“We are dealing with an antagonist that you really get to know and we really understand why he behaves in the way he does, and it feels really possible and real. The way Chucky changes is really beautifully done and it’s terrifying. I always always look at this this script as a Greek tragedy.”

The movie evolves into a very real confrontation between Chucky and Andy where you understand both POVs, and might even feel more than a tinge of sympathy for the killer doll. “Chucky turns evil because he is interacting with people and learning about how they’re behaving. He wants to do something that he believes to be good, but his way of behaving is based on impulse [and a limited understanding of the world].” That’s where things take a dark turn.

CHILD’S PLAY scared Klevberg because it dealt with something that’s meant to be there to comfort you. “As kid you imagine [dolls] being alive and you talk to them, and they protect you and all that fun stuff. But **CHILD’S PLAY** showed us it could do the opposite, so that that scared me when I was kid.”

Like Grahame-Smith and Katzenberg, Lars feels a great responsibility to do right by Chucky. “You have to be able to respect its origin, but at the same time you need to make it your story and you need to make the story that a brilliant writer has put on the page. It is your responsibility to create that story first and foremost and at the same time try to keep some of what made the original so popular.” He cites *E.T.*, the Swedish version of *Let the Right One In*, *Frankenstein* by Mary Shelley, and even *Pinocchio*, as some of his influences for the film.

Nine months later, after that initial meeting, the **CHILD’S PLAY** team was on location in Vancouver, British Columbia, shooting, “It really came together in a way that’s really fortuitous and makes me feel grateful,” says Katzenberg.

Making sure that the film is scary, of course, was an integral part of the equation and it’s not always easy to figure out when a beat or scene is meant to be properly tense because you’re shooting out of sequence and the movie is being built piece by piece —so it was important to keep the overall vision in mind.

“There’s a lot about the film that’s going to scare the audiences,” insists Grahame-Smith, “The scary moments, the psychopathic killer doll, and also the plausibility of it. When they get home they will realize that a lot of this technology is already in their homes and in their lives and what if it turned against them and decided to go on a killing spree, that’s the fun of it and the relevance of it...One thing that wasn’t true in 1988, but is true in 2019 is that the Chucky we have today can actually kill you.”

Grahame-Smith hopes that audiences will continue thinking about it and be scared long after they come home. “We want this movie to be fun, darkly funny, scary, disgusting, terrifying, and surprisingly at times emotional. We are making this movie for a packed movie theater experience that everyone can share together.”

CASTING

When it came to casting the film Grahame-Smith says that they “wanted to make a movie better than anyone expected, than it had any right to be.” Part of that was finding talented and unexpected actors that could really deliver the emotional resonance the film needed and breath life into their roles.

For Aubrey Plaza, who is best known for her comedy chops, this was a first-time journey into horror films — which her older sister forced her to watch as a child. Plaza admits that she likes being scared but that a lot of horror films don’t appeal to her because they are just about violence, torture, and killing people. She’s turned down a lot of horror films in the past. “I’m not really interested in running from someone who’s going to try and stab me,” she says, “But if it’s a doll, I’m down.” It didn’t take long for Plaza to warm her way into the genre, either. Her very first take involved an intense scene that had her tied up and hanging with a noose around her neck in a creepy warehouse, covered in blood and muck. Or, what she calls: “Creepy nightmare stuff.”

The movie also presented an opportunity for her to delve into a different kind of character than she’s used to. “When I read the script I was very excited about playing the role of Karen

because it's such a different part of me," she recalls, "I haven't played a mom yet, so the idea of playing a young single mom really appealed to me." Plaza's own mom was young when she had her, which brought an additional layer of connection to that aspect of the relationship in the film. "The part was an opportunity to dig a little deeper and create a person in the world of the film that you'd like and root for. Someone who has a sense of humor but is also kind of down in the dumps and trying to survive."

When the producers heard that Plaza was interested in the project, it was a no brainer for them. "We were thrilled," recalls Grahame-Smith, "I don't think we chose Aubrey Plaza. I think she chose us." This was an unexpected casting choice. On the one hand, it was a seemingly different role for her, on the other, it was so easy to envision. "It's been one of my favorite things about the movie, watching her perform and bring this character of Karen to life. We've been fans of hers for a long time. She's brought an incredible amount of intellectual and emotional energy to the movie."

In the movie, Plaza plays Karen, a working single mother doing her best to provide for her son Andy. It's not always easy and she works hard and tries to be there for him. She wants him to experience life, make friends, and give him things she can't necessarily afford. When to her great joy she's able to get her hands on a popular returned toy and gift it to her son, the best thing that can happen instead turns into nightmare.

Karen's son Andy is played by Gabriel Bateman with whom Plaza formed a quick bond, resulting in outstanding on-screen chemistry. They first met in the airplane on the way to Vancouver. Gabriel was seating behind Aubrey – and it happened to be his birthday. Aubrey had just finished reading a young adult novel she loved, so, whilst Gabriel was a sleep, she gifted him the book along with a note, sliding it under his tray. The duo spent a lot of time getting to know each other off-set, partaking in activities like hiking, playing pool, rock climbing, watching movies, visiting old churches, and bowling. "He'd probably tell you that I sucked at bowling but he's wrong," Plaza remarks dryly, "cause he's the one who sucked."

But, Plaza concedes, "Gabriel's a movie star. He's ridiculously talented and he likes to prank me and tell me I'm not good at things, but that's because deep down inside he loves me and knows that I'm better than him. We have a special relationship; we just keep trying to knock each other down. But I'm bigger than him, so he's toast."

Joining in on the mischief on set is Brian Tyree Henry who plays Detective Mike Norris, a city cop that grew up in the building that Andy and Karen move into. He's a blue-collar, by-the-book kind of guy. "When we saw Brian play Mike for the first time, we just looked at each other, something clicked," recalls Katzenberg, "He brought so much that we probably didn't think even existed, and his chemistry with Aubrey and Gabriel is incredible, we are tremendously lucky to have all of them."

Grahame-Smith agrees: "Brian is like a walking *CHILD'S PLAY* encyclopedia, he's a true dyed-in-the-wool fanatic. He knows everything you could possibly know about the film."

Tyree Henry couldn't agree more. "I'm THE horror guy, ask anyone who knows me and they'll say that this is my genre, this is it."

When he was first approached to do the film by his team, it didn't take him long to finish reading the script. "It's Chucky!" he exclaims with glee. "I have vivid memories about **CHILD'S PLAY** when it came out in 1988. I was six and was raised in a household of sisters so they had no problem showing me horror to torture me, but to their chagrin, I loved this movie." He'd make his poor siblings rent the movie over and over again as he'd get right up to the screen a watch it. He's seen every single movie in the series. As a mega-fan, it didn't take him long to jump aboard.

"Everyone here is fans of the genre, of **CHILD'S PLAY**, and Chucky which is cool because everyone is feeling the same sort of passion for the project," says Katzenberg.

"I'm amazingly happy with all the cast in this movie, they were all my first picks and have so much good chemistry together," says Klevberg, "I think they will make the movie so much better and more elevated than it even already is — they bring it to life."

The crucial role of the voice of the iconic killer doll Chucky was the last cast and the filmmakers found him in landing legendary actor and voice artist Mark Hamill. Grahame-Smith noted, "We asked, thinking there was no way it would ever happen and he said, 'Yes.' He was the first choice, a big swing, and it just happened." On working with Hamill on the project and watching him voice Chucky. "I mean, first of all, to have an icon reimagining an iconic character is an incredible gift," said Grahame-Smith, "and to have an actor and a voice performer who is a celebrated as Mark Hamill, and as gifted as he is, I mean it's incredible. He's taking on this challenge with a huge amount of energy and really come at it in a very serious way. And it's really something to watch him create a character, and sort of embody it, and I get to sit there and watch Mark Hamill record. It's just incredible."

"I never obviously thought Mark Hamill would ever be in this movie when writing it," said writer Tyler Burton Smith. "It's Mark Hamill! When I was writing it, I hadn't thought who the voice would be. As soon as they told me, it was perfect. It fits this version of Chucky perfectly. It has a distinct feel that's different from the original but still feels very much Chucky. It's really exciting."

This may be a Chucky movie with plenty of humor and horror, but at its core, it has to have an emotional conflict between the characters. "The cast is able to bring that out in a way that you can't prepare yourself for," says Klevberg, "The best part of being a director is if you are getting surprised on set by the things your actors bring to their characters. When you're dealing with great actors, they do that and that's probably the most satisfying part of this job. They bring their creative side into it and that's the best part because it's a team effort and I'm just the filter so that the vision gets fulfilled."

SINISTER TECH

"I've got something for you," says Plaza as Karen to Andy in a scene, but she breaks character to add: "It's an evil doll that's going to kill us." But whilst the original Chucky was a serial

killer who terrorized us through the body of a doll, the Chucky of 2019's **CHILD'S PLAY** is one that plays on our fears today.

"We really do give our lives to these machines, everything's in a cloud now and we are possessed by these belonging," says Tyree Henry. "That's something that's so fascinating about the reimagining of **CHILD'S PLAY**— even the adults are susceptible to the **CHILD'S PLAY** of it all...we are pretty much slaves to technology."

He recalls a story he'd read about a child's first words being Alexa because the child has heard the parents so much. "He probably thought it meant I love you," says Tyree Henry. "I always have a weird time seeing a kid just go 'hello google do this, ok google turn this...' — they have more of a relationship with these machines than they do with actual human beings."

One thing that Tyree Henry really responded to in the script was just how much we as the audience end up emphasizing with Chucky. "I care about Chucky a lot in this movie. He's a product, but he's also a product of the programming and that's what's so sad about it. This doll has been programmed to be the best friend to this kid — it's kind of a love story in a way," he says with a laugh, "Chucky has many emotions and he's learning —when it starts to learn things is when it starts to be terrifying."

The message of the movie hits a chord with Plaza, too. "I have a very personal disgust of the technology and devices we're all addicted to," she says, "it's not very apparent now what kind of affect it's having on society but eventually I think we'll look back and go, 'wow, that really got out of hand,' so maybe this movie is foreshadowing."

DESIGNING A WORLD WITH TEXTURE

When Klevberg came on board **CHILD'S PLAY**, he set out to create a world that largely is seen and experienced through the eyes of a child. "An early directive from Lars was that it's a kids' movie primarily and he wanted to reference the Amblin movies of the 80s," says production designer Dan Hermansen (*Deadpool 2*, "A Series of Unfortunate Events"), "There's a slightly nostalgic look even though we are dealing with contemporary—or even more advanced—technology."

Hermansen sought out to create a world that's a bit more lived in, with a real sense of history, and an aging texture. "Our world is an older world where things are a bit more tired and romanticized. Nothing is really new and shiny," he says, "Everything has character and patina to it."

The warmth of the spaces counters the tension of the horror that occurs in the story of the film. "A lot of it for me is finding the places and things that convey the [right] emotion," says Hermansen, "So I'm always looking for that thing that gives me the emotion I'm looking for."

When Andy and his mom Karen move into an old apartment building, there's a sense that it was once a grand place that's been there for a long time and has fallen on hard times. There's

wallpaper peeling off, notices, worn carpets, dim lighting, and, one would imagine, curmudgeonly neighbors—or worse.

Zed-Mart, the store that sells everything and where Karen works the daily grind, is set in an older, tired-looking building from the 60s with some great period architecture. “It’s a store that has seen better days and times economically. It’s not going to feel so pristine. It’s not a perfect world.”

In the Zed-Mart warehouse, which also happens to be one of Klevberg’s favorite sets, Hermansen amped the creep factor with dismembered dolls and toys, shadows, and plenty of smoke. “It’s an environment that’s experienced through a child’s eyes, so it’s kind of horrific,” he says, “Broken world, broken toys.”

It’s all about finding small touches to help create that sense of foreboding — like the unsettling masks in Andy’s room. “Lars is very attention to detail oriented. He pays attention to everything. He’s got a great definite vision of what he wants, so it’s easier to get there and make his vision come to life.”

GETTING THE LOOK

Director of Photography Brendan Uegama was no stranger to moody, dark lighting having previously worked on shows like the “Chilling Adventures of Sabrina” and “Riverdale.” Both he and Klevberg wanted to capture a natural look that danced on the edge of mercurial darkness, but also bringing a pop of color into it.

The duo pulled reference images from many places, looking at hundreds if not thousands of photos. A major point of inspiration became were some of Spielberg’s films in the 80s, ET, and others.

“In Andy’s room there’s a lot of color,” explains Uegama, “We pushed light through the window, making his room feel a little safer and have a magical vibe, whereas when you get out on the streets and other areas it should feel a bit greyer and ran down.”

Growing up, a child’s room is one of his favorite places. “For me, I made my room kind of special by putting up things I liked in it, that we were part of me, and I guess made it feel a little safer. In the movie that’s a major place where Chucky and Andy bond and become good friends early on. So it was always a place where when Andy’s uncomfortable outside or inside the house with Shane there [his mother’s boyfriend], he can go to his room and it feels a little more safe.”

The magic, however, comes to life once Chucky begins to blend into the mundane environment of the character’s everyday lives. “There’s this toy coming alive and becoming Andy’s friend,” says Uegama, “Letting that friendship blossom, really made that room have its own character.”

There’s no shortage of smoke in the movie and if you ask Lars, there’s never enough smoke on set. “I’m a huge fan of the old Italian painters and film noir,” he says, “I love the contrast

and the film will certainly have its dark moments, but it also has a poppy look which I think is very interesting.”

The smoke helped Uegama create a texture that helped the film feel more three dimensional and alive, and less stage-like. “It just makes it feel more tangible,” he explains, “It gives depth and layers and complexity to the image.”

It was all about creating layers. Whether that meant having clutter and walls be less than pristine, or using lighting to create dozens of shadows that could be hiding something in order to build tension.,

There’s something always lurking in the shadows. “Sometimes it relies more on the lighting, like the set being lit by just a few in-scene lamps,” explains production designer Dan Hermansen, “There’s a lot of light and dark in this movie. Lots of shadows.”

The camera, too, was an accomplice when it came to building suspense. “The horror film element would take over and we would just creep the camera a little bit more to build tension, or adjust the pacing of the cast,” says Uegama, “Lars would get them to move a little slower, talk a little slower...” During scenes when the kids were just playing around, the camera would too move around a little quicker, panning around a little more freely.

Working with the Chucky doll presented its own unique set of challenges. For one, it takes extra time, and production was always racing against the clock. “It’s not an actor who can just walk in and move around,” suggest Uegama, “He has to be placed and walked in and you have to do clean slates and things like that, so everything would just take a little longer.” Then there are multiple puppeteers below the frame moving different parts of his body, which often would dictate how a shot would be framed.

At the same time, says Uegama, it was special to get to see Chucky come alive. And just like Pinocchio, who was a character reference for Lars, as the shoot went on Chucky became more advanced and capable. “This doll starts a little more rigid and not so perfect and then kind of becomes a little more live and come to own his personality more, be his own person.”

After reading the script, it quickly became very clear to Klevberg what he’d like it to look like and he worked with a concept artist in the months leading up to production, refining the look of the doll, considering how the packaging would look and how the face would reflect that it’s being sold in 2019. Ultimately, says Katzenberg, Chucky has to be likable enough that parents would want to buy it for their kids and it has to be cool enough that kids would want it.

“You’re taking something so iconic and you want to bring something new to it but at the same time respect the legacy of Chucky,” says Grahame-Smith, “What would he need to do and look like so that kids would want to hang out with this thing. That’s what really drove this design process.” Although the final version of the doll will be altered in VFX and digitally enhanced, a practical animatronic doll was used whenever possible.

For Klevberg, the visual storytelling harkens back to old Hitchcock movies, which he happens to be a huge fan of. “And of course every scene Chucky’s in is interesting for me from a director's point of view because I’m dealing with an antagonist that slowly turns to its dark side.”

THE PRANK WARS

It all began innocently enough. Aubrey Plaza decided to wake up early and hide in her on-screen son, Gabriel Bateman’s van, in an attempt to scare him. To her chagrin, the attempted prank did not go over well. “I’m not scared,” said Bateman calm after Plaza jumped out, “Not even a little bit.” Next time, he suggested, she should warn him so he can pretend to be scared. The stakes had to be raised. And so, the prank wars began.

Brian Tyree Henry couldn’t resist joining in. During a take, as the kids exited the elevator, he hid in the shadows, jumping out at an opportune time, causing some startled screams. The crew and director were in on it.

Things continued to escalate. Creepy objects and notes were left in trailers, cast members would hide in closets, and on Halloween, Plaza dressed up in a creepy outfit, walking around set with a knife and the soundtrack to *Psycho* playing. Upon finding out that his scene was moved on Hollow’s Eve, Bateman couldn’t resist making an appearance and was transformed by a talented team of makeup artists into a real-life Chucky. The kids’ on-set teacher even made a Chucky piñata, which they all proceeded to gleefully smash to bits, blindfolded.

“I worked on sets for many years as a PA and 3rd AD and I’ve always wanted to work on sets where this kind of stuff is allowed, so I’m a fan of that,” admits Klevberg. “This is group of kids and adults that are going to charm the viewers and make sure that the audience connects with them in order to relate to the story. It’s important that they have good chemistry and pulling pranks and having a good time on set, brings them all closer together.” Katzenberg notes, “there’s this comradery amongst the actors that carries outside of the stages and our sets and there seems to be a prank war going on. As long as they are having a great time and bonding off set, it helps us.”

ABOUT THE CAST

AUBREY PLAZA (Karen) starred opposite Elizabeth Olsen in Matt Spicer's *Ingrid Goes West*, which was released nationwide by Neon in August 2017. The film premiered at the 2017 Sundance Film Festival, to rave reviews, and won the "Waldo Salt Screenwriting Award." The film screened at the London Film Festival that same year and won an Independent Spirit Award for "Best First Feature," and was nominated for "Best First Screenplay." In addition to starring in the film, Aubrey was a producer.

Aubrey also starred in and produced Jeff Baena's *The Little Hours*, opposite Alison Brie, Dave Franco, Nick Offerman, and Molly Shannon. The film premiered at the 2017 Sundance Film Festival and was released nationwide in June 2017. Aubrey has starred in two of Baena's previous films, *Life After Beth* and *Joshy*. Additionally, she starred alongside Craig Robinson in Jim Hosking's *An Evening with Beverly Luff Linn*, which premiered at the 2018 Sundance Film Festival and was released nationwide in October 2018.

Aubrey currently stars in Noah Hawley's science fiction series "Legion" on FX, which is based on the Marvel Comics character of the same name. Season one debuted to critical acclaim in February 2017. As revealed in season one, "Lenny" (Plaza) was the chosen vessel for the "Shadow King" until, during the battle for "David's" (Dan Stevens) mind, he abandoned her and slipped into "Oliver's" (Jemaine Clement) body instead. Season two debuted in April 2018 and addressed what is to become of "Lenny" now that she is no longer needed. Season three will premiere in 2019. "Legion" was recently recognized by the Peabody Awards. The nominees represent the most compelling and empowering in electric media for 2017. Additionally, Aubrey received a MTV TV Award nomination for "Best Villain" and an Imagen Award nomination for "Best Actress."

Aubrey previously starred in Colin Trevorrow's critically acclaimed feature *Safety Not Guaranteed* opposite Mark Duplass and Jake Johnson. The film, produced by Jay and Mark Duplass, premiered at the 2012 Sundance Film Festival and received the 2013 Independent Spirit Award for "Best First Screenplay" and a nomination for "Best First Feature." For her performance in the film, Aubrey won the 2012 ALMA Award for "Favorite Movie Actress – Comedy/Musical" and the cast was nominated for a Gotham Independent Film Award for "Best Ensemble."

Aubrey's other film credits include Jake Szymanski's *Mike and Dave Need Wedding Dates* with Anna Kendrick, Zac Efron, and Adam DeVine; Dan Mazer's *Dirty Grandpa* with Zac Efron and Robert DeNiro; Zachary Sluser's *The Driftless Area* with John Hawkes; Hal Hartley's *Ned Rifle*, the third and final chapter of the cult trilogy; Jessie Zwick's *About Alex* with Jason Ritter, Max Greenfield, and Nate Parker; Maggie Carey's *The To Do List* with Bill Hader; Roman Coppola's *A Glimpse Inside the Mind of Charlie Swan III* with Bill Murray, Charlie Sheen, and Jason Schwartzman; Jamie Linden's *10 Years* with Channing Tatum, Oscar Issacs, and Max Minghella; Whit Stillman's *Damsels in Distress* with Greta Gerwig; Edgar Wright's action-comedy *Scott Pilgrim vs. the World* with Michael Cera; Judd Apatow's *Funny People* with Adam Sandler, Seth Rogen, Jonah Hill, and Jason Schwartzman; and Dan Eckman's *Mystery*

Team with Donald Glover. Aubrey also voiced a character in Dan Scanlon's animated feature, *Monsters University*, which grossed over \$740 million worldwide.

On television, Aubrey starred in the Emmy nominated comedy series "Parks and Recreation" with Amy Poehler. Aubrey played "April Ludgate," the underachieving assistant to Nick Offerman's "Ron Swanson" and wife to Chris Pratt's "Andy Dwyer." Aubrey's performance on "Parks and Recreation" garnered her nominations for an American Comedy Award for "Best Comedy Supporting Actress" in 2014 and an Imagen Foundation Award for "Best Supporting Actress/Television" in 2010, 2012, 2013, and 2014. The series, from creators Greg Daniels and Michael Schur, is a half-hour mockumentary that looks at the world of local government and ran for 7 seasons.

Additional credits include the hit online series "The Jeannie Tate Show," ESPN's original web series "Mayne Street," as well as guest appearances on "Welcome to Sweden," "30 Rock," and "Portlandia."

Aubrey has been performing improv and sketch comedy at the Upright Citizens Brigade Theater since 2004. She also recently began performing stand up and has appeared at the Laugh Factory and The Improv. Originally from Wilmington, Delaware, Aubrey is a graduate of New York University's Tisch School of the Arts.

GABRIEL BATEMAN (Andy) can currently be seen starring as the lead in the Amazon comedy series "The Dangerous Book for Boys" created by Bryan Cranston and directed by Greg Mottola. Gabriel also stars in the reboot of the hit 1974 family classic, *Benji*, now available on Netflix. He will also be seen as 'Alex,' opposite Michelle Monaghan, where he plays Monaghan's son, in the Indie biopic *Saint Judy*. Gabriel will next be seen in *Robert the Bruce*, the story that continues where the Oscar-winning *Braveheart* left off.

He is best known for his role in the James Wan-produced horror box office hit, *Lights Out* and was seen in the murder-mystery series, "American Gothic" on CBS. He also is known for his standout role on Robert Kirkman's (creator of "The Walking Dead") series "Outcast" on Cinemax.

Past credits include his heavily recurring role as 'Ethan Taylor' (Dylan McDermott's son) in "Stalker," as well as *Annabelle* and *Band of Robbers*.

Emmy and Tony Award nominee **BRIAN TYREE HENRY (Detective Mike Norris)** is a versatile actor whose career spans film, television and theater. He currently stars alongside Donald Glover in the Golden Globe and Peabody Award winning and Emmy nominated FX series "Atlanta," which has been renewed for a third season. Henry portrays Alfred Miles, Atlanta's hot of the moment rapper who is forced to navigate fame while remaining loyal to family, friends and himself. He has received an Emmy and MTV Movie & TV Award nomination for the role. In 2017, he guest-starred as "Ricky" on NBC's "This Is Us," for which he earned an Emmy nomination.

Henry originated the role of “The General” in the critically acclaimed Broadway musical “The Book of Mormon,” for which he received rave reviews. In Spring 2018, Henry returned to Broadway in Kenneth Lonergan’s Tony nominated play *Lobby Hero*. For his role, he received Tony, Drama Desk and Drama League Award nominations. Henry’s wide-range of theater credits include *The Fortress of Solitude* and *The Brother/Sister Plays/The Brothers Size* (Helen Hayes Best Actor Nomination) at The Public Theatre, as well as *Romeo and Juliet* and *Talk About Race* at New York Stage and Film and The Public.

Henry had a prolific year on the silver screen in 2018, starring in a diverse array of feature films. He co-starred in the action thriller *Hotel Artemis* alongside Jodie Foster and Sterling K. Brown, Sony’s drama *White Boy Rick* with Matthew McConaughey and director Steve McQueen’s thriller *Widows* opposite Viola Davis. He can be seen next in Sony’s animated film *Spider-Man: Into the Spider-Verse* and Barry Jenkins’ *If Beale Street Could Talk* for which he has received critical acclaim for his performance as the character Daniel Carty.

Henry recently wrapped production on four feature films, including Orion Pictures’ **CHILD’S PLAY** with Aubrey Plaza, releasing this June, FOX’s *The Woman in the Window* opposite Amy Adams and Gary Oldman, releasing this October, Warner Brothers’ *Superintelligence* alongside Melissa McCarthy, releasing this December, and the indie drama *The Outside Story* from writer/director Casimir Nozkowski. He is currently in production on Legendary’s blockbuster *Godzilla vs. Kong*. In 2019, he will also be seen in the indie comedy *Fam-i-ly* alongside Taylor Schilling and Kate McKinnon and the Blumhouse thriller *Relive* with David Oyelowo, which premiered at Sundance.

Henry’s additional film credits include the indie films *Irreplaceable You*, *Puerto Ricans in Paris*, and *Crown Heights*. On television, he has appeared in numerous shows, including “Room 104,” “Drunk History,” “How To Get Away With Murder,” “Vice Principals,” “Boardwalk Empire,” “The Knick,” “The Good Wife” and “Law & Order.”

A graduate of Atlanta’s Morehouse College, Henry received his MFA from Yale’s School of Drama. He currently resides in New York.

Mark Hamill (Chucky) is known for portraying one of the most iconic characters in film, ‘Luke Skywalker’ in George Lucas’ original *Star Wars* trilogy. Audiences can currently watch Hamill in the second season of History’s “Knightfall” and he will appear in Disney’s *Star Wars: Episode IX* which will be released this December. Hamill is a prolific voice-over actor and has lent his voice as the ‘Joker’ in “Batman: The Animated Series,” the *Arkham Asylum* video game series, and the animated films, *The Killing Joke* and *Batman: Mask of the Phantasm*. In addition, Hamill voiced many characters in Cartoon Networks beloved “Regular Show.” Hamill also appeared on stage in *The Elephant Man*, *Amadeus* (First National Tour directed by Sir Peter Hall), the Drama Desk Nominated *Harrigan n’ Hart*, *The Nerd*, *Six Dance Lessons in Six Weeks* and the Roundabout Theatre production of *Room Service*.

BEATRICE KITSOS (Falyn) began modeling at an early age for her mom’s clothing company Redfish Kids. She immediately knew she was comfortable in front of the camera, and by the age of 10, she was ready to venture into film & television. In 2015, Beatrice booked her first

job on the critically acclaimed Hershey's "My Dad" spot. Television credits include a recurring role on Fox's "The Exorcist," where she played Grace, a quiet, shy, young girl that is scarred by a deep trauma and targeted by a powerful force and a recurring role on "iZombie," as Annie, a kid in foster care desperate to escape her abusive living conditions. She has also guest starred on A & E's "Blue Book" and is the lead in Lifetime's "Tempting Fate."

TY CONSIGLIO's (Pugg) credits include the television series "Fast Layne" "iZombie," "Frequency," and "Riggle's Picks NFL FOX Sports;" as well as the movies *Escape from Mr. Lemoncello's Library*, *Aliens Ate My Homework*; and the upcoming animated *Woody Woodpecker*. His role in *Wonder* marks his first live-action feature length film credit.

Consiglio is a Canadian Actor that began acting at the age of eight after becoming involved with a local theatre company. From 2010-2015, he performed in over six musical theatre productions, In 2015, he began to segue into film and television.

Ty was born at St Paul's hospital in Vancouver however spent his Elementary school years in Kelowna. In Kelowna, Ty studied Theatre at The Kelowna Actors Studio. Ty relocated back to Vancouver to pursue Acting for TV/Film. Ty lives with his family in Vancouver, including his brother and sister who are competitive Figure Skaters.

DAVID LEWIS (Shane) was born and raised in Vancouver BC. David James Lewis knew from an early age that he wanted to be an actor. At the beginning of his career David cut his teeth on commercials, independents and numerous short films. One of them being 1999's *Shoes Off* which won the Best Short Film at the Cannes Film Festival. David continues to enjoy and contribute to the independent film scene and in fact finds it some of his most rewarding work to date. Over the years David has worked opposite Ashton Kutcher and Michelle Pfeiffer in *Personal Effects*. *The Day the Earth Stood Still* with Keanu Reeves and Jennifer Connelly and William H. Macy in the award winning film *Door to Door*.

Previous television work includes "Dead Like Me", "The L Word" "X-Files" "Supernatural" "Fringe" and every third Movie of the Week over the past 10 years. David has had recurring roles on "Girlfriends Guide to Divorce" "Rogue" "Motive" "Intruders" and "Dirk Gently's Holistic Detective Agency". Also a writer, David worked on writing and helping with the creation of the web series "Parked" as well as writing a variety of short films. One of them being "Stalled" which went on to play in 23 film festivals worldwide.

CARLEASE BURKE (Doreen) has been a familiar face in commercials, film and television for over 30 years: a schizophrenic homeless mother in "Touch." A refined principal of a deaf school in "Switched at Birth." A flashy football mom enjoying her son's money in "Ballers." A foul-mouthed, truck driving lesbian in "Shameless." These roles are listed among over 100 credits on her IMDb page. One of her most exciting projects was booking a series regular on "Crowded" on NBC, a sitcom created by Suzanne Martin and produced by Hazy Mills Productions. The legendary James Burrows directed 9 out of their 13 episodes which aired in 2016. Carlease loved bringing the role of Alice Moore to life with her "tell it like it is" humor

and comical moments with TV husband Stacy Keach who played Bob Moore. The cast also starred Patrick Warburton, Carrie Preston, Miranda Cosgrove and Mia Serafino.

Carlease Burke was raised in Hollis, Queens and attended City College of New York where she received a B.A. in Pre-Law before pursuing her passion for acting and moving to Los Angeles. Some of her most memorable film credits include working with Steven Spielberg and Tom Hanks in *The Terminal*, Jennifer Lopez in *The Back Up Plan*, Toni Collette and Cameron Diaz in *In Her Shoes* directed by the late Curtis Hanson, and most recently in *Jumanji: Welcome to the Jungle*. While continuing to add to her theatrical resume, Carlease took up American Sign Language where she earned an A.S. degree in ASL Interpreting. This new language came in very “handy” for her work with Marlee Matlin in *Sweet Nothing in My Ear* and “Switched at Birth.”

In her leisure time Ms. Burke enjoys traveling, cooking, cycling and taking all kinds of classes from African drumming to Lindy Hopping. She loves music and supporting her favorite charities - *The Felix Organization*, *The SAG-AFTRA Foundation*, and *Motion Television Fund*.

MARLON KAZADI (Omar) recently completed shooting a supporting lead role in the Hallmark film *Christmas in Evergreen 2*, and an episode of the ABC series “The Whispers.” Marlon is fluent in both English and French, and in his spare time, he enjoys playing basketball and baseball. At just fourteen years old, with his strong on-screen presence, he is certainly a performer to watch.

ABOUT THE FILMMAKERS

LARS KLEVBERG (Directed by) Born in Norway, Klevberg has had an early love of cinema and photography, going on to make award-winning short films like the post-apocalyptic drama, *The Wall*, and the horror film, *Polaroid*. The latter, which revolves around a vintage Polaroid camera with deadly consequences for those who have the misfortune of having their picture taken by it, was turned into a feature by Dimension Films, starring Madelaine Petsch, Samantha Logan, and Javier Botet. Earlier on in his life, Klevberg focused on studying filmmaking in school and enriching his understanding of cinema on his own by reading hundreds of books on the craft. Amongst his influences are filmmakers such as Ingmar Bergman, as well as Japanese anime. He went on to work on many sets at a production assistant and 3rd AD, before tackling his own short films. Klevberg spent 6 years in the Norwegian infantry as a platoon commander/lieutenant and transfers many of his skills from the army unto movie sets. He is known for his highly visual, striking storytelling style, meticulous attention to detail, and Viking spirit.

TYLER BURTON SMITH (Screenplay by) is a screenwriter hailing from Peachland, British Columbia, Canada. As a child, Tyler’s love for storytelling was expressed through countless cringe-worthy puppet plays and stop-motion short films that only his sister had the patience to sit through. A UBC graduate, Smith eventually paired his fascination with the human condition and passion for filmmaking to pursue a career in screenwriting.

After attending Vancouver Film School, Smith started his writing career in the world of video games, writing stories for such games as “Sleeping Dogs” and “Quantum Break.” He lived in

Finland for several years while working for Remedy Entertainment. In 2015 he moved to LA when his original sci-fi movie pitch was purchased by Sony Animation.

Tyler Burton Smith co-wrote the screenplay for the animatronic horror film *Five Nights at Freddy's* with Gil Kenan for Warner Bros. His original horror comedy *Spooked* sold to 20th Century Fox and is now in development with Dan Lin producing. He wrote the feature film adaptation of the stylistic action phenomenon *Kung Fury*, which is now in pre-production with Michael Fassbender and Arnold Schwarzenegger set to star. Smith's love of horror, dark comedy and puppetry all came together for his latest project as the writer of the remake of **CHILD'S PLAY**.

SETH GRAHAME-SMITH and DAVID KATZENBERG (Producers) are the founders of KatzSmith Productions, with AARON SCHMIDT (Executive Producer) acting as the current senior vice president. KatzSmith most recently produced Stephen King's *It* which grossed over \$700M worldwide to become the biggest horror movie of all time. They are also working with Tim Burton on a sequel to the 1988 classic *Beetlejuice*, and producing the feature length film of David Sandberg's viral sensation *Kung Fury*. In addition to these films, they currently have a two-year pod deal with 20th Century Fox TV.

David directed the majority of MTV's first scripted show "The Hard Times of RJ Berger" (which both David and Seth created and produced) and he has become a prolific television director since, helming numerous episodes of "Awkward," "Ben and Kate," "New Girl," "Raising Hope," and more. Most recently he's directed CW's "Riverdale" and HBO's "Ballers." He also directs on ABC's "The Goldbergs" as well as the spinoff, "Schooled."

In 2009, Seth singlehandedly created the "mash-up" literature craze with his novel "Pride and Prejudice and Zombies," which peaked at #3 on the *New York Times* bestseller list. His follow up novel, "Abraham Lincoln: Vampire Hunter," debuted at #4 on the *Times* list, and became one of the bestselling books of 2010. Tim Burton purchased the film rights to *Lincoln* and hired Seth to adapt it for the big screen. Burton next hired Seth to write *Dark Shadows*, starring Johnny Depp. As a screenwriter, Seth's more recent work includes *The Lego Batman Movie*, and an adaptation of Neil Gaiman's *The Graveyard Book* for Disney and director Ron Howard.

After graduating from UC Berkeley, Aaron got his start in production, working in the camera department on commercials, TV and Film. He transitioned to a role in both production and development working at Marc Platt Productions, based at Universal Studios. He left to gain agency experience at WME, and after a year, he landed a job at Warner Bros based Langley Park Pictures working for Kevin McCormick, where over the years he worked his way up to VP. From there, Aaron went on to become the co-head of development at Jason Bateman's Aggregate Films based at Universal Studios where he was working on numerous TV and Film projects. He joined KatzSmith Productions in 2017.

CHRIS FERGUSON (Executive Producer) is the President of Oddfellows Pictures, founded in 2012. Producing original feature films, in 2018 Oddfellows feature releases include *Sweet Virginia* that premiered at Tribeca Film Festival 2017, starring Jon Bernthal, Chris Abbott,

Imogen Poots and Rosemarie DeWitt, and both premiering at SXSW 2018, the sci-fi action *First Light* starring Stefanie Scott, and *Boundaries*, a comedy starring Vera Farmiga and Christopher Plummer. Oddfellows also recently launched its boutique animation studio, Oddfellows Labs, developing projects for both television and online.

BRENDAN UEGAMA (Director of Photography) is a Cinematographer renowned for the imagery of his work on the hit CW visual series “Riverdale” and Netflix’s “Chilling Adventures of Sabrina.” With many awards and nominations for his cinematography, Uegama’s work has appeared all around the world in theaters, televisions and in major international film festivals.

Uegama shot the pilot and first two seasons of SyFy’s hit series, “Van Helsing” as well as the pilot and series for the espionage show, “The Romeo Section.” He also worked on the Legendary Pictures film, *Electra Woman & Dyna Girl* reboot.

Brendan Uegama currently lives in Malibu, California and is represented by Dattner Dispoto & Associates.

DAN HERMANSEN (Production Designer)

Dan Hermansen, born in Los Angeles, raised in Vancouver, is a true citizen of North America. Educated in both the conceptual and the practical and after traveling the world extensively, Dan found a creative home in the collaborative and often times manic world of film making. As a veteran Art Director, Dan has had the opportunity to work with a number of visionary film makers on a variety of challenging Film and Television projects such as *Deadpool 2*, *A Series of Unfortunate Events*, *Man of Steel*, and *The Imaginarium of Doctor Parnassus* to name a few. He has brought that experience to fruition as the Production Designer on **CHILD’S PLAY**.

JORI WOODMAN (Costume Designer) has developed an incredible repertoire designing costumes for FEATURE FILMS, TELEVISION SERIES, PILOTS, as well as TV MOVIES and COMMERCIALS. Her university studies in visual art, film history and art history for the basis that inform her design development. She began her career designing university main stage theatre productions and independent films.

Jori’s work includes a broad range of visual styles, ranging from period dramas such as the recent *Cocaine Godmother*, the miniseries “The Titanic” (which garnered her an Emmy nomination) both starring Catherine Zita Jones, to gritty Television Crime Dramas such as “The Killing” (season 3&4) starring Mireille Enos, Joel Kinnaman and Joan Allen. Her Television series designs also included explorations of the paranormal with “Beyond,” starring Barkley Duffield and Romy Rosemont, and “The Whispers,” starring Lily Rabe and Barry Sloane. Jori’s most recent Television design was the incredibly popular Lifetime Black Comedy “UnREAL,” starring Constance Zimmer and Shiri Appleby.

Early Feature Film credits include designing three of the thriller/paranormal franchise *Final Destination*. This was followed by the horror/thriller Feature Film *The Boy*.

While Jori has designed several Disney projects, her most challenging and satisfying was the Feature Film *Eight Below*, starring the late Paul Walker, Bruce Greenwood and Jason Biggs.

Jori's background in visual art and theatre laid the groundwork for her most visually dynamic designs. Her costumes for "Dr. Who," starring Paul McGann and Eric Roberts, now stand in a BBC Museum dedicated to the long history of "Dr. Who" dramas. Her work with comedian Leslie Neilson on "Mr. Magoo" and *Wrongfully Accused* allowed her full artistic freedom with colour, texture and 'eccentric' character development. This love of comedic film design can be seen in two iconic films for Keenan Ivory Wayans, *White Chicks* and *Little Man*.

Jori Woodman's eclectic interests in anthropology, art and film history have informed her varied and dynamic costume designs for the motion picture industry.

TOM ELKINS (Film editor) made dozens of 8mm films as a kid, some of them horror, with titles like *The Killer Trike*. His professional career began when he was hired by Herman Cain, then president of the national pizza chain Godfather's Pizza, to make humor-based training videos and TV commercials. He later broke into feature films, initially as a production assistant (*Gattaca*), then as a production coordinator, with credits that include Mel Gibson's *Payback*, and *The Big Lebowski* for the Coen Brothers.

Elkins eventually moved into feature editing as an assistant, and had the good fortune of working with — and learning from — Oscar-winning editors such as Mike Hill and Dan Hanley (*The Da Vinci Code*, *The Missing*) and David Brenner (*Wanted*). He joined Wes Craven's team, and editor Patrick Lussier, for *Cursed* and *Red Eye*, and continued moving up the ladder. Lussier went on to direct *White Noise II* for Gold Circle Films, on which he gave Elkins his first opportunity as a feature film editor.

Among other credits, Elkins edited 2009's thriller, *The Haunting in Connecticut*, the success of which helped earn him the opportunity to direct (and edit) the sequel, released by Lionsgate in 2012.

More recently, he edited the box-office hit *Annabelle* as well as *Inferno* for Ron Howard, and *Flatliners* for Sony Pictures. In 2018, Tom co-edited the Orion Pictures horror thriller *The Prodigy*.



ORION PICTURES Present

A KATZSMITH Production

A Film by LARS KLEVBERG

CHILD'S PLAY

GABRIEL BATEMAN

AUBREY PLAZA

BRIAN TYREE HENRY

and

MARK HAMILL as the voice of Chucky

Casting By
CHELSEA ELLIS BLOCH

Visual Effects Supervisor
REINA SPARKS

Costume Designer
JORI WOODMAN

Music Supervision By
RUDY CHUNG & JONATHAN CHRISTIANSEN

Music By
BEAR MCCREARY

Edited By
TOM ELKINS

Production Designer
DAN HERMANSEN

Director of Photography
BRENDAN UEGAMA

Executive Producers
AARON SCHMIDT
CHRIS FERGUSON

Produced By
SETH GRAHAME-SMITH
DAVID KATZENBERG

Screenplay By
TYLER BURTON SMITH

Directed By
LARS KLEVBERG

Production Manager Tracey Nomura

Production Supervisor Jesse Savath

First Assistant Director David Klohn

Second Assistant Director Michelle Fitzpatrick

CAST

Karen Barclay	Aubrey Plaza
Andy Barclay	Gabriel Bateman
Detective Mike Norris	Brian Tyree Henry
Chucky	Mark Hamill
Henry Kaslan	Tim Matheson
Falyn	Beatrice Kitsos
Pugg	Ty Consiglio
Shane	David Lewis
Doreen	Carlease Burke
Omar	Marlon Kazadi