

## **A BIG BOLD BEAUTIFUL JOURNEY**

### **Production Notes**

Some doors bring you to your past. Some doors lead you to your future. And some doors change everything. Sarah (Margot Robbie) and David (Colin Farrell) are single strangers who meet at a mutual friend's wedding and soon, through a surprising twist of fate, find themselves on *A BIG BOLD BEAUTIFUL JOURNEY* – an original, funny, fantastical, sweeping adventure together where they get to re-live important moments from their respective pasts, illuminating how they got to where they are in the present...and possibly getting a chance to alter their futures.

Margot Robbie and Colin Farrell star in *A BIG BOLD BEAUTIFUL JOURNEY*, with Kevin Kline and Phoebe Waller-Bridge. The film is directed by Kogonada, written by Seth Reiss, and produced by Bradley Thomas, Ryan Friedkin, Youree Henley, and Seth Reiss. The executive producers are Kogonada, Ilene Feldman, Micah Green, Daniel Steinman, John Atwood, Gino Falsetto, Ori Eisen, and Paul Mezey.

*A BIG BOLD BEAUTIFUL JOURNEY* is an imaginative, romantic, and original film filled with sweeping moments and surprises. For the first time on screen, the film unites Oscar nominees Margot Robbie and Colin Farrell, following the most acclaimed successes of their respective careers. Robbie starred in and produced the global box-office phenomenon *Barbie*, and Farrell was recently nominated for an Emmy for his chilling return as the twisted and infamous villain The Penguin in the Max original series of the same name.

Robbie and Farrell showcase their remarkable chemistry as Sarah and David, two unmarried strangers who meet at a wedding and find themselves swept into a magical journey. Through a series of doors that act as portals to their pasts, they revisit defining moments of their individual lives. As Sarah and David experience each other's memories, they gain a deeper understanding of who they are in the present and open the door to the possibility of love in their future.

Indeed, doors, of all kinds, are a critical element of *A BIG BOLD BEAUTIFUL JOURNEY*. The film's director, Kogonada notes, "I love the theatre of doors. When I see a door on a theatrical stage, it always sparks the imagination. That door has the potential to lead us anywhere - into the mundane or the magical. Doors represent possibilities. They are

inherently mysterious. Opening a door, literally and figuratively, means entering a new space, a new experience, a new moment in your life.”

*A BIG BOLD BEAUTIFUL JOURNEY* is inventive, bold, and imaginative filmmaking, paired with immersive, breathtaking visuals. Kogonada’s use of magical realism seamlessly blends fantastical elements, like the life-changing doors, with practical, everyday settings, creating a grounded, yet whimsical experience crafted for the big screen.

“It’s the kind of film I would want to watch in a packed theater,” the filmmaker states. “It’s surprising and original with two compelling actors – Margot and Colin – at the peak of their craft. They light up the screen together.

“Like many movie lovers, I’m hungry for new worlds, new characters, and a new way of thinking about the human experience,” he continues. “But I also want something that feels relatable to my everyday life.”

The characters’ big bold beautiful journey uncovers a world where every door unlocks a memory, reminding us that wherever you are in life, you have the opportunity to open yourself up and change your future.

### **SARAH AND DAVID / MARGOT AND COLIN**

Following *Barbie*’s production and ascension to worldwide acclaim and historic box-office success, Robbie was eager to recharge her batteries. “I wasn’t going to do anything for a while, and then I heard about a brilliant script to which Colin Farrell was attached,” she remembers. “I read the script, and it was just undeniable. It was so original and hit on so many levels. I couldn’t say no to it.”

“Margot was always at the top of our list to play Sarah,” notes producer Bradley Thomas. “But that seemed like pie in the sky because *Barbie* was just out in theaters. But we thought we may as well give the script to Margot, and I can honestly say, her ‘yes’ was the fastest of any project on which I’ve been involved. She was in.”

“It’s incredibly romantic, and I had been looking for a love story for so long,” Robbie elaborates. “I also love a visual spectacle, and we have magical realism elements that are beautiful, fantastical, surreal, and sometimes off-center.”

Producer Youree Henley was impressed by the way Robbie imbues Sarah “with a sense of danger. At the same time, there’s something very strong, smart, and sexy about the character, and you can’t stop watching Margot embody her. I remember during a

wedding scene, where she meets Colin's David. It's raining, and the camera moves across the wedding party and then finds Sarah, and she's looking over at David. It takes your breath away – just Margot observing, raising an eyebrow, and smiling a bit. There's so much there happening beneath the surface."

Farrell, too, was not eager to begin a new project, having just completed work on *The Penguin*, which involved hours each day of extensive prosthetics work and special makeup effects to transform him into the scarred, broken but always dangerous crime kingpin. But *A BIG BOLD BEAUTIFUL JOURNEY* proved to be irresistible. "The Penguin is such a dark character, and this story and character was the opposite – a journey into the light," Farrell points out.

As Sarah and David go through the series of enchanted doors, "they emerge a little more healed, whole, and evolved," Farrell notes. "They're also on each other's adventure. David and Sarah are watching each other go through some of the most impactful moments in their lives. There's something very powerful and exciting about that idea."

Another draw for Farrell was his eagerness to reunite with Kogonada, with whom he had collaborated on the acclaimed independent film *After Yang*. And, like Robbie, he was drawn to Seth Reiss's screenplay. "It was one of the most beautiful scripts I've read," says Farrell. "It has such enormous heart and a singular and relatable story. Everyone, to some degree, struggles with finding contentment and love."

For Kogonada, reuniting with Farrell was one of the project's many highlights. "Colin has such a rich interior life, which is always present in his eyes," says the filmmaker. "There's something inherently romantic about him, as well. And I love that Colin got to use his native Irish accent" – which Robbie, as Sarah, pokes fun at in the story – "because he's really a poet at heart."

David and Sarah are each other's equals and opposites and are always engaging. "I think people can see themselves in both David and Sarah," says Robbie. "She's terrified of being hurt and making herself vulnerable, especially when it comes to relationships. For years, Sarah has built up this emotional armor and has done such a good job at avoiding being hurt, she's now someone who hurts other people. Sarah doesn't like the person she's become."

"I think we all look back at the way we handled certain things and wish we had done those things better," Robbie continues. "Sarah and David have the chance to walk through a

magical door and confront some actions of their past, and in some cases, even right some wrongs and eventually find romance.”

David, too, is a little lost when we meet him. “And he’s fine with being lost,” says Farrell. “David has yet to find real joy or even contentment and is just drifting through life. Then, he and Sarah embark on a transformative journey that prompts self-reflection on key moments in their lives. That leads to a kind of reawakening of love.”

David and Sarah are immediately drawn to one another. “They just can’t help it,” says Farrell, with Robbie adding, “Sarah initially thinks that he’s the love of her life or the person who absolutely destroys her. Probably both.”

Robbie and Farrell’s chemistry in depicting the characters’ burgeoning love story was apparent from the start, Kogonada points out. “It was palpable from rehearsals. Margot and Colin were so attuned and in sync with one another that they could improvise at will. It felt kinetic and alive from the beginning to the end. I think they engage the world in similar ways. And they share the same sense of humor. Their connection is deep and soulful.”

“I don’t think I’ve seen anything like it,” adds Henley. “I mean, Colin and Margot were just connected, and their chemistry was there from the first scene they shot together.”

In fact, Robbie and Farrell’s connection to the characters, story, and production was evident to all on set. “Colin and I came in on our days off because it felt like we were doing something really special, and we didn’t want to miss a second of it,” Robbie explains. “We kept coming in. I didn’t have many days off, but when I did, I wanted to be on set.

“Colin had one day off, and he came to set,” Robbie continues. “I came in to do Phoebe Waller-Bridge’s off-camera lines before she had arrived in L.A. There was just something about this project. It’s got some real magic around it, and everyone, including Colin and I, wanted to be there all the time.”

## **THE BIG BOLD BEAUTIFUL JOURNEY**

In crafting his original screenplay, Seth Reiss, who wrote the critically acclaimed *The Menu*, blends romance, humor, drama, and fantastical adventure.

“I liked that we can’t put the film into a box, yet it feels relatable,” he explains. “It’s a story about two people and their deficiencies and evolving love story, and everyone can relate to that. Then it’s all filtered through this high concept of their magical adventure. The

characters of David and Sarah and their romance are like the cake of the movie, and the magical realism is the icing.”

Reiss’s story opens as David walks into a car rental agency, which is unlike any we’ve seen before: it’s a *massive* warehouse run by a rather strange cashier (Phoebe Waller-Bridge) and a mechanic (Kevin Kline).

Waller-Bridge infuses her role with an unexpected accent – a last-minute choice she made after meeting her German-accented makeup artist. “Phoebe’s decision to drop into that dialect in that moment when she addresses David was genuinely shocking to me on the first take,” Farrell remembers.

“It was such a joy to look at the monitor when they were filming this scene and see Phoebe and Kevin sitting behind a desk, having a blast, and Colin having a blast with them,” says Reiss. “They created a great and surprising dynamic.”

“Phoebe’s and Kevin’s roles are pivotal,” agrees Thomas. “They’re the first characters David meets, and they propel him on this adventure. When Phoebe and Kevin show up, you just know you’re in for something smart and fun.”

Kogonada points to the two actors’ acclaimed theatrical experience in making the scene so amusing. “Phoebe and Kevin are from the theater, and that scene called for a certain kind of theatricality and playfulness that for me was central to this story.”

According to Reiss, the car rental agency’s vastness will immediately indicate to moviegoers that they’re in for a different kind of movie experience. “They’re going to feel that we’re in a kind of heightened world. We’re there with David, as he experiences it.”

Farrell agrees, noting, “That car rental scene really catapults the audience into the film.”

The cashier and mechanic offer David a 1994 Saturn SL, a now defunct auto brand that had been General Motors’ bid to take back market share lost to compact imports. The use of the Saturn is, says Reiss, “a fun choice. Much of the movie is this visually imaginative journey and love story, but there’s something kind of ‘low-fi’ about the Saturn. It fits well into that strange car rental agency vibe.”

The long-past-its-prime vehicle and massive car rental locale is just the beginning of the magical touches that propel David and Sarah on their romantic adventure. The cashier and mechanic strongly suggest that David take a retro-looking GPS unit with him. It is the GPS that articulates what lies ahead for David and Sarah: “Do you want to go on a big bold beautiful journey?” it asks.

“The GPS talks to them and guides / forces them on this trip together,” says Robbie. “And Sarah and David are not sitting there, wondering, why is my GPS talking to me? They’re not picking at the threads of what’s happening; they’re giving in to it and even throwing themselves into it. That’s part of the magical realism realm; you can’t poke at things too much. David and Sarah need this big, bold, beautiful thing that’s about to happen. They’re each thinking that something is about to change in their life.”

“There’s something playful about this device,” Kogonada adds. “We had the GPS designed to resemble a Nintendo game controller and HAL from *2001: A Space Odyssey*. The GPS is helping them navigate the world both geographically and existentially in order for them to move forward romantically.

The extraordinary, GPS-led journey takes the duo to a fast-food restaurant and thrusts them onward, through their pasts, where they visit a 19<sup>th</sup> century lighthouse that David had visited years earlier; a museum, where Sarah re-lives a special day with her mom; a hospital, where David and Sarah return to life-changing parental events; and a coffee shop, where past relationships are re-experienced.

Then, there’s David reinhabiting his 15-year-old, lovesick self – he looks teenaged to everyone but Sarah – as he throws himself back into an emotional freefall when he decides to profess his love for a classmate, who, alas, is interested in someone else.

The offstage drama is unfolding as David is preparing to take center stage as the star of his high school’s production of the musical *How to Succeed in Business Without Really Trying*.

Alongside David’s proud parents, Sarah is in the audience, cheering him on and falling in love with his newly exposed, vulnerable and honest side. Despite an auditorium full of spectators, David cannot help but repeat the calamitous romantic misfire of his past.

“David is compelled to follow through in the way he had years earlier,” says Farrell. “He hasn’t learned from his mistake. David knows what’s going to happen, because it’s happened before, of course. Why does he do it again? Because it’s unresolved, and if something is unresolved, we will repeat it as many times as it takes before we get a good foot in the arse. It’s not even a choice. David can’t help but declare his love for his teen crush, again, because he must, as a man, experience that.”

For Henley, watching Farrell inhabit a 15-year-old character left a lasting impression. “I’ve never seen him do what he’s doing in that scene,” the producer enthuses. “One

moment he's the Colin we know, and the next he's a teen performing musical numbers and feeling that anything's possible."

That sequence also holds special meaning – in a very different way – for the person who wrote it. "I love musicals," Reiss declares, "and I was supposed to be in *that* musical when my high school was planning to stage it. But then our \*&#!#!\*\* choral director didn't go with it.

"And it has left a scar on my soul that even this movie will not fix," he adds with a laugh.

Still, the sequence is about much more than theater, fun, and an epic teenage romantic misfire. It's another stop on David and Sarah's magical journey that sees them continuing to explore their pasts, their vulnerabilities, their chemistry, and, most importantly, their evolving love story.

## K

With *A BIG BOLD BEAUTIFUL JOURNEY*, creative visionary Kogonada – or K, as the cast and crew affectionately refer to him – transports audiences into a unique love story and into transformative events of Sarah and David's respective pasts.

After gaining recognition as a film scholar for his video essays that analyze the content, form, and structure of various films and television series, Kogonada wrote and directed the feature films *Columbus* (2017) and *After Yang* (2021). His accolades include a Sundance Film Festival Best Film award, as well as nominations for the Cannes Film Festival and the British Academy Film Awards.

"K is a master of cinema as an art form, as a language, and as a way in which we can not only reach out to each other, but into each other as well," Farrell marvels.

Adds Reiss, "K makes choices that if I had thought to write them, I would have. But he takes everything to another level that makes sense within the world of the story, and is spectacular, lovely, and cool. The film is exactly how I dreamed it would look."

Throughout principal photography of *A BIG BOLD BEAUTIFUL JOURNEY*, Kogonada created an inspiring atmosphere on set. "He's all the things you want in the person that you're going to follow while making a movie," Robbie says. "I think the first thing that struck me about his films, other than how visually stunning they are, is that there's a kind of meditative quality to them – a stillness that I envy and have yet to achieve. I

remember watching his films and thinking, 'Maybe I if I work with him, I'll achieve some kind of stillness.'

"K is the most chill person you can imagine on a movie set but he's also very exacting," she continues. "K is creative and fluid, but at the same time, he's got a handle on everything."

## **ABOUT THE PRODUCTION**

*A BIG BOLD BEAUTIFUL JOURNEY* was filmed in and around Los Angeles, but as Kogonada says, "We never fully identify where Sarah and David are from, or where they're going. We wanted it to feel like it could be anywhere. One destination is just an entrance to another.

"So, we were looking for terrains and environments that helped create a sense of the mysterious and the fantastic," he continues. "We found locations that had never been captured in a motion picture."

Kogonada is reunited with *After Yang* cinematographer Benjamin Loeb to create the film's beautiful visuals, to which production designer Katie Byron (*Don't Worry Darling*) also made significant contributions.

Kogonada remembers that after his first reading of the script, he sent it immediately to Loeb. "We jumped into discussions about how we would shape it for this film, and how to imbue it with a specific kind of spirit. He got really excited about that."

Byron joined *A BIG BOLD BEAUTIFUL JOURNEY* because she admired Kogonada. "He has a vision, but he's also into collaboration," Byron points out. "You can be safe making bold creative choices when the person you're working with makes you feel safe and comfortable."

Byron and Kogonada wanted even the fantastical elements to feel real. "We worked to ground everything in what it is to be human," she explains. "It's hard to become emotionally stirred if what you're watching looks completely unfamiliar. We wanted everything to feel tangible, and to show age, texture and layers. That's necessary for emotional storytelling."

Moreover, Byron found a restrained balance in her designs. "Everything is morsels," she notes. "It can be fantastic, but also subtle. It's the line between being overly joyous and colorful and true realism."



To rely less on CG and more on practical effects, Kogonada introduced the device of visually imaginative doors to lead David and Sarah directly into the past. “The idea of freestanding doors was not in the early drafts of my script,” Reiss confirms “That was K’s idea, and when he told me about it, I immediately thought, ‘That’s really cool.’”

According to Henley, the doors were, at first, going to be recognizably simple. “As we got into it, we started to become more ambitious about their look and placements. There’s a lot of magic in the movie, and then there was a lot of magic behind the scenes,” he hints.

When visual effects were necessary, the filmmakers used a high-tech “volume,” a 3D space created using LED panels to display virtual environments for filming. This allowed Kogonada to create immersive and dynamic sets against which Sarah and David’s romance unfolds.

“I wanted to avoid a heavily visual effects kind of world,” the filmmaker explains. “It was all about making it both magical and physical. The volume is its own world, but everything you film in it is in camera. The technology felt like the spirit of our film, in that we created a world in which our actors could interact. It was another tool we were all getting to explore in real time.”

Henley recounts, “When Kogonada started talking about wanting to use the volume, it was exciting because they’re usually reserved for tentpole blockbusters. The volume was just one of the many tools that Kogonada utilized that made every day during production always better than what I could have imagined.”

Henley points to an early sequence set in a 19<sup>th</sup> century lighthouse as being a particularly effective showcase for the volume. “What could be more picturesque and romantic than a centuries old lighthouse?” he asks. “And we captured it in an even more heightened way by shooting that on the volume, which helped make the scene feel even bigger, more cinematic, and more colorful – and just a bit better than reality. That setting really lifts Sarah and David and showcases the connection they’re starting to make with one another.”

Kogonada points to the work of legendary Japanese filmmaker Hayao Miyazaki, a masterful storyteller and one of the most acclaimed directors of animated films, as a key creative influence. “Miyazaki creates worlds where anything is possible, but at the same time is deeply rooted in the experience of everyday life,” he explains. “We were striving to capture that kind of magic, which is both extraordinary and ordinary.”

Kogonada also brought on Japanese composer Joe Hisaishi, who is known for his work on Miyazaki's films, and makes his American debut with *A BIG BOLD BEAUTIFUL JOURNEY*. "Hisaishi-san's music is singular," says the filmmaker. "Simultaneously simple and complex. Emotionally layered with dynamic rhythms. It was a dream to have him work on this film. I love the way his score creates mystery while staying grounded in the human experience."

Original. Romantic. Magical. Those were the touchstones for the filmmakers and cast in bringing to life the characters and worlds of *A BIG BOLD BEAUTIFUL JOURNEY*.

Farrell recalls that when the project came to him, "I was tired from filming *The Penguin* and I didn't want to go straight back to work. But then I sat with K and Margot, and within an hour I just felt so grateful that I was getting the chance to help bring this story to life."

Robbie shares, "Making *A BIG BOLD BEAUTIFUL JOURNEY* was one of the most magical experiences of my life. And it absolutely should be experienced in a theater because it gives you all the feels. It's so romantic and disarming. Seeing this movie in a theater versus at home is like the difference between listening to great music on your headphones, versus at a concert, with all the shared emotions with the other members of the audience and feeding off each other's energy. It just doesn't compare."

Kogonada concludes, "I wanted to make something that was original and had a scale that reflected my love for a certain kind of cinematic experience. The kind I experienced when I was younger that would leave me both delighted and moved and would stay with me for days upon days."

## **CAST BIOGRAPHIES**

**MARGOT ROBBIE** (Sarah) is an Academy Award nominated actress and producer who has captivated global audiences with breakout performances alongside some of the

most notable names in film. Continually evolving her diverse body of work, Robbie brings gripping narratives to life in coveted roles that speak to her powerful on-screen presence.

Next year, Robbie stars in and produces *Wuthering Heights*, marking LuckyChap's third collaboration with director Emerald Fennell. She stars alongside Jacob Elordi and Alison Oliver. Warner Bros. will release the film on February 13, 2026.

Robbie was most recently seen in Greta Gerwig's film *Barbie* starring as the titular role for Mattel and Warner Bros., alongside Ryan Gosling and American Ferrera, among many others. The film, which received rave reviews, amassed over 1.4 billion dollars at the global box office, and received eight Academy Award nominations, including Best Picture. For her performance, Robbie received a BAFTA nomination, a SAG nomination, a Critics Choice nomination, and a Golden Globe nomination. Robbie produced the film under her LuckyChap banner and received a PGA and Oscar nomination as a producer. Greta Gerwig and Noah Baumbach co-wrote the screenplay. Warner Bros. Pictures released the film on July 21, 2023.

Robbie recently starred in Damien Chazelle's 1920s Hollywood drama, *Babylon*, alongside Brad Pitt. Paramount released the film on December 23, 2022. Robbie received a Golden Globe nomination for her performance, and the cast received a SAG nomination for Best Ensemble.

In August 2021, Robbie reprised her role as the fan-favorite Harley Quinn in *The Suicide Squad*, the sequel to *Suicide Squad*. Directed by James Gunn, also starring Idris Elba, John Cena and Viola Davis, Warner Bros. released the film on August 6, 2021. Robbie originated the role in David Ayers *Suicide Squad*, alongside Will Smith and Jared Leto, which was released on July 1, 2016, and grossed more than 745 million dollars worldwide. In 2020, Robbie played Harley Quinn in the spin-off, *Birds of Prey (And the Fantabulous Emancipation of One Harley Quinn)*. Also starring Ewan McGregor and Jurnee Smollett, the film, which Robbie produced, was released by Warner Bros. on February 7, 2020.

In 2019, Robbie starred in Lionsgate's *Bombshell*, alongside Charlize Theron and Nicole Kidman, directed by Jay Roach and written by Charles Randolph. Robbie's performance as fictional character Kayla Pospisil earned her a 2020 Academy Award nomination, a 2020 Golden Globe nomination, and a 2020 BAFTA nomination. That same year, Robbie starred in Quentin Tarantino's Academy Award nominated film *Once Upon a Time in Hollywood*, opposite Brad Pitt and Leonardo DiCaprio. The film made its world

premiere at the 2019 Cannes Film Festival, where it received rave reviews and was nominated for the Palme d'Or. The film later went on to win a Golden Globe Award for Best Motion Picture – Musical or Comedy. Robbie was also recognized for her performance as Sharon Tate with a BAFTA nomination.

In 2018, Robbie starred in Josie Rourke's *Mary Queen of Scots*, for Focus Features. She played Queen Elizabeth opposite Saoirse Ronan. Robbie received SAG and BAFTA nominations for her performance.

Most notably, Robbie starred as Tonya Harding in *I, Tonya*. Robbie also served as a producer on the film under her LuckyChap production banner. She received an Academy Award nomination, a Golden Globe nomination, a BAFTA nomination, and a SAG nomination for her performance. The film tells the controversial story of Olympic figure skater Tonya Harding, who infamously conspired to have her competition, Nancy Kerrigan, injured before the 1994 Winter Olympics. The film premiered at the 2017 Toronto International Film Festival and was released by Neon on December 8, 2017.

Robbie's breakout role came in 2013 in Martin Scorsese's *The Wolf of Wall Street*. She stars as the female lead opposite Leonardo DiCaprio. Based on the memoir of the same name by Jordan Belfort, the film tells the story of a New York penny stockbroker (DiCaprio).

Additional film credits include *Amsterdam*; *Dreamland*; *Terminal*; Sony's *Peter Rabbit 2: The Runaway*; Sony's *Peter Rabbit*; Fox's *Goodbye Christopher Robin*; Paramount's *Whiskey Tango Foxtrot*, opposite Tina Fey; Roadside Attractions Z for *Zachariah*, opposite Chris Pine; Warner Bros.' *Focus*, opposite Will Smith; Warner Bros.' *The Legend of Tarzan*; *Suite Française*, alongside Michelle Williams, Kristen Scott Thomas and Matthias Schoenaerts; and *About Time*, opposite Rachel McAdams and Domhnall Gleeson.

On television, Robbie made her U.S. debut in the critically acclaimed ABC series, *Pan Am*, in 2011. In Australia, Robbie is most recognized for her role as Donna Freedman on the television soap opera *Neighbours*. Her role garnered Robbie two Logie Award nominations for Most Popular New Female Talent and Most Popular Actress.

Robbie has numerous film and television development projects under her LuckyChap banner, all of which correspond to her objective of telling stories with strong female characters.

LuckyChap produced the global phenomenon *Barbie*, which was released by Warner Bros. on July 21, 2023, amassed over 1.4 billion dollars at the box office and was the highest grossing film of 2023 and the highest grossing theatrical release in Warner Bros. history. The film received eight Academy Award nominations, including Best Picture, and the film went on to win the Academy Award for Best Original Song. LuckyChap's first project to hit the big screen was the award-winning independent feature *I, Tonya*, which was nominated for three Academy Awards. Allison Janney went on to win the Academy Award for Best Supporting Actress. LuckyChap's film *Promising Young Woman*, written and directed by Emerald Fennell was released in December 2020 and received five Academy Award nominations. The film won an Academy Award for Best Original Screenplay.

LuckyChaps second collaboration with Fennell was Amazon's film *Saltburn* which made its debut at the Telluride Film Festival, opened the BFI London Film Festival in October 2023 and garnered five BAFTA nominations. Most recently, LuckyChap's critically acclaimed film *My Old Ass*, directed by Megan Park, debuted at the 2024 Sundance Film Festival and was acquired by Amazon MGM Studios for a theatrical release in September 2024. The film has received multiple nominations across the Critics' Choice Awards, Independent Spirit Awards, and Gotham Awards (the film's lead, Maisy Stella, won both the Critics' Choice Award and the Independent Spirit Award in her respective category).

LuckyChap recently wrapped production on *Wuthering Heights*, which will mark their third collaboration with Emerald Fennell. The film will be released by Warner Bros. in February 2026.

On the television side, LuckyChap is re-teaming with Megan Park on the YA series *Sterling Point* for Amazon Prime, which is currently in production. LuckyChap's series *Sirens* with Showrunner Molly Smith Metzler and Netflix, starring Julianne Moore, Meghann Fahy, and Milly Alcock, aired in May 2025 and was nominated for four Emmy Awards and a TCA Award. The series clocked over a billion minutes of viewership in its debut week on the platform. For Netflix, LuckyChap produced the hit limited series *Maid*, which was nominated for three Emmy awards and quickly became one of Netflix's most-watched limited series. LuckyChap also produced the comedy series *Dollface* for Hulu.

LuckyChap received the honors of Producers of the Year by *Variety* in 2023 and Producers of the Year by *The Hollywood Reporter* in 2020.

In addition to her work in front-of and behind the camera, Robbie has been a CHANEL ambassador since March 2018.

Born in Australia, Robbie grew up on the Gold Coast and eventually moved to Melbourne, where she began acting professionally at the age of 17.

**COLIN FARRELL** (David) has had a distinguished career of nearly twenty-plus years in film and television. An accomplished actor recognized the world over, Farrell can most recently be seen in HBO's *The Penguin*, reprising his acclaimed role as Oswald Cobblepot. For his performance, Farrell won a Golden Globe for Best Actor in a Limited Series, a Screen Actors Guild Award, and a Critics Choice Award. He is also in shooting season two of the Apple TV+ series *Sugar*, returning as private detective John Sugar.

Farrell can also be seen in the upcoming Netflix film *Ballad of a Small Player* for director Edward Berger. Based on the 2014 novel by Lawrence Osborne, the film is set in Macau and follows the fortunes of an English con man who passes himself off as a runaway Lord.

Farrell was recently seen in writer/director Martin McDonagh's *The Banshees of Inisherin* for Searchlight Pictures, which re-teamed him with the director and *In Bruges* co-star Brendan Gleeson. The film had its world premiere at the 2022 Venice Film Festival and Farrell won Best Actor. He has also won the New York Film Critics Circle Award, National Board of Review and a Golden Globe, and was nominated for a Screen Actors Guild Award, BAFTA, and an Academy Award for his role as Pádraic Súilleabháin.

In 2022, Farrell was seen in Warner Bros. Pictures' *The Batman*, for director Matt Reeves; in the MGM/ Amazon film *Thirteen Lives*, for director Ron Howard; the BBC / AMC drama *The North Water*; and A24's *After Yang*, which premiered at the 2021 Cannes Film Festival and won Farrell a New York Film Critics Circle Award.

In 2019 he starred in the live action film *Dumbo*, and in 2018, Twentieth Century Fox's ensemble feature *Widows*, directed by Steve McQueen and starring Viola Davis. In 2017, Farrell made his second film with Yorgos Lanthimos, *The Killing of a Sacred Deer*, opposite Nicole Kidman, for A24. The film premiered at the Cannes Film Festival along with Sofia Coppola's *The Beguiled*, in which he also starred with Nicole Kidman, Elle Fanning, and Kirsten Dunst. That same year, Farrell appeared opposite Denzel Washington in the Sony film *Roman Israel, Esq.*, written and directed by Dan Gilroy. Lanthimos's *The Lobster*, also starring Rachel Weisz, was Farrell's first time working with the reputable director. The

film won the Jury Prize at the 68th Cannes Film Festival and was nominated for a 2016 BAFTA. For his work on the film, Farrell was also nominated for Best Performance by an Actor in a Motion Picture, Musical or Comedy at the Golden Globe Awards, Best Actor at the British Independent Film Awards, and Best European Actor at the European Film Awards.

He was also seen in *True Detective*. In 2009, Farrell won a Golden Globe for his role in Martin McDonagh's *In Bruges*. Past work also includes *Fantastic Beasts and Where to Find Them*, *Miss Julie*, *Saving Mr. Banks*, *Winter's Tale*, *Dead Man Down*, *Total Recall*, Peter Weir's *The Way Back*, *London Boulevard*, *Fright Night*, the Warner Bros. comedy *Horrible Bosses*, and *Ondine*. Farrell also had memorable roles in Gavin O'Connor's *Pride and Glory*, *Miami Vice*, Oliver Stone's *Alexander*, Terrence Malick's *The New World*, *Ask the Dust*, *The Recruit*, *A Home at the End of the World*, based on the Michael Cunningham novel, and two of Joel Schumacher's films, *Phone Booth* and *Tigerland*. Other notable film credits include *Minority Report*, *Daredevil*, *American Outlaws*, *SWAT*, and *Intermission*.

Born and raised in Castleknock in the Republic of Ireland, Farrell attended the Gaiety School of Acting in Dublin.

Over the course of his distinguished career, **KEVIN KLINE** (*The Mechanic*), has been the recipient of numerous accolades including an Academy Award, a SAG Award, three Tony Awards, four Drama Desk Awards, and two Obie Awards. He has also been nominated for two Emmy Awards, two BAFTAs and six Golden Globes, among other award nominations. In 2003, he was inducted into the American Theatre Hall of Fame.

Kline recently starred in Alfonso Cuarón's Apple TV+ series, *Disclaimer*, opposite Cate Blanchett, Sacha Baron Cohen, and Kodi Smit-McPhee, for which he was nominated for a Golden Globe Award, a SAG Award, and a Critics Choice Award. Upcoming for Kline is the independent feature *Fior Di Latte*, written and directed by Charlotte Linden Ercoli Coe, which premiered at the 2025 Tribeca Film Festival. He also voices Mr. Fischoeder on the popular Fox animated series *Bob's Burgers* and reprised the role in the recent 20<sup>th</sup> Century Studios feature film *Bob's Burgers: The Movie*. Kline recently completed filming the MGM+ comedy series *American Classic*, created by Bob Martin and Michael Hoffman, directed by Hoffman, and also starring Laura Linney.

His film credits include *Sophie's Choice*, *The Big Chill*, *Silverado*, *Cry Freedom*, *A Fish Called Wanda*, *I Love You To Death*, *Soapdish*, *Grand Canyon*, *Dave*, *French Kiss*,

*The Ice Storm, In & Out, A Midsummer Night's Dream, The Anniversary Party, Fierce Creatures, Wild Wild West, The Emperor's Club, Life as a House, De-Lovely, A Prairie Home Companion, As You Like It, The Extra Man, Queen to Play, The Conspirator, Darling Companion, Last Vegas, My Old Lady, Disney's Beauty and the Beast, the Tribeca-winning indie Dean, The Good House and The Starling.*

Kline's Broadway career includes starring roles in *Present Laughter, Cyrano de Bergerac, Henry IV, Ivanov, Arms and the Man, The Pirates of Penzance, Loose Ends, On the Twentieth Century, Edward II, The Robber Bridegroom, The Beggar's Opera, and The Three Sisters*. Kline's Off-Broadway credits include *King Lear, Mother Courage and Her Children, The Seagull, Measure for Measure, Hamlet* (which he also directed), *Much Ado About Nothing, Henry V, and Richard III*.

**PHOEBE WALLER-BRIDGE** (Female Cashier) is a multi-award-winning writer and actor, known for the BBC 3/Amazon series *Fleabag*, which she starred in, created and produced. Waller-Bridge won three Primetime Emmy Awards for the second season, including Best Comedy Series, Outstanding Lead Actress in a Comedy Series, and Outstanding Writing for a Comedy Series. She also won two Golden Globe Awards (Best Actress – Television Series Musical or Comedy and Best Television Series – Musical or Comedy), two Critics Choice Awards (Best Actress in a Comedy Series and Best Comedy Series), and the Screen Actors Guild Award (Outstanding Performance by a Female Actor in a Comedy Series), in addition to a BAFTA Television Award for Best Female Performance in a Comedy Program.

Waller-Bridge was recently nominated for a Primetime Emmy Award for *Octopus!* the two-episode documentary that she executive produced via Wells Street Films and narrated for Amazon Prime Video. The docuseries is directed by Niharika Desi. Waller-Bridge was nominated for Outstanding Narrator and the docuseries won Outstanding Motion Design.

Waller-Bridge is currently writing and developing a new series for Amazon Prime Video based on the popular video game turned action movie *Tomb Raider*.

In June 2023, Waller-Bridge starred opposite Harrison Ford in the fifth installment of *Indiana Jones*, directed by James Mangold, titled *Indiana Jones and the Dial of Destiny*. The film marked 15 years since the last movie, *Indiana Jones and the Kingdom of the Crystal Skull*, was released.



As a writer and producer, Waller-Bridge is known for her work on Season 1 of the critically acclaimed BBC America series *Killing Eve*. She contributed to the script of the latest James Bond film, *No Time to Die*, which released in October 2021 and was the fourth-highest grossing film of that year. It earned a BAFTA Nomination for Outstanding British Film. On television, Waller-Bridge has been seen in *Crashing*, which she also wrote, *Broadchurch*, and *Run*, which she executive produced with Vicky Jones. On film, Waller-Bridge has appeared in *Solo: A Star Wars Story*, *Goodbye Christopher Robin*, *The Iron Lady*, and voiced a role in John Krasinski's live action, animated fantasy comedy film, *I*.

A graduate of the Royal Academy of Dramatic Arts, Waller-Bridge's debut play *Fleabag* earned a 2014 Olivier Award nomination and a Special Commendation from the Susan Smith Blackburn Prize in 2013. In addition to the hit television series, the play spurred celebrated Off-Broadway and West End runs of the production (Lucille Lortel Award, Drama League, Drama Desk and Olivier Award nominations), and the publication of *Fleabag: The Scriptures*. Waller-Bridge has established her own production company, Wells Street Films, and serves as the Co-Artistic Director of DryWrite Theatre Company.

## **FILMMAKER BIOGRAPHIES**

**KOGONADA's** (Director, Executive Producer) feature directorial debut, *Columbus*, premiered at the 2017 Sundance Film Festival. His second feature, *After Yang*, premiered at the 2021 Cannes Film Festival. In 2022, Kogonada directed the pilot and three additional episodes of the critically acclaimed Apple series *Pachinko*. Additionally, he has been commissioned by the Criterion Collection and British Film Institute to create works that explore the cinema of seminal filmmakers.

Emmy-nominated **SETH REISS** (Writer, Producer) made his feature film debut with Mark Mylod's *The Menu*, released by Searchlight Pictures in 2022. Reiss co-wrote and executive produced the film with Will Tracy, and received a WGA nomination. Reiss is currently a supervising writer on *Late Night with Seth Meyers*, for which he has received five Emmy and five WGA nominations. Prior to joining *Late Night with Seth Meyers*, Reiss served as head writer of *The Onion*.

Born in Connellsville, Pennsylvania, Reiss graduated from Boston University in 2005 and currently resides in New York City.

**BRADLEY THOMAS** (Producer) is a co-founding partner of Imperative Entertainment, an innovative entertainment studio specializing in developing, producing and financing films, television shows, and documentaries.

Since launching the production company with Dan Friedkin in 2014, Thomas has executive produced the Academy Award nominated and Palme d'Or winning film *The Square* (Ruben Östlund, 2017 Cannes Film Festival), produced the Academy Award nominated and Palme d'Or winning film *Triangle of Sadness*, and earned an Oscar nomination for Best Picture as a producer on *Killers of the Flower Moon*. Nominated for a total of ten Academy Awards, the film was directed by Martin Scorsese and starred Leonardo DiCaprio, Robert DeNiro, and Lily Gladstone.

Thomas's additional credits include *All The Money In The World*, directed by Ridley Scott, and *The Mule*, directed by Clint Eastwood, starring Eastwood and Bradley Cooper. Thomas also served as an executive producer on the award-winning Apple TV + limited series *Black Bird*, starring Taran Egerton and Paul Walter Hauser, as well as *Smoke*, starring Taran Egerton and currently streaming on Apple TV+. Thomas is presently developing several high-profile projects.

A native of Baltimore, Thomas graduated from the University of Maryland before embarking on a year of volunteer work that took him around the globe. While working in India with Mother Teresa, he met a film producer scouting locations for an upcoming film and won a job as Roland Joffe's assistant on *City of Joy*. He then returned to the U.S. and entered the ICM training program before working with filmmaker Bernardo Bertolucci on *Little Buddha*. Thomas next joined the Motion Picture Corporation of America, where he oversaw production on dozens of MPCA projects and built a film library of over 100 titles. One of those titles was the Farrelly brothers' *Dumb and Dumber*, where he first met the directorial duo.

In 1998, Thomas and the Farrellys partnered by creating the production entity Conundrum Entertainment. Under the banner, Thomas produced the films *There's Something About Mary*, *Me, Myself & Irene*, *Shallow Hal*, *Stuck On You*, and *Fever Pitch*.

Thomas's films have gone on to gross over 1.5 billion dollars in the worldwide theatrical box office and have been recognized by the American Film Institute, The Golden Globe Awards, MTV Movie Awards, Film Critics Circle, The People's Choice Awards and American Comedy Awards.

Thomas currently resides in Los Angeles with his four children.

**YOUREE HENLEY** (Producer), named one of *Variety*'s 10 Producers to Watch, is best known for his longstanding collaboration with Sofia Coppola. Together they have made five feature films, including *The Beguiled* — for which Coppola won the Best Director prize at Cannes — *Somewhere*, *The Bling Ring*, and *On the Rocks*. Their most recent film, *Priscilla*, premiered at the Venice Film Festival and served as the centerpiece selection at the New York Film Festival in 2023. Henley is currently in post-production with Coppola on *Marc x Sofia*, a documentary about designer Marc Jacobs.

Born and raised in Los Angeles, Henley began his career producing short films, music videos, and commercials. While working at Roman Coppola's The Directors Bureau, he met both Sofia Coppola and Mike Mills. A decade later, Henley reunited with Mills to produce the critically acclaimed *20th Century Women* (2016), which received multiple nominations, including Academy Award, Golden Globe, Independent Spirit, and Critics Choice.

Henley's credits include *A Beautiful Day in the Neighborhood* (2019), directed by Marielle Heller and starring Tom Hanks and Matthew Rhys for Sony Pictures – inspired by the real-life friendship between Fred Rogers and journalist Tom Junod. Hanks's performance earned Oscar and Golden Globe nominations. That same year, Henley produced Robert Eggers's *The Lighthouse* for A24, starring Robert Pattinson and Willem Dafoe. The film earned widespread critical acclaim, an Academy Award nomination for Best Cinematography, and was nominated for Best Picture at the Independent Spirit Awards.

In 2020, Henley partnered with Plan Bs Dede Gardner and Jeremy Kleiner to produce Miranda July's *Kajillionaire* for Focus Features, starring Evan Rachel Wood, Debra Winger, and Gina Rodriguez. He also collaborated with Chris Smith and Sofia Coppola to develop her adaptation of Edith Wharton's *The Custom of the Country* for A24 and Apple.

Henley produced *Being Mortal*, written and directed by Aziz Ansari and starring Bill Murray, Seth Rogen, and Keke Palmer, adapted from Atul Gawande's bestselling book. Production was put on hold in 2022, but Henley and Ansari remain committed to completing the film.

Henley lives in Los Angeles with his partner, Havilah Brewster, and their two daughters.

**MICAH GREEN** (Executive Producer) is the co-president and CEO of 30WEST, an investment and advisory firm specializing in the media, entertainment, and lifestyle industries. The privately held company packages and finances select film and television projects while managing a growing portfolio of companies, including acclaimed film distributor NEON, leading European film and TV studio Altitude Media Group, and the brewery Creature Comforts.

Over the past year, 30WEST has helped assemble, finance, and sell Michael Shanks's *Together* (NEON), starring Alison Brie and Dave Franco, and the forthcoming *Power Ballad*, from director John Carney, starring Paul Rudd and Nick Jonas (Lionsgate).

Other memorable 30WEST film and television projects over the course of the last half-decade include: streaming breakouts *Tiger King* and *Fyre*; Ruben Östlund's *Triangle of Sadness*, nominated for three 2023 Academy Awards, including Best Picture, and winner of the Palme d'Or at the 2022 Cannes Film Festival; *The Mauritanian*, starring Jodie Foster and Benedict Cumberbatch; *Late Night*, starring Mindy Kaling and Emma Thompson; *I, Tonya*, starring Margot Robbie; and *The Contractor*, starring Chris Pine.

Green was previously the co-head of the Film Finance and Sales Group at Creative Artists Agency (CAA). Green and his group packaged and arranged financing and distribution for hundreds of independently produced feature films, including: *Sicario*, *American Hustle*, *Her*, *John Wick*, *Looper*, *The Hurt Locker*, and *Spring Breakers*.

Prior to joining CAA in 2005, Green managed the film sales consulting firm Cinetic Media with entertainment attorney John Sloss. Over the course of his eight years with Cinetic, Green spearheaded the domestic sales campaigns for more than 100 feature films, including *Napoleon Dynamite*, *Super-Size Me*, *Murderball*, and *Spellbound*.

Green received a J.D. from USC Law School, an M.A. in communications management from USC's Annenberg School, and a B.A. from Colgate University.

**DANIEL STEINMAN** (Executive Producer), as co-president and chief operating officer of 30WEST, oversees the company's creative and business teams. The diversified entertainment company includes a studio that finances film and television, as well as an investment arm with corporate holdings in the culture and media space. 30WEST film and television projects include *I, Tonya*, *Tiger King*, *The Contractor*, and the upcoming *Power Ballad*.

Prior to founding 30WEST, Steinman served as co-president and chief operating officer of Black Bear Pictures. Simultaneously, he was chief executive officer of its Canadian distribution subsidiary, Elevation Pictures, where Steinman built its production services division. Before Black Bear and Elevation, Steinman served as a senior financing and sales agent in CAA's Film Finance Group for close to a decade. Earlier in his career, Steinman worked as a corporate attorney at the Wall Street firm, Simpson Thacher & Bartlett and then became a partner in a New York-based entertainment firm, where he developed his expertise in media law and film finance while representing producers, filmmakers and media companies.

**JOHN ATWOOD** (Executive Producer) is the Chief Operating Officer and Chief Financial Officer of Imperative Entertainment. He served as an executive producer on Martin Scorsese's *Killers of the Flower Moon*. Prior to Imperative, Atwood spent twelve years in various senior roles at Paramount and Universal. He began his career in mergers and acquisitions and holds a degree from Georgetown University.

**GINO FALSETTO** (Executive Producer) is an American movie producer best known for producing / overseeing production on movies such as *The Last Vermeer*, *All the Money in the World*, *The Mule*, and *Killers of the Flower Moon*.

He has worked with Martin Scorsese, Ridley Scott, and Kogonada.

Falsetto is head of production at Imperative Entertainment, a studio focused on the development, production, and financing of original and branded content across various platforms, including film, television, and documentaries. Imperative Entertainment produced the 2023 Academy Award nominated film *Killers of the Flower Moon*, which stars Leonardo DiCaprio. Prior to this role, Falsetto produced several movies with Adam Sandler and Kevin James. He also produced the podcast, "In the Red Clay."

**ORI EISEN** (Executive Producer) has been producing films since 2015.

He spent the last two decades fighting online crime and is respected for his business knowledge and leadership.

Prior to founding Trusona, Eisen founded 41st Parameter, the leading online fraud prevention and detection solution for financial institutions and e-commerce. 41st Parameter was acquired by Experian in 2013.

Prior to 41st Parameter, Eisen served as the worldwide fraud director for American Express, focusing on Internet and counterfeit fraud. During his tenure, he championed a project to enhance the authorization request to include Internet specific parameters.

Prior to American Express, Eisen was the director of fraud prevention for VeriSign/Network Solutions. By developing new and innovative technologies, he skillfully reduced fraud losses by over 85 percent in just three months.

Eisen is often quoted by industry insiders and receives numerous invitations to keynote industry events and conferences. He holds a Bachelor of Science degree in business administration from Montclair State University, as well as over two dozen cybersecurity patents.

In his free time, Eisen volunteers with Thorn, the digital defenders of children. He founded Ball to All, a charity that donates free soccer balls around the world to children who have never had one. He is a founding member of Security Canyon - Arizona's Cyber Security Coalition. He resides in Scottsdale and is married with two children.

Eidsen has dedicated his life to fighting online crime.

**PAUL MEZEY** (Executive Producer) is an award-winning independent producer and president of the New York-based production company Present Company. Recent projects include *Marcel the Shell with Shoes On*, directed by Dean Fleischer Camp, featuring Jenny Slate and Isabella Rossellini. The film received a 2023 Academy Award nomination for Best Animated Feature Film; *After Yang*, directed by Kogonada, starring Colin Farrell and Jodi Turner-Smith; *We the Animals*, directed by Jeremiah Zagar; *Beach Rats*, directed by Eliza Hittman, and the documentary *Matangi / Maya / M.I.A.*, about the Sri Lankan artist, activist, and musician M.I.A.

Mezey founded the independent production company Journeyman Pictures in 1999 and has produced or executive produced over two dozen feature films, including Benh Zeitlin's *Beasts of the Southern Wild*, which won the Camera d'Or at the 2012 Cannes Film Festival and received four Academy Award nominations in 2013, including Best Picture; *Half Nelson*, starring Ryan Gosling, which received a 2007 Academy Award nomination for Best Actor, and *Maria Full of Grace*, which received a 2005 Academy Award nomination for Best Actress.

**KATIE BYRON** (Production Designer) is a celebrated production designer for film and television based in Lisbon, Portugal. She is known for her many collaborations with high-profile directors, including Drake Doremus, Janicza Bravo, Olivia Wilde, and Mike Mills.

Byron's feature film work includes Olivia Wilde's *Booksmart* and *Don't Worry Darling*, Janicza Bravo's *Zola*, Mike Mills's *C'mon C'mon*, Richard Stanley's *Color Out of Space*, and several films by Drake Doremus, including Sundance Grand Jury Prize winner *Like Crazy*, *Zoe*, *Breathe In*, *Equals*, and *Newness*.

Her television work includes BBC America's *Dirk Gently Holistic Detective Agency*, IFC's *Documentary Now*, Showtime's *The Curse*, starring Emma Stone, Nathan Fielder and Benny Safdie, and the BBC series *The Listeners*, which was Byron's second collaboration with Janicza Bravo.

**SUSAN E. KIM** (Editor) is based in Los Angeles. Her recent work includes *Pachinko*, the Apple TV+ series that has garnered numerous awards, including The Critics Choice Award, the Film Independent Spirit Award, and a Peabody Award; and *A Small Light*, the award-winning, critically acclaimed limited series for NatGeo and Disney+.

Kim's previous work includes *I'll Be Your Mirror* (dir. Bradley Rust Gray), which won a U.S. Dramatic Special Jury Award at the Sundance Film Festival, where it premiered [as *Blood*]; and the independent feature *Two Yellow Lines* (dir. Derek Bauer), which won Best Narrative Feature at the BZN International Film Festival and is distributed by Universal Pictures.

Kim's early career included fifteen years of editing across a range of formats, including commercials and music concerts.

In 2021, she was awarded the Sally Menke Memorial Fellowship by the Sundance Institute. This prestigious fellowship is given to one editor each year, honoring the legacy of renowned editor Sally Menke.

**JOE HISAISHI** (Composer) is one of the world's most celebrated and beloved film composers. He is the longtime collaborator of Hayao Miyazaki, the legendary filmmaker behind Studio Ghibli and some of the greatest animated films of all time. Hisaishi's body of work is extraordinary, spanning genres and sensibilities, and he regularly sells out concerts across North America, Europe, and Asia. Last year, his string of performances at Madison Square Garden in New York City set the record for the most consecutive sold-out classical

concerts at that historic venue. *A BIG BOLD BEAUTIFUL JOURNEY* marks Hisaishi's first-ever Hollywood film and debut collaboration with Kogonada.

Hisaishi began his career as a contemporary music composer and started to develop his unique style in minimal music when he graduated from conservatory in Japan.

The presentation of *MKWAJU* in 1981 and the subsequent release of his first album *Information* the following year launched Hisaishi as a solo artist. Since his debut, he has released nearly 40 solo albums, including *MinimalRhythm* (2009), *Melodyphony* (2010) and the latest solo album *MinimalRhythm 4* (2021). The first CD, *A Symphonic Celebration*, released from Deutsche Grammophon (June 2023) hit number one on the U.S. Billboard Classical Albums and Classical Crossover Albums Chart twice.

Starting with *Nausicaä of the Valley of the Wind* (1984), Hisaishi has produced music for Hayao Miyazaki films, including the Academy Award-winning films *Spirited Away* (2001) and *The Boy and the Heron* (2023). He also composed the music for *HANA-BI* (1998) directed by Takeshi Kitano, *Departures* (2008) directed by Yojiro Takita, *Villain* (2010) directed by Sang-il Lee, *The Tale of Princess Kaguya* (2013) directed by Isao Takahata, and *What A Wonderful Family!* series (2016/2017/2018) directed by Yoji Yamada.

Hisaishi has collaborated on the music production of over 80 films at home and abroad. His works have won many awards including eight Japanese Academy Awards for Best Music Score; the Annie Award for Outstanding Music in an Animated Feature, for *Spirited Away*; and the Winsor McCay Lifetime Achievement Award at the 51st Annie Awards in 2024.

In 2001, Hisaishi made his debut as a film director with *Quartet*, taking charge of the theme music and co-writing the script. The film was officially invited for the World Competition section of the Montreal World Film Festival. In May 2004 at Cannes International Film Festival, Hisaishi became the festival's first Japanese musician to conduct an orchestra, performing *The General* (directed by Buster Keaton) at the film concert.

In July 2004, Hisaishi assumed the post of first music director of the New Japan Philharmonic World Dream Orchestra (W.D.O.), a newly formed orchestra project by the New Japan Philharmonic. Since September 2014, he has conducted contemporary music concerts called "JOE HISAISHI presents MUSIC FUTURE," which earned him enormous popularity and have been recorded as a live album. In July 2019, he started leading a concert series, "Future Orchestra Classics (FOC)," and released *Beethoven: Complete Symphonies*, which was given Special Prize from 57th Record Academy Award Japan 2019.



The tremendously successful world tour "Joe Hisaishi Symphonic Concert: Music from the Studio Ghibli Films of Hayao Miyazaki," which he began in 2017, has captivated huge live audiences with sold-out performances at Madison Square Garden in New York over three nights; La Défense Arena in Paris; Wembley Arena in London; Olympic Hall in Munich; and more. In July 2025, the tour concluded with a final performance at Tokyo Dome, drawing a total of 130,000 fans across three shows.

In recent years, Hisaishi has worked as a classical music conductor and composed new works in a contemporary music style, including *The East Land Symphony (Symphony No. 1)* (2016), *Asian Symphony* (2017), *The Border Concerto for 3 Horns and Orchestra* (2020), *Symphony No. 2* (2021), *Metaphysica (Symphony No. 3)* (2021), and *Viola Saga for Orchestra* (2023). His *Harp Concerto*, commissioned mainly by the Los Angeles Philharmonic and performed by their own harpist Emmanuel Ceysson, received its world premiere in November 2024.

Hisaishi has collaborated with a wide range of artists, including Philip Glass, David Lang, Mischa Maisky, and orchestras such as the Vienna Symphony Orchestra, Helsinki Philharmonic, London Symphony Orchestra, Chicago Symphony Orchestra, Toronto Symphony Orchestra, San Francisco Symphony Orchestra, Los Angeles Philharmonic, and the Philadelphia Orchestra, among others.

Hisaishi has been honored by the government of Japan with the Medal of Honor with Purple Ribbon and The Order of the Rising Sun in 2009, and with the Gold Rays with Rosette in 2023. He was appointed as Composer-in-Association of the Royal Philharmonic Orchestra in April 2024. Hisaishi is currently the Music Director of the Japan Century Symphony Orchestra since April 2025.

**HOWARD PAAR** (Music Supervisor) is an award-winning music supervisor and author who was born and raised in London before continuing his career in Los Angeles.

He has won four Guild Of Music Supervisors Awards along with ten GMS nominations and two Grammy nominations.

Paar is a member of the Academy Of Motion Picture Arts & Sciences.

Paar first worked in Los Angeles as a club creator/DJ/promoter with such legendary artists as The Specials, The Clash, The English Beat, The Go-Go's, The Psychedelic Furs, The Cure, The Bangles, Echo & The Bunnymen, and Lydia Lunch.

Paar is known for developing emergent new music scenes, particularly ska, mod, and the paisley Underground. Paar's club, The ON Klub, in collaboration with Sugarhill Records, was the first locale to present a rap show in Los Angeles. He subsequently became an independent publicist, representing clients including MTV, Ian Hunter & Mick Ronson, N.W.A., Jimmy Cliff, Eric Burdon, Jimmy Jam & Terry Lewis, Bunny Wailer, and Michelle Shocked, while also booking *Live From LA*, a television show that featured interviews with emerging figures like Russell Simmons and Run-DMC, as well as full-length concerts from a range of cutting-edge artists.

Paar went on to become Vice President, Media & Artist Relations at Polygram Records working with a diverse range of artists, including INXS, Def Leppard, Chuck D, Bon Jovi, Kiss, Vanessa Williams, Joan Osborne, James, and X, before transitioning to the role of Vice President, Soundtracks at the same company.

In this role, Paar worked on many soundtracks, including the Coen brothers' *The Big Lebowski* and Gregg Araki's *Nowhere*, as well as placing numerous songs in films and creating opportunities for Polygram artists to write themes for TV shows, including *King of the Hill* and *Ellen*.

Paar next joined Richard Branson's V2 Records as Head of Film & TV, where, until 1999, he worked closely with artists such as Moby and then became an independent music supervisor. He continued to work with Moby, whose phenomenally successful album *Play* became the first in history to have media placement for all tracks.

Paar continues to music supervise a wide range of critically acclaimed films, including *Nightbitch*, *Eileen*, *Can You Ever Forgive Me*, *Scary Stories to Tell in the Dark*, *A Beautiful Day in the Neighborhood*, *Private Life*, *20th Century Women*, *Diary Of A Teenage Girl*, *Monster*, *Bully*, and *Mysterious Skin*, as well as groundbreaking TV shows like *The L Word*.

His work with a diverse range of filmmakers, including, Mari Heller, Patty Jenkins, Guillermo del Toro, Charlie Kaufman, Liz Garbus, Tamara Jenkins, Mike Mills, Larry Clark, Quentin Tarantino, and Gregg Araki, have helped to earn Paar a reputation for independent vision and authenticity to character, time, and place.

*Top Rankin'*, his punk/ska noir novel, was published by Rare Bird Lit in 2021. It followed his first novel *Once Upon A Time In LA (a rock & roll noir novel)*, published by Over The Edge books in 2014.

A member of the Board for The Guild Of Music Supervisors, Paar values opportunities to elevate music and visual media.

**RICHARD BLUFF** (Visual Effects Supervisor), one of Industrial Light & Magic's award-winning visual effects supervisors, served as the production-side visual effects supervisor on Jon Favreau and Dave Filoni's groundbreaking Star Wars TV series, *The Mandalorian*, (seasons 1 and 2), *The Book of Boba Fett*, and most recently *Ahsoka*. In this capacity, Bluff oversaw every aspect of the visual effects effort, including responsibility for between four to five thousand shots across multiple vendors for each season, as well as ongoing technical and creative development of ILM's virtual production stage technology and workflow, StageCraft LED.

Bluff was honored with the Emmy Award for Outstanding Visual Effects in 2020, 2021 and 2022 and received the Visual Effects Society Award for Outstanding Visual Effects in a photoreal episode, in 2020 and 2021, for his work across the series. Bluff is currently the production visual effects supervisor on the upcoming second season of the hit Lucasfilm series, *Ahsoka*.

With a background in video games and environments, Bluff joined ILM more than 20 years ago as a digital matte artist and quickly rose through the ranks, working on over 30 feature films, including *Transformers*, *Iron Man*, and *Avatar*, while also managing ILM's renowned digital matte and generalist departments. In 2013, Bluff was promoted to VFX supervisor, overseeing work on the films *Above and Beyond*, *Lucy*, *Unbroken*, and Marvel's *Doctor Strange*. It was on *Doctor Strange* where he led the out-of-the-box artistry and production methodologies to achieve the movie's unique city deformations look. Work on *Doctor Strange* earned Bluff nominations for an Academy Award, a BAFTA award and VES awards.

Following *Doctor Strange*, Bluff turned towards real-time game technologies, serving as one of two visual effects supervisors on the simulator ride *Smuggler's Run*, for Disneyland and Disney World. These cumulative experiences have positioned Bluff perfectly for the role he's played in the past five years as VFX Head of Department on *The Mandalorian* (seasons 1 & 2), *Book of Boba Fett*, and *Ahsoka*. This role requires a proven innovative, technical, and creative problem solver at the helm of the visual effects-driven series.

