

BLADE RUNNER

2049

From Oscar-nominated director Denis Villeneuve (“Arrival”) comes Alcon Entertainment’s science fiction thriller “Blade Runner 2049,” the much-anticipated sequel to the acclaimed sci-fi film “Blade Runner.”

Three decades after the events of the first film, a new blade runner, LAPD Officer K, unearths a long-buried secret that has the potential to plunge what’s left of society into chaos. K’s discovery leads him on a quest to find Rick Deckard, a former LAPD blade runner who has been missing for 30 years.

The film stars Oscar nominees Ryan Gosling (“La La Land”) as K, and Harrison Ford (the “Star Wars” films, “Witness”), reprising the role of Rick Deckard. The main international cast also includes Ana de Armas (“War Dogs”), Sylvia Hoeks (“Renegades”), Robin Wright (“Wonder Woman”), Mackenzie Davis (“The Martian”), Carla Juri (“Brimstone”), and Lennie James (“The Walking Dead”), with Dave Bautista (the “Guardians of the Galaxy” films) and Oscar winner Jared Leto (“Dallas Buyers Club”).

“Blade Runner 2049” was produced by Oscar nominees Andrew A. Kosove & Broderick Johnson (“The Blind Side”) and three time Emmy winner Bud Yorkin & Cynthia Sikes Yorkin. Multiple Oscar nominee Ridley Scott (“The Martian,” “Gladiator”), who directed the first “Blade Runner,” is an executive producer. Bill Carraro served as executive producer and unit production manager.

Denis Villeneuve directed the film from a screenplay by Hampton Fancher and Michael Green, story by Fancher, based on characters from the novel *Do Androids Dream of Electric Sheep?* by Philip K. Dick. Tim Gamble, Frank Giustra, Yale Badik and Val Hill also executive produced.

“Blade Runner 2049” marks the third collaboration between Villeneuve and director of photography Roger A. Deakins, following “Sicario” and “Prisoners,” for which Deakins received two of his 13 Oscar nominations. The behind-the-scenes creative team also includes Oscar-winning production designer Dennis Gassner (“Bugsy,” “Spectre,” “Into the Woods”), Oscar-nominated editor Joe Walker (“12 Years a Slave,” “Sicario,” “Arrival”), and costume designer

Renée April (“Sicario,” “Arrival”). The music is composed by Oscar winner Hans Zimmer (“Dunkirk,” “The Lion King”) and Benjamin Wallfisch (“IT,” “Annabelle: Creation”).

Alcon Media Group presents, in association with Columbia Pictures, a Ridley Scott/Alcon Entertainment/Bud Yorkin production, in association with Torridon Films and 16:14 Entertainment, a Denis Villeneuve film. Opening in 2D and 3D in select theatres and IMAX, “Blade Runner 2049” will be distributed domestically by Warner Bros. Pictures, a Warner Bros. Entertainment Company, and internationally by Sony Pictures Entertainment.

This film has been rated R for violence, some sexuality, nudity and language.

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THE ROAD TO “BLADE RUNNER 2049”

TIMELINE OF EVENTS

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| 2018 | After a bloody mutiny by a Nexus 6 combat team in an Off-world colony, replicants are declared illegal on Earth—under penalty of death. |
| 2019 | A prototype replicant, Rachael, and Officer Rick Deckard, a Blade Runner, escape Los Angeles together. |
| 2020 | After the death of founder Eldon Tyrell, the Tyrell Corporation rushes a new line of Nexus 8 replicants onto market for use Off-world. Unlike previous Nexus models, built with four-year lifespans, the Nexus 8s have open-ended lifespans, as well as ocular implants for easy identification. |
| 2022 | An electromagnetic pulse (EMP) of unknown origin detonates somewhere in the West Coast. Cities shut down for weeks. Electronic data is corrupted or destroyed over most of the United States. Finance and trade markets crash worldwide. Food supplies become dire. Theories spread as to the cause of the Blackout; none are proven. The most popular ones blame replicants. |
| 2023 | The governing authorities legislate an indefinite “prohibition” on replicant production. Nexus 6 models are now all decommissioned due to their programmed 4-year lifespans. Surviving Nexus 8 models are to be retired. Those that can, go into hiding. |
| 2025 | Idealistic scientist Niander Wallace pioneers advancements in genetically modified food and shares his patents for free, marking an end to a global crisis. His |

company, Wallace Corporation, E&C, expands across the globe—and into the Off-world colonies.

- 2028 Wallace acquires the remains of the bankrupt Tyrell Corporation.
- 2030 Wallace upgrades genetic engineering to produce a new model of replicants, biorobotic beings that are more compliant and obedient than their predecessors.
- 2036 Prohibition is repealed. Wallace reintroduces a new line of “perfected” replicants: The Nexus 9.
- 2040 The LAPD commits resources to re-establish its Blade Runner unit, tasked with locating illegal replicants...and retiring them.
- 2049 We return to Los Angeles, 30 years after the original film.

ABOUT THE PRODUCTION

I had your job once...

“What defines a human being?” That is the question posed by director Denis Villeneuve. And the surprising answers suggested in his new film, “Blade Runner 2049,” challenge people’s notions of who we are...and where we are headed.

It’s not the first time the value—and values—of humanity have been questioned.

Thirty-five years ago, the groundbreaking science fiction film “Blade Runner” hit theatre screens for the first time. Directed by the legendary Ridley Scott and based on the Philip K. Dick novel *Do Androids Dream of Electric Sheep?*, the movie thrust audiences into a dystopian future unlike anything they had ever experienced.

Back then, no one could have imagined how “Blade Runner” would go on to reverberate through modern culture, pioneering what became an entirely new genre: neo-noir cyberpunk. Today, Scott’s visionary masterpiece is heralded as one of the best and most important motion pictures of all time, but its impact has gone beyond film, to television, music, art, fashion, and even university courses.

Now, after more than three decades, “Blade Runner 2049” returns us to the world that has enthralled generations of fans in a film that is, at once, a long-awaited follow-up and a much-anticipated stand-alone moviegoing experience.

Villeneuve, who counts himself among the first film’s devotees, says, “I vividly remember seeing ‘Blade Runner’ for the first time and being stunned by what I think is amongst the most powerful openings in the history of cinema—flying over the Los Angeles of 2019, and seeing that landscape of oil factories. Ridley Scott presented such a strong image of what could be our future that was at the same time so seductive and so frightening.

“Aesthetically, ‘Blade Runner’ was a revolution,” he continues, “blending two genres that, at first glance, don’t go together—science fiction and film noir. It was something never seen before, and it deeply influenced me. It was part of my film education even before I knew I would become a filmmaker.”

Scott says that, even with all of its difficulties, he could never have predicted how iconic one of his earliest major features would come to be. “You don’t think about that when you’re in the midst of it, but I knew for sure we had made something really special.”

As much a detective story as a sci-fi thriller, “Blade Runner” starred Harrison Ford as a former blade runner named Rick Deckard. Deckard is summoned out of retirement to track down and terminate four fugitive replicants who have escaped from the off-world colony to which all replicants have been banned. He reluctantly takes the job, but over the course of completing his mission, he meets and unexpectedly falls in love with Rachael, a beautiful, young woman who turns out to be a replicant. Their relationship forces him to question his beliefs about replicants while confronting his own humanity.

Ryan Gosling, who, in the new film, plays the role of an LAPD blade runner called K, remarks, “The original film is haunting; it’s hard to shake. It asks you to look at your idea of what it means to be human, and it makes you weigh your ability to recognize the hero from the villain. It’s a nightmarish vision of the future that’s somehow grounded and feels possible, and yet it’s presented in this romantic, dreamlike way that sticks with you. Time has proven its specialness.”

In “Blade Runner 2049,” K is sent on an assignment that, for very different reasons, could have more far-reaching consequences—calling into doubt the divide between people and replicants, between humanity and technology, which could lead to anarchy or even war.

But “Blade Runner” did more than blur the lines between humans and technology. It also broached a range of societal concerns that have grown ever-more prevalent. And with our planet now on the cusp of when that film was set, it seems more revelatory, and more relevant, than

ever—foreshadowing issues of urban decay, climate change, genetic engineering, overpopulation, the divides of social and economic strata and more.

“It certainly was prescient in many ways,” says Ford, who turned Rick Deckard into one of his most indelible onscreen portraits and reprises the role in the sequel. “I think as technology developed and people began to see some of the issues the film talked about play out in real life, there was even more reason to accept the themes that ‘Blade Runner’ dealt with.”

“‘Blade Runner’ was ahead of its time in so many ways,” producer Andrew A. Kosove agrees. With its thought-provoking narrative and signature visual design—which Ridley Scott brilliantly conceived—the movie permeated our culture and changed our perceptions about the relationship between humanity and technology, which, in turn, caused us to question what makes us human. I think that’s why it is so revered.”

That reverence understandably gave Kosove and his Alcon partner, producer Broderick Johnson, pause when they were approached about the possibility of a “Blade Runner” sequel. Johnson confirms, “We definitely had to think about taking on such an ambitious project, but we both loved the original so we decided we had to go for it.”

The idea of filming a new chapter of the “Blade Runner” story had come to Alcon through producer Bud Yorkin, who had been on the producing team of the earlier film, and his wife, producer Cynthia Sikes Yorkin. She relates, “It was a dream of Bud’s for many years to continue the story and I was so happy to support him in that pursuit. Unfortunately, he passed away before he could see the completion of the film, but it was a wonderful gift for him to know it was going to be done. And Andrew and Broderick were so respectful of Bud and involved us in every aspect of the production from the beginning. They poured their hearts into this project, and I couldn’t have asked for better partners to realize this dream of ours.”

The initial step forward was to go back to the source. Kosove explains, “The most important thing was for me and Broderick to go to London to meet with Ridley Scott.”

“Ridley was really excited about the prospect of a sequel,” Johnson adds, “and said he had ideas that he had been gestating for years...thinking about how they could be developed within the original mythology.”

Scott, who came on board as an executive producer, affirms, “‘Blade Runner’ was always meant to be a stand-alone feature, but we knew even then there was more story to tell than the two hours would allow.”

Scott reached out to screenwriter Hampton Fancher, who had co-written the “Blade Runner” screenplay. Fancher recounts, “It was serendipity because I had literally just finished a

short story set in the 'Blade Runner' universe. I read Ridley just the first paragraph and it was obvious what it was. All he said was, 'Can you come to London?' So that's how it started."

Picking up the story, Scott notes, "Hampton didn't end up writing a conventional script; he wrote a novella, still with his beautiful style of dialogue. Then we brought in Michael Green to turn it into a screenplay, and it evolved from there."

When the opportunity to work on a new "Blade Runner" film came to screenwriter Michael Green, "I couldn't say 'yes' loud enough or fast enough," says the self-described avid fan of the first. "Hampton and Ridley had formed the story DNA of what a 'Blade Runner' sequel might be, and then I had the incredible opportunity to grow out those elements. There are so many fascinating themes that run through the first film; one of them is about *quantity* of life. Among the themes we wanted to explore in 'Blade Runner 2049' was *quality* of a life. In both films, there are humans and there are replicants, and though in many respects they behave similarly, they have very different origins, as one is born and one is made. Society places a greater inherent value on humans over replicants because someone born is believed to have a soul. But what is the nature of a soul...and is it uniquely human?"

Denis Villeneuve recalls that when he was presented with the completed screenplay, "I was so moved. The amount of trust Alcon had in me, to put this film in my hands...it was one of the greatest compliments of my career."

Having worked with Villeneuve on the hit drama "Prisoners," the producers were fully aware of the skills he could bring to the table. "Denis is an amazing filmmaker with a total command of everything he wants to accomplish," Johnson states. "We knew he would be perfect for this film, not only because of his ability to guide the performances, but also to generate tension and atmosphere, which is strong in all his films. That was essential to making 'Blade Runner 2049' because the real magic of the film is its tension, its narrative, and its character-based drama. Denis is one of the best at capturing all of that."

Villeneuve reveals he had one caveat before agreeing to helm the film. "I needed Ridley Scott's blessing. That was my only condition." He needn't have worried; Scott did more than give his blessing. "He said to me exactly what I needed to hear," notes the director, "which was that I had total freedom, but if I ever needed him, I could call; he would be available any time. And, in fact, every time I needed him, he was there. I will always be grateful to him."

In conceiving the overall look of the film, Villeneuve wanted to remain faithful to the spirit of the original. He remarks, "My goal was to honor the film noir aesthetic of the first movie while giving the new film its own identity."

To that end, the filmmakers emphasize that, while “Blade Runner 2049” can be considered a sequel, it can also very much stand on its own as a singular motion picture. “Even if you’ve never seen the first film, you will have no problem understanding the story,” Sikes Yorkin attests. “The way it’s written and presented, you can absolutely be very entertained and absorbed in the drama without necessarily knowing everything that came before.”

In designing the new movie, the filmmakers had to imagine conditions on the planet three decades hence. Villeneuve clarifies, “‘Blade Runner’ was set in 2019, and it was prophetic in some ways, but we already know our 2019 will be quite different from that. So we made the decision to create our own 2049—to propel the movie into its foreseeable future. The world of ‘Blade Runner 2049’ is an extension of ‘Blade Runner’; it is *not* an extension of reality.”

Out of that understanding “came a lot of decisions about design,” he continues. “We saw in ‘Blade Runner’ that nature was collapsing, so in 30 years’ time, the Earth will be even more brutal. We are finding the same kind of oppressive atmosphere that we saw in the first film, but even thicker. The environment will be more toxic; the oceans will be out of control; the weather will be harsher, colder... We are dealing with even more severe climate conditions and that translates to everything from architecture to vehicles to clothing.”

To achieve his vision, Villeneuve teamed behind the camera with cinematographer Roger A. Deakins, production designer Dennis Gassner, and costume designer Renée April. “We shared a strong artistic bond because we were all committed to the same idea of honoring what came before,” Villeneuve comments.

That commitment extended to the cast. “The actors were also very passionate about the project,” the director adds, “and I would say the movie owes a lot to all of them. Ryan Gosling and Harrison Ford especially contributed many great ideas and both were my muses on set.”

Gosling and Ford have equal praise for their director. “I had seen Denis’ films; I’d admired his films,” Ford offers. “There were interesting meetings...I didn’t know what his take on ‘Blade Runner’ was, and it was a while before I began to really understand the depth of his ambition for the film. He’s a very quiet and thoughtful and extremely intelligent guy who takes the time necessary to come up with answers for himself. And I found him a great intellectual partner to stumble through the hard questions on the film with.”

“From my first conversation with Denis, I immediately felt confident,” says Gosling. “All of his instincts were about grounding the film...making it feel truthful. He had a great respect for the original, but he never seemed to allow it to intimidate him. He used his admiration and turned it into inspiration, and I think, in turn, he inspired all of us to do the same.”

Filming on “Blade Runner 2049” took place entirely in Hungary, spanning Origo Studios in Budapest; Korda Studios in Etyek; and several other locations around the country.

The filmmaking team made the decision to eschew CGI and green screens as much as possible, in favor of capturing the action in-camera on practical sets. Villeneuve expounds, “I love to work with real sets, with real objects. It was very important to me to build a world that is tangible around me and the actors so they are living in the setting we’ve created instead of just trying to imagine it.”

For the cast, stepping into the physical environment had the desired result. Gosling affirms, “It was incredible to have those sets because, as actors, you can really focus on the internal world of your character since the external world has been so fully realized.”

“It’s like you have this fantastic world around you, but you are always at a human level,” Villeneuve states. “‘Blade Runner 2049’ is a very intimate story told with a lot of scope.”

HUMANS AND REPLICANTS

Two of the lead roles in “Blade Runner 2049” were essentially cast even before there was a script. It goes without saying that no one other than Harrison Ford could be Rick Deckard, but it turns out that the filmmakers also had only one name in mind to play the new blade runner, K: Ryan Gosling.

Fancher tells, “I was flying to London on my way to meet with Ridley and thinking about a protagonist and thought, ‘Ryan Gosling; that’s the guy.’ And I just put that in my back pocket. But then, prescient Ridley—almost the first question he asked was, ‘Who do you see?’ I hadn’t even told him my idea yet, but I knew what he meant. I said, ‘Ryan Gosling,’ and he said, ‘You got it.’ We didn’t even know what the story was, but I already had an image of the central character and Ryan fit that in every way.”

Gosling says his interest in the project was piqued upon learning something was in the works. “When I heard that Ridley was considering continuing the narrative, I was already invested; I already wanted to know what happened next. And then, given the chance to enter that world and help tell that story...it just felt like an amazing opportunity.”

The actor goes on to relate that the world in which we find his character “has become a much tougher and more isolated place than the one we left 30 years ago. As a result, the blade runner profession has become more complicated. When we first meet K, he is deep in the throes of that isolation and those complications.

“In the beginning of the film,” Gosling continues, “it’s a day like any other: K has been sent to ‘retire’ an old-model replicant. But in the process, he unintentionally unearths a mystery that ultimately makes him question everything he thought he knew.”

Villeneuve observes, “K has a very hard life and is a very lonely character. He has the worst job on Earth, but, unexpectedly, out of his latest assignment, comes a dream...a desire so strong that it will blind him. And I thought that was quite a beautiful arc.

“When I read the screenplay,” the director adds, “Ryan Gosling had already been suggested for the role of K, and I said yes immediately. There could be no one else. He is an actor who can express a world of emotion just moving an eyebrow. I needed an actor of extreme intelligence and the kind of strength to go through the darkness. Ryan’s passion and his relentless efforts in making sure we nailed every scene deeply moved me because I felt it was as important to him as it was to me to make a great movie together.”

The chorus of voices suggesting Gosling for K also included the actor who starred in “Blade Runner”: Harrison Ford. “I thought K would be a good part for Ryan and was very enthusiastic about proposing that to the producers. And they said, ‘Oh yeah, that’s what we were thinking, too,’ so I was very happy about that. I very much enjoyed working with Ryan in the film. He brings an originality to everything he does and an intelligence, but you don’t see the wheels turning. He inhabits a character rather than struggles to create it.”

Gosling was no less appreciative of Ford, noting, “Harrison is a great filmmaker. There is a reason the majority of his films have become iconic and why so many of them are revisited time after time. He is the constant in all of those equations. There are many ways to play any given scene, but when you work with Harrison, you realize there’s only one *great* way. And he’s already figured it out before anyone else.”

Ridley Scott recalls that when he initially contacted Ford about returning to the role of Deckard, “I think he might have been a little skeptical. Then I sent him the script and he said, ‘Ridley, this is wonderful. Correction: this is the best script I’ve ever read.’”

In addition to loving the script, Ford says, “It’s kind of fun to play a character 30 years later. In a way, I’m used to trying on old clothes,” he smiles, “and happily they still fit, so I didn’t have any apprehensions about playing Deckard again.”

“It was not possible to make a ‘Blade Runner’ sequel without Harrison Ford, of course,” states Villeneuve. “For me, it was a huge privilege to work with him because he is someone who is linked with the birth of my love for cinema; I was raised on his movies. First, I had to get rid of the nerves of meeting one of my childhood heroes, but he broke the ice very quickly by being one of the most warm, charming, generous and humble artists I’ve ever met. And directing him, for

me, was like going back to film school because he has so much experience and gives so much thought to the acting process in a way I very rarely encounter. We had the most beautiful discussions about how to approach this character he hasn't seen in so many years."

Within the story, *no one* has seen Deckard in 30 years. Ford says, "Deckard has gone through tragic events since the last film. But he was also charged with the protection of certain secrets he had and felt morally obligated to protect those secrets, so he made himself absent. He knew he was being hunted, so he went into hiding in a place no one would expect him to go. A dangerous place. And he's been living a very lonely, singular life."

However, Gosling offers, "Deckard is a significant person of interest in the case my character is trying to solve. K sets out to find him, seeking to get answers to questions that have become very personal to him."

"K tracks Deckard down," says Ford. "What transpires between the two of them is extremely compelling. It's a very brave storyline. What I like most is the emotional context, which I think is very valuable."

The clue that puts K on Deckard's trail was uncovered in the archives of the Wallace Corporation. Although most of the records were destroyed in the catastrophic EMP of 2022—known as the Blackout—a few fragmented pieces were salvaged, including one in which Deckard's voice can barely be heard.

The head of the Wallace Corporation is the enigmatic Niander Wallace, whose soft-spoken manner thinly veils his ruthless ambition. His obsessive quest to create the perfect replicant—totally compliant and unquestioning of human authority—resulted in the creation of the latest model, the Nexus 9. Wallace sees replicants as necessary for the survival of humanity...but he can only make so many. Years before, his breakthroughs in genetically modified foods had brought the planet back from the brink of irrevocable global famine. Trading on that debt, he was able to barter for the end of the replicant prohibition and, in the process, gain incalculable wealth...and untold power.

Cast in the role of Wallace, Jared Leto remarks, "I maybe have a different perspective on Niander Wallace than others would. He is the guy who saved the world from starvation, so I don't think his ego is too far out of control for someone who literally saved the planet. He is someone who willed himself to power through really hard work and rigorous study. Wallace is a genius and he's also a bit of a madman, which he'd have to be. He's so fascinating and complex. It was a really seductive role."

Leto reveals that his connection to the "Blade Runner" universe goes back to "when I was very young and saw it on VHS. There are films that come along and, for one reason or another,

strike a chord. They affect you in some way and change how you see the world. 'Blade Runner' was a film that had a big impact on me and has always stuck with me. There was something about it that spoke to me as a kid that I couldn't let go of. So it's always had a special place in my heart and it's something I've looked to for inspiration over the years."

"Niander Wallace is a tough part to play because you have to deal with a lot of difficult dialogue. It required an actor who could embrace those speeches and bring them to life with a strength and poetry. And what can I say? I chose a rock star and he just blew us away," states Villeneuve, who adds that he appreciated Leto's total immersion in every facet of the role. "I had heard how Jared embodies his character and I wondered what he would do about Wallace, with regard to him being blind. He came in and he was blind...he acted blind."

In researching that aspect of his role, Leto spent time with people who were visually impaired, observing things like how they navigate a specific space or interact in conversation. "I could feel that Jared was someone who was deeply passionate and very serious about what he was doing," says Villeneuve. "He was 100 percent committed."

Correspondingly, Leto had nothing but praise for Villeneuve, commenting, "Denis is a rare artist. What I love about him is that he's eternally fascinated and enthusiastic and curious by nature. He's completely in the moment with the actors and there's a sense of discovery and excitement around him that's very compelling. I found him to be just an incredible director and I'm truly thankful that I had the chance to do this film with him."

Given his work, it stands to reason that Wallace's right hand would be an elite Nexus 9 replicant. Sylvia Hoeks plays Luv, whose single-minded devotion to Wallace goes far beyond duty. "He is much more than her boss," she observes. "What's intriguing about Luv is she was created by Wallace, and if he made her, it means he can break her at any time, so I think some of her drive is based on that fear. The thing she focuses on is being the best, being everything he expects her to be and more. She is willing to do whatever it takes to help him conquer the world and achieve his dreams. It feels to her like the key to happiness...even though she doesn't really know what happiness is."

As preparation for her role, Hoeks notes, "I wanted to focus on young, powerful, successful women today, as they are in a race to be the best. And they are often judged for what they do, the actions they take, where they live and even what they consume. So in a very different sense, it's like they are made—their image is manufactured in a way—and I thought that was a very interesting approach for this character."

Villeneuve calls Hoeks "one of the best artists I have ever worked with in my life. She is an actress with a lot of strength and who is not afraid to do some pretty wild things for her role."

The woman at K's side is Joi, with whom he has more than a romantic relationship. She is his friend, his confidante and his only real support system. Ana de Armas, who plays the role, offers, "Joi is smart, funny and intuitive, especially where K is concerned. She is also undeniably sexy but she is much more than what you see on the surface. She is actually quite complex."

De Armas enjoyed developing the role with Villeneuve, noting, "It was interesting to explore my character with him. Her existence in itself was a huge starting point for me, and I had so many questions in my head: Who is she? What is she feeling? What are the rules we have to follow to build on that from one scene to the next? Denis gave me so much freedom to discover all of those things and more as the movie progressed."

"I know Ana has done movies before, but it is rare as a director to have the impression you are witnessing an actress becoming a star," says Villeneuve. "She has all the qualities—the energy, the emotion, the power and the skills—to capture the very difficult character that is Joi."

As the stunning developments in K's investigation take him down an increasingly perilous path, Joi is the only one he knows he can trust completely, and she, in turn, gently guides and encourages him, giving him a perspective no one else could offer.

Not even K's superior is privy to all the details of what he's uncovered in his pursuit of the truth. Robin Wright portrays LAPD Lieutenant Joshi, K's no-nonsense boss, whose orders to the blade runner prove she will do whatever is necessary to maintain order. Wright offers, "Joshi understands the stakes—she knows that a discovery of this magnitude could, as she puts it, 'break the world.' But she's also concerned about K. She is aware something is wrong and senses that he might be holding something back. Nevertheless, she can't let her concerns get in the way of her job."

Villeneuve states, "Robin Wright is a wonderful actress who established a very commanding authority figure as Lt. Joshi. But it was also important to show that Joshi has a compassionate side, especially in her dealings with K, and Robin was able to convey that in a subtle way that fit the character."

Joshi has ordered K to dispatch an old-model replicant named Sapper Morton, who is seemingly nothing more than an innocuous protein farmer when K shows up in his sparse home. "He is just trying to exist, man, just trying to live," says Dave Bautista, who was cast in the role. "When K shows up, Sapper's got a bad feeling right off the bat because, for one, he doesn't get visitors, and, two, he doesn't really like visitors. And he realizes this could be the end for him, which is what he's been trying to avoid...why he's been sticking to himself out on the farm, minding his own business."

In casting the part, the director relates, “Dave was one of the first names that came to mind for Sapper because he’s such a charismatic and strong presence. I needed someone who would be like a giant, but a gentle giant...someone who you have empathy for. That empathy is super important for this character. And the kind of melancholic sadness behind the eyes and vulnerability that Dave brought to Sapper was essential.”

There was only one problem: Bautista was considerably younger than the role was conceived. Makeup artist Donald Mowat, whom Villeneuve calls “a master,” was responsible for aging the actor. Villeneuve recalls, “A lot of people commented, ‘Oh, I didn’t know he was that old.’ And I knew it was a success because they were not seeing the makeup; it was just an older Dave Bautista.”

K’s mission to retire Sapper should have been just another routine assignment. He never imagined his investigation would open the door to a staggering revelation—one that would challenge all of his beliefs.

Rounding out the main cast are: Mackenzie Davis as Mariette, a mysterious “doxie” who takes a particular interest in K; Carla Juri as Dr. Ana Stelline, whose job is integral to the creation and behavior of replicants; and Lennie James as Mister Cotton, who watches over hundreds of abandoned children and who may have answers for K.

THE SHAPE OF THINGS TO COME

Prior to the start of principal photography on “Blade Runner 2049,” Villeneuve spent several weeks with his longtime cinematographer Roger Deakins drawing storyboards and shaping the visual look of the film. “So Roger was an integral part of the cinematic language of the film from the start,” says the director.

Andrew Kosove shares, “Roger, who is one of the greatest cinematographers of all time, actually took a year off to prepare for this movie. He has said it involved some of the most complex lighting designs and patterns he’s ever done.”

Nevertheless, Deakins states, “It was too exciting an opportunity to miss. Denis and I were not constrained but rather informed by the original, which offered one of the first and most stylized views of an apocalyptic future.”

Villeneuve adds, “One of the biggest challenges was to tie both movies together visually—to have the feeling of walking into a future inspired by the past.”

Arguably, the most indelible visual imprint of the first “Blade Runner” was its dark, wet, oppressive atmosphere, and conditions have not improved in the 30 years since. The director

expounds, “I’m coming from Montreal, so the movie’s climate was more informed by bad days in Canada, where it can be bitter cold, so instead of the constant rain, there’s also snow and sludge.”

Ridley Scott remarks, “The style is important, and Denis got that nicely with respect to what we did in the first film. We’re looking at a dystopian world where your goose is cooked except for the very, very wealthy. Are we heading that way now? I don’t know...I hope not.”

The majority of the population, who are not among the super-rich, eke out an existence in cities of soaring buildings that pierce permanently gray skies. Production designer Dennis Gassner recalls, “The first thing I asked Denis was if he had to put the design into one word—the touchstone for the film—what would it be? And Denis said ‘Brutal. I want the architecture to be brutal.’ And so, we just dove into our research and found images that developed into what I call the ‘pattern language.’”

“The thing about ‘Blade Runner 2049’ is that everything is designed around survival, from technology to architecture,” Villeneuve adds. “The buildings were designed to resist the weather, so many of them look like bunkers.”

Brutal was also the watchword for the costumes, designed by Renée April. “It’s a harsh environment; it’s rainy, sometimes it snows,” she confirms. “That was our starting point. For materials, I worked a lot with fake fur and plastic, which was a first for me. I couldn’t use leather or wool or any organic materials that would not have existed anymore, so everything was synthetic and manmade. And we also went oversized because it was cold.

“I was so lucky to work with such a great cast who were very into their costumes,” the designer continues. “Ryan Gosling, for example, is very aware of what he can wear, what he likes and what he doesn’t. And I must say, he had to like it because K is wearing the same coat for the whole picture.”

“We all wanted that coat,” Sikes Yorkin says. “Even the women were going crazy over Ryan’s coat. Renée is brilliant and came up with such incredible costumes that suited both the characters and the places they inhabit.”

According to April, the costumes for Luv and Joi required two very different approaches. She details, “For Luv, the silhouette of her clothing is slick and pure. There are no frills, no ruffles and no real colors; everything is beige, white or gray. Joi, on the other hand, is seen in a wide range of costumes in a spectrum of saturated colors and her costumes are more overtly feminine and not as structured.”

In designing the wardrobe for Niander Wallace, April says, “I was inspired by Dennis Gassner’s amazing set for Wallace’s office, which was huge with very clean lines and a Zen

quality about it. So I went with similarly simple lines—almost a uniform or pajamas for someone who doesn't go out and has nothing to prove.”

Rick Deckard's clothing fits someone who has been off the grid for decades, “so what he's wearing was made to look older and a bit threadbare.”

Among the most memorable images in the first “Blade Runner” were the towering electronic billboards with moving advertisements. For the sequel, Broderick Johnson says, “We took it to the next level, given that its 30 years later. There are 3D holographic ads that have a certain amount of intelligence to them, so, for example, if you're walking down the street, an advertisement might interact with you, which is a terrifying thought,” he laughs.

Villeneuve expands, “Our thinking was that the air in Los Angeles in 2049 is so thick that you can project things into the atmosphere in 3D. So the ads are no longer just huge billboards, they are amongst the population. And that's something that is again an extension of our own reality; it's where we are going.

“As we were planning the movie,” Villeneuve continues, “we met with scientists, doctors, architects, designers, scientists, computer experts...people who told us what they thought the future could be. That informed a lot of the design of the film.”

LOS ANGELES, CIRCA 2049

Principal photography on “Blade Runner 2049” was accomplished in Hungary, where the production established a massive footprint—taking over all six soundstages and the backlot at Origo Studios in Budapest; three soundstages at Korda Studios in Etyek; and various other locations around the country.

Executive producer and unit production manager Bill Carraro comments, “The facilities there are top-notch, as good as you can find anywhere, but what attracted us to Hungary, and Budapest particularly, was the diversity of looks within the city—eastern European architecture mixed in with the brutalist Soviet-era structures.”

Villeneuve attests, “Budapest has a certain aestheticism that impacted the film. We were able to shoot some scenes on the streets of the city because some of the architecture we found there was totally accurate to the spirit of the movie.”

At the Origo and Korda Studios, Dennis Gassner's team built the world of the film almost entirely from the ground up, fulfilling Villeneuve's desire to work on practical sets. The director attests, “I need real environments because those environments will trigger ideas. Early in the process, the decision was made to construct everything and use very little green screen, and

everyone was excited to go in that direction. Of course, there had to be some CGI to extend certain sets, but everything you are seeing in the foreground is real.”

Harrison Ford offers, “Physical environments are enormously helpful. People behave in a more realistic way when the surroundings are affecting things like the sound of your footsteps. As an actor, I think that helps.”

“Blade Runner 2049” opens as K is flying to Sapper Morton’s farm in a vehicle that fans of the first film know as a Spinner. Gassner shares, “The very first thing we designed was K’s Spinner, which was intended as an homage to the original, but within the context of the brutalist style Denis wanted.”

K’s Spinner is a bit boxier and has sharper angles than the one owned by Deckard in “Blade Runner,” but although it is a later model, it is by no means new. Supervising art director Paul Ingis says, “We tried to craft an interior that feels like the vehicle is 10 to 15 years old. There’s a lot of life inside it; there’s a lot of age. Everything is worn down and you can see the stains, the marks, the scuffs... It’s a set in itself.”

There were two Spinners built for K, one of which could actually be driven and had servo-operated doors that opened vertically. Equipped with power steering and an electric motor, it could reach groundspeeds up to 50 miles-per-hour, though that wasn’t advised on set. The other was designed to fly-by-wire or be mounted on a crane on a gimbal with Gosling inside. Cameras were mounted behind the actor to capture his perspective looking through the windshield, as wipers tried to keep up with the constant rain.

K’s Spinner does have a new feature that did not exist in the first film: an intelligent, drone-like object visual effects supervisor John Nelson calls “the pilot fish. It lives in the back of his Spinner, and when he comes to a stop, it flies up and hovers like a drone. It’s like K’s digital sidekick that he can tell to ‘watch the car,’ but it can also photograph the area and feed information back.”

In addition to K’s Spinner, there are other vehicles featured in the film, including a larger multi-seat limousine Spinner and one belonging to Deckard, which is updated from the one he drove in the first film.

Sapper Morton’s farm and farmhouse were built on the backlot of Origo Studios. There, the confrontation between K and Sapper was choreographed by stunt coordinator Joel Kramer, who says, “Ryan put so much thought into everything he did. He’d give up what little free time he had to come train with us, and he picked everything up very quickly.”

Kramer took a totally different tack for the battle between K and Luv later in the film. Kramer confirms, “Even though Luv is a woman, she has as much fighting prowess as K, if not

more so. I found a martial arts champion named Chloé Bruce, who can do things with her body that I'd never seen before...moves that didn't even seem human. I showed her demo reel to Denis, Andrew and Broderick and they flipped. We brought Chloé in and had her training alongside Sylvia Hoeks to teach her some of the moves. Sylvia couldn't do them all, obviously—none of us could do what Chloé does—but she really applied herself to it. I was impressed with how well Sylvia did, especially since she'd never really done fights before.”

“The action scenes were a big challenge for me,” Hoeks acknowledges. “I trained for six months, which I loved because I was able to do more things with my body. I felt like I transformed into a very strong human being and that helped me to be this character as well. As an actress, it was incredible to have a chance to work on those movements and learn those techniques.”

The large sets comprising the various offices and archives of the Wallace Corporation took up soundstages at both studios. The clean, minimalist design of Wallace's personal office belies the complexity of the set, with the center surrounded by an interior moat of water and accessible only by an automated stone path. Roger Deakins utilized the rippling pools to bounce and reflect light off of and onto the walls and ceiling to stunning effect.

Inglis offers, “The lighting was actually more integral to the set than any particular architectural style. Roger was very clear from the start that he wanted the light to be natural, almost like sunlight, which is virtually non-existent outside where the sun is always shrouded in the haze. You'll notice there's not a single window on any of those sets, but within Wallace's world, there is the feeling of an artificial sun as shafts of manufactured sunlight move through it.”

Standing in his character's domain, Jared Leto says, “I could feel the energy on that set, and playing someone who is blind, I was able to experience it in a way I otherwise wouldn't have. If you close your eyes, it's incredible what you can tell about a space you're in. And one of the great gifts to me was that in these cathedral-like spaces voices would reverberate off the walls. The sound helped me feel very empowered in my role.”

The Wallace Tower stands in stark contrast to the milieu of the less fortunate who subsist outside its walls. One familiar gathering place is Bibi's Bar, a bustling, open air marketplace where throngs of both humans and replicants can purchase everything from food & drink to merchandise to sex. Constructed on a soundstage at Korda, the elaborate set featured rows of touchscreen vending machines with brightly lit displays and various kiosks. Trains passed by overhead and tuk-tuks maneuvered through the more than 300 costumed extras.

“Bibi's gave us our first real concentration of color,” says Gassner. “Given the state of nature, it's perpetual winter, so almost everything has a desaturated, gray quality to it, but Bibi's is where we can lift people up with color as Roger does with light.”

Other notable sets in the Los Angeles of 2049 included K's small efficiency apartment; the rooftop of his apartment building, where he shares a dance in the rain with Joi; and the police station with Lt. Joshi's office.

LEAVING L.A.

Unlike the first movie, "Blade Runner 2049" takes the story out of the confines of Los Angeles, a change welcomed by Villeneuve. "That gave me the opportunity to think about what the world would look like outside the vicinity of the city," the director explains. "It brought a different look to the movie. For instance, as you get farther away, the smog and the atmosphere is less dense so there is more sunlight. I'm not talking about beautiful, bright sunshine—it's still bleak—but more than when you are deep in L.A."

K's investigation takes him south to the San Diego area, where his Spinner is forced to crash land in a vast landfill and scrapyard that stretches as far as the eye can see. The trash mesa, as it was dubbed, was the production's largest set and was built on the backlot at Origo. The immense physical set would later be expanded through the use of miniatures and CGI, allowing it to extend to the horizon and beyond.

Gassner based the design of the trash mesa on giant shipyards where old super tankers and decommissioned Navy ships are taken apart. Amidst the tons of refuse were pieces of rusting metal of varying sizes, some still recognizable as having once been part of a large vessel. For safety reasons, any "metal" pieces placed anywhere near the actors were fabricated from painted rubber.

Rising out of the mountains of detritus are mammoth-sized, overturned satellite dishes that have been converted into the headquarters of Mister Cotton's salvage business, as well as the grim home of those unfortunate enough to have to live and work there. The interiors were assembled in separate locations: a stage at Origo; the Soviet-era Inota Power Plant, about an hour's drive from Budapest; and a former electronics warehouse in Kistarcsa, Hungary.

Following Rick Deckard's trail eventually leads K out of California to the city of Las Vegas, Nevada, which bears no resemblance to the glittering, neon-lit pleasure capital it was. All its color and light have been reduced to a monochromatic orange/red haze, the result of a catastrophic blast 50 years earlier that left the once vibrant city in ruins and deserted...except for one.

To envision a post-apocalyptic Las Vegas, Villeneuve and Gassner consulted with celebrated futurist and concept artist Syd Mead, who had previously guided Ridley Scott on the City of Angels of 2019. "We tried to imagine what Las Vegas would look like in 2049," he says.

“And for that, only one man could give me the answer. I went back to the master, Syd Mead, and explained to him my challenge and he brought back these insanely beautiful views of Vegas.”

Gassner adds, “What happened in Vegas and its environment turned it into an extinct place where no one would want to go, which, in turn, made it safe enough for Deckard to hide in plain sight.”

In the center of Budapest, the production transformed an unoccupied building that had previously housed Hungary’s largest TV station into a Vegas hotel lobby, its former grandeur covered in a layer of red dust. The other hotel/casino sets, including the penthouse, casino and showroom were erected on soundstages at Origo.

In the showroom, echoes of Vegas’s glory days come to life in the form of holographic incarnations of the immortal Elvis Presley and Frank Sinatra. Showgirls, costumed by Renée April in feathers and sequins, also dance their way back to the main stage. For Deakins, the performance required an extremely intricate lighting design. He details, “The show suddenly starts up, but then slowly begins falling apart...kind of glitching...turning it into more of a chaotic light show. I spent weeks mapping out different lighting patterns and then worked with a local company in Budapest to produce a computer previs of the whole thing. We worked from there until I had the lighting pattern I needed to rig.”

Without question, some of the most demanding shooting days were spent in an enormous water tank, built specially by the production for a pivotal action sequence in “Blade Runner 2049.” Special effects supervisor Gerd Nefzer and his team oversaw the construction of the million-gallon tank that ranged from one meter to five meters in depth.

The only problem with the tank was that the water was smooth and the seawall scene called for crashing waves. Nefzer says, “I looked at different wave machines, but they didn’t give us the size we needed, so we had to invent something.” Nefzer’s crew acquired several commercial-sized propane tanks, which they sealed and affixed on boom arms. They then experimented with synchronized motion, pulling the tanks in and out of the water. As the action was repeated more aggressively, it simulated large, crashing waves.

The SFX team also had to manufacture rigs to enable the transport Spinner, to move when battered by the waves. “It was very important to Denis that the limousine not sit motionless in the water like a stone. When it gets hit by the water, it should not remain stable. That was a really difficult rig to build,” Nefzer admits.

To protect the actors working in the tank, sometimes for hours at a time, large diesel-powered boilers kept the water heated to a relatively comfortable 80 degrees. Against the cold night air, it formed a mist that rose from the pool, adding to the atmospheric tone.

SCALE AND SCALES

Far from Hungary, the cityscapes and landscapes to be seen from overhead, were crafted in miniature by the team at Weta Workshop in New Zealand. However, Villeneuve counters that the term “miniature” is something of a misnomer. “Some of those miniatures were gigantic!” he states.

Weta’s director of photography, Alex Funke, confirms, “We built the Wallace Tower—which in the story is one of the tallest buildings on Earth—at 1/600th scale and even at that, it was about four meters tall. In each case we chose what scale to build the different sets because a lot of things had to be taken into consideration: How close are you going to come to it? What kind of surface texture does it have? What size is the actual object supposed to be? And, practically speaking, how hard is it gonna be to get it out of the shop and to the studio? The massive trash mesa, for example, tended to be at 1/48th scale because that’s a manageable size. We would have been happy to build it at 1/24th, but there literally wouldn’t have been room for it at the studio.”

As filming came to a close, Villeneuve turned his attention to cutting the film in collaboration with editor Joe Walker. He also worked with composers Hans Zimmer and Benjamin Wallfisch who delivered the final creative element: the score.

Wallfisch recalls, “There was an incredible camaraderie and connection between us because we all loved ‘Blade Runner.’ Starting from there, we were faced with the huge challenge of figuring out where we would be 30 years later, musically speaking.”

“Vangelis is a hard act to follow,” adds Zimmer, referencing the composer who created the evocative score of the earlier film and whose groundbreaking use of synthesizers became legendary. “For me it was about doing what Denis managed to do—embrace the DNA of what had been while bringing a completely fresh artistic vision to it.”

To that end, one of the first decisions the composers made was to break from the more traditional orchestra in favor of a synthesizer-based score. Zimmer elaborates, “We made an artistic choice to ensure the music was cohesive with the sonic world of ‘Blade Runner.’ If we had gone with a full orchestra, it would be a very different film.”

“The mission from the beginning,” says Wallfisch, “was finding the heart of the film...finding a musical analog to K’s struggle with the idea of what defines humans versus highly developed replicants that are indistinguishable. What does that sound like? It was definitely a process of discovery. And then we arrived at the simplest possible theme—a four-note melody,

which has a sort of symmetry to it. And as soon as we hit on that, it was like the doors opened to the rest of the score.”

In addition to the music by Zimmer and Wallfisch, cinephiles will notice echoes of Vangelis’s “Tears in the Rain” from the “Blade Runner” soundtrack. The familiar notes form an aural bridge between the two films.

Villeneuve reflects, “For me, ‘Blade Runner 2049’ is a love letter to ‘Blade Runner,’ and I know all of the artists who worked on this film were deeply inspired by its universe and by Ridley Scott’s vision. Even people who don’t know that universe will discover that while this is a science fiction movie, most of all, it’s a very compelling human drama.

“The story is not focused on technology,” the director concludes, “but definitely on the human condition, and I think that’s what makes it so powerful. I never want to say what people will take away from a movie, but what I can say is I hope people will enjoy it. I hope they will be moved by K’s journey.”

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ABOUT THE CAST

RYAN GOSLING (K) is an Oscar-nominated actor who has been honored for his work in a broad range of roles in both major motion pictures and acclaimed independent features. In 2016, he starred in Damien Chazelle's "La La Land," opposite Emma Stone. One of the most acclaimed and successful films of the year, it received 14 Academy Award nominations, including one for Gosling for Best Actor, as well as Best Picture. The film also broke the record for most Golden Globes won by a movie, including Gosling's win for Best Actor. His outstanding performance was also recognized with Best Actor Award nominations from the Screen Actors Guild (SAG), the Broadcast Film Critics Association, BAFTA, the AACTA Awards, and various film critics associations, totaling more than 20 nominations nationwide. In addition, Gosling took home the prestigious Vanguard Award at the Palm Springs International Film Festival as well as Outstanding Performer of the Year Award at The Santa Barbara International Film Festival.

He will next team up with Chazelle for a second time in the Neil Armstrong biopic "First Man."

In 2015, Gosling starred in the award-winning, fact-based feature "The Big Short," joining an ensemble cast that also included Christian Bale, Steve Carell and Brad Pitt. For his work in the film, Gosling shared in Screen Actors Guild Award and Critics' Choice Award nominations for Outstanding Motion Picture Cast.

In 2012, he earned a Golden Globe nomination for Best Performance by an Actor in a Motion Picture – Comedy or Musical, for his role opposite Steve Carell and Emma Stone in "Crazy, Stupid, Love." and another for Best Performance by an Actor in a Motion Picture – Drama, for his work in George Clooney's "The Ides of March." The cast of "The Ides of March" also gained a Critics' Choice Award nomination for Best Acting Ensemble by the Broadcast Film Critics Association. That same year, Gosling was also nominated for an Independent Spirit Award for Best Male Lead and a Critics' Choice Award for Best Actor for his work in the action drama "Drive," directed by Nicolas Winding Refn.

He garnered another Golden Globe nomination and his third Critics' Choice Award nomination for Best Actor for his performance in the 2010 romantic drama "Blue Valentine," opposite Michelle Williams. He previously received Golden Globe, SAG Award and Critics' Choice Award nominations for his work in the title role of the indie film "Lars and the Real Girl." He earned his first Academy Award nomination and won an Independent Spirit Award, both for Best Actor, for his performance in the 2006 release "Half Nelson." For his work in that film, he also received SAG Award and Critics' Choice Award nominations; Best Actor awards at the

Stockholm and Seattle Film Festivals; and a National Board of Review Award for Best Male Breakthrough Performance.

Gosling made his feature film debut in the 2000 true-life drama “Remember the Titans,” starring Denzel Washington. His breakthrough role came the following year, when he starred in the controversial independent drama “The Believer,” which won the Grand Jury Prize at the 2001 Sundance Film Festival. His performance brought him his first Independent Spirit Award nomination, as well as a London Film Critics’ Circle Award nomination and the Best Foreign Actor Award from the Russian Film Critics Guild.

In 2014, Gosling made his directorial debut on the independent film “Lost River,” which he also wrote and produced. His other film acting credits include “The Nice Guys,” with Russell Crowe; “Gangster Squad,” with Sean Penn and Josh Brolin; “Only God Forgives,” which reunited him with Nicolas Winding Refn; “The Place Beyond the Pines”; and “Fracture,” with Anthony Hopkins.

HARRISON FORD (Rick Deckard) has starred in some of the most successful and acclaimed films in cinema history, including the landmark “Star Wars” and “Indiana Jones” franchises and a total of eight Best Picture Oscar-nominated movies. Ford has garnered a number of Best Actor Award honors, including Academy Award, Golden Globe and BAFTA Award nominations for Peter Weir’s “Witness,” and another Golden Globe nod for “The Mosquito Coast,” also directed by Weir.

Over the course of his illustrious career, Ford has also been repeatedly honored for his contributions to the film industry, including the British Academy of Film and Television Arts’ Albert R. Broccoli Britannia Award, the Hollywood Foreign Press Association’s Cecil B. DeMille Award, and the American Film Institute’s Lifetime Achievement Award, in 2000. In 1994, the National Association of Theater Owners named him the Box Office Star of the Century.

Ford was last seen reprising his role as Han Solo in “Star Wars Episode VII: The Force Awakens,” directed by J.J. Abrams. The film broke multiple box office records, including highest-grossing domestic film of all time.

A native of Chicago, Ford launched his film career in 1973 with the breakthrough role of hot-rodder Bob Falfa in George Lucas’s seminal hit, “American Graffiti.” Four years later, he reunited with Lucas to play the iconic role of Han Solo in “Star Wars: Episode IV - A New Hope.” The sci-fi epic earned 12 Oscar nominations, including Best Picture, and went on to become the top-grossing film in history, a record it held for 20 years. Ford reprised the role of Han Solo in the sequels “The Empire Strikes Back” and “The Return of the Jedi.”

In 1981, Ford created another legendary screen character, Indiana Jones, in Steven Spielberg's Oscar-nominated mega-hit "Raiders of the Lost Ark." During the 1980s, he starred in the blockbuster sequels "Indiana Jones and the Temple of Doom" and "Indiana Jones and the Last Crusade." In 2008, he returned to the title role in the hugely successful "Indiana Jones and the Kingdom of the Crystal Skull." In 2019, he will return in the fifth installment of the series.

Ford's many other film credits include Francis Ford Coppola's Oscar-nominated features "The Conversation" and "Apocalypse Now"; Ridley Scott's 1982 science fiction classic "Blade Runner"; Roman Polanski's "Frantic"; Mike Nichols' Oscar-nominated romantic comedy "Working Girl"; the title role in the Nichols-directed drama "Regarding Henry"; Alan J. Pakula's "Presumed Innocent"; Philip Noyce's "Patriot Games" and "Clear and Present Danger," both based on the Tom Clancy bestsellers; Wolfgang Petersen's "Air Force One"; Robert Zemeckis's "What Lies Beneath"; Kathryn Bigelow's "K-19: The Widowmaker," which he also executive produced; Roger Michell's "Morning Glory"; Jon Favreau's "Cowboys & Aliens"; Brian Helgeland's "42"; Lee Toland Krieger's "Age of Adaline"; and Gavin Hood's "Ender's Game."

Ford has been a member of the board of directors of Conservation International for more than 25 years. An American nonprofit conservation organization, it works to protect nature internationally.

ANA DE ARMAS (Joi) Ana de Armas is a Cuban born actress who has become one of Spain's and America's rising stars.

She most recently wrapped the crime drama "Three Seconds," in which she stars with Clive Owen, Common and Rosamund Pike.

Last year, de Armas was seen in "Hands of Stone," alongside Edgar Ramirez, Robert De Niro and Usher. Directed by Jonathan Jakubowicz, the film was a biographical drama about the life of boxer Roberto "Hands of Stone" Duran. De Armas plays Felicidad Iglesias, Duran's eventual wife and the woman who stood by him during his rise to boxing fame and after the infamous "no mas" fight against Sugar Ray Leonard.

Also in 2016, de Armas starred in Todd Phillips' "War Dogs," alongside Miles Teller and Jonah Hill. The film is based on the true story of two young men who won a \$300 million contract from the Pentagon to arm America's allies in Afghanistan.

This October, she stars in the action movie "Overdrive," alongside Scott Eastwood and Freddie Thorp. She also recently starred in the mystery thriller "Exposed," opposite Keanu Reeves and Mira Sorvino. De Armas first met Reeves while filming Eli Roth's independent film "Knock Knock," which debuted at the 2015 Sundance Film Festival.

De Armas made her feature film debut in “Una Rosa De Francia” for the Cuban Institute of Cinematography and quickly transitioned into one of Spain's up-and-coming film stars. Her previous credits include the Spanish films “Por Un Puñado De Besos,” “Faraday,” “Blind Alley” and “Sex, Party and Lies.”

SYLVIA HOEKS (Luv) recently wrapped production on “All the Devil’s Men,” opposite William Fichtner and Milo Gibson. She also recently starred in the German feature “Whatever Happens,” which premiered at the 2017 Munich Film Festival in June.

Born and raised in the Netherlands, Hoeks was scouted by Elite Models and later attended the Netherlands’ Maastricht Theatre Academy. She made her film debut in 2007 in Jos Stelling’s film “Duska,” for which she won the award for Best Actress at the Dutch Film Festival. In 2011, Hoeks was one of the ten recipients of the Shooting Star Awards at the Berlin International Film Festival, given to up-and-coming European talent to promote European filmmaking.

In 2012, she starred opposite Geoffrey Rush in Giuseppe Tornatore’s “The Best Offer.” The film became a major box office success in Italy, Russia and Spain. Since then, Hoeks has starred in several film and television productions in the Netherlands, Germany and Denmark. In 2016, *Variety* named her one of their Ten Europeans to Watch.

ROBIN WRIGHT (Lt. Joshi) is an award-winning actress and philanthropist who is carving an indelible mark in Hollywood.

She most recently starred as Amazon warrior General Antiope in Patty Jenkins’ “Wonder Woman,” the highest-grossing live action film of the summer worldwide.

On television, Wright can currently be seen in the highly acclaimed Netflix original series “House of Cards,” alongside Kevin Spacey. Wright not only stars on the show, but also serves as an executive producer. She has directed several episodes in the past five years and has received outstanding reviews for her portrayal of the formidable Claire Underwood. She was nominated for three Golden Globes for the role and took the award home in 2014. Wright was nominated in two categories for the 2015 and 2016 Screen Actors Guild (SAG) Awards: Outstanding Performance by a Female Actor in a Drama Series; and Outstanding Drama Series Ensemble, shared with her castmates. She has also received five consecutive Emmy nominations for Outstanding Lead Actress in a Drama Series for every season of the remarkable hit Netflix show.

Wright consistently receives glowing reviews for the various characters she plays. In 2010, she received critical acclaim as Mary Surratt in Robert Redford’s riveting courtroom drama “The

Conspirator.” In 2009, Wright received praise for her performance in the title role of Rebecca Miller’s “The Private Lives of Pippa Lee.” The same year, she was also seen in the holiday classic “A Christmas Carol,” directed by Robert Zemeckis.

Wright has been recognized for her outstanding performances over the years. She was honored with a career tribute at the 35th Annual Deauville American Film Festival. Her first two nominations, a Golden Globe and SAG Award for Best Supporting Actress, came as early as 1995 for her unforgettable role as Jenny in Zemeckis’s Best Picture Oscar winner, “Forrest Gump.” Wright earned her second SAG Award nomination for Best Lead Actress in Nick Cassavetes’s “She’s So Lovely,” and her third nomination for Best Actress in a Television Movie or Miniseries for Fred Schepisi’s “Empire Falls.” She has received three Independent Spirit nominations, for her performances in Erin Dignam’s “Loved,” Rodrigo Garcia’s “Nine Lives” and Jeff Stanzler’s “Sorry, Haters.” Additionally, Wright starred in and served as an executive producer on Deborah Kampmeier’s “Virgin,” which received an Independent Spirit Award nomination for Best First Feature.

In 2014, Wright launched *Pour Les Femmes*, a socially conscious sleepwear line with clothing designer Karen Fowler. *Pour Les Femmes* partnered with Action Kivu and Synergie, two organizations dedicated to assisting in the assurance of safety for women in the Congo who are victims of violence. Wright is passionate about giving back and serves as a spokesperson for the Enough Project, a non-profit organization dedicated to bringing peace to the Congo. She is a dedicated advocate for the women of eastern Congo, serving as the narrator and executive producer for the documentary “When Elephants Fight.” She is also an Ambassador with the Stand With Congo organization.

Wright was most recently seen in the films “Everest”; “A Most Wanted Man,” with the late Philip Seymour Hoffman; and “The Congress.” Her other film credits include David Fincher’s highly acclaimed “The Girl with the Dragon Tattoo”; “Bennett Miller’s “Moneyball,” starring Brad Pitt and Jonah Hill; Rob Reiner’s cult classic “The Princess Bride”; Barry Levinson’s “What Just Happened”; Deborah Kampmeier’s “Hounddog,” which Wright also executive produced; Kevin Macdonald’s “State of Play”; Anthony Minghella’s “Breaking and Entering”; Zemeckis’s “Beowulf”; Keith Gordon’s “The Singing Detective”; Peter Kosminsky’s “White Oleander”; Anthony Drazan’s “Hurlyburly”; Sean Penn’s “The Pledge”; Luis Mandoki’s “Message in a Bottle”; M. Night Shyamalan’s “Unbreakable”; Pen Densham’s “Moll Flanders”; Levinson’s “Toys”; and “Room 10” for *GLAMOUR* magazine’s “Reel Women Film Series.”

MACKENZIE DAVIS (Mariette) wrapped filming earlier this year on Jason Reitman's comedy about motherhood, "Tully," in which she stars in the title role opposite Charlize Theron. The film is slated for release in April 2018.

This summer, Davis completed production on the fourth and final season of AMC's critically acclaimed drama "Halt and Catch Fire," in which she stars alongside Kerry Bishé, Scoot McNairy and Lee Pace. The season premiered on August 19th and will conclude on October 14th.

Last year, Davis starred alongside Caitlin FitzGerald in the independent thriller "Always Shine," directed by Sophia Takal. The film premiered to rave reviews at the Tribeca Film Festival, where Davis won the Jury Award for Best Actress in a U.S. Narrative Feature.

Also last year, Davis starred in the only Emmy-nominated episode of the hit anthology Netflix series "Black Mirror," titled "San Junipero," opposite Gugu Mbatha-Raw.

Davis's other film credits include Ridley Scott's Oscar-nominated "The Martian," with Matt Damon, Chiwetel Ejiofor and Kristen Wiig; "Freaks of Nature"; "That Awkward Moment," alongside Miles Teller, Zac Efron and Michael B. Jordan; and her breakout performance in Drake Doremus's "Breathe In."

CARLA JURI (Dr. Ana Stelline) received tremendous attention in America and beyond for her critically acclaimed and fearless performance as Helen in the controversial German film "Wetlands," directed by David Wnendt. The film premiered at the 2013 Locarno Film Festival and screened at the 2014 Sundance Film Festival and led to her subsequent Best Actress nomination for a German Film Award (LOLA).

Juri was back at Sundance in 2016 with the well-received film from director Chad Hartigan, "Morris From America," opposite Craig Robinson. She more recently starred in Martin Koolhoven's "Brimstone," opposite Kit Harington, Dakota Fanning and Guy Pearce, and played the title role in the German film "Paula," based on the life of famed German expressionist painter Paula Modersohn Becker, which premiered at the 2016 Locarno Film Festival. For her work in the film, Juri was nominated for various awards, including a Jupiter Award for Best German actress. Upcoming, she stars in Peter Greenaway's "Walking to Paris," and plays the title role in "Dear Agnes," the second feature of director Daniel Alfredson's "Intrigo" trilogy. Both films are due out in 2018.

Juri made her professional debut in Cihan Inan's "180°," for which she won the Swiss Film Prize for Best Supporting Actress. She followed up that success with Xavier Koller's cult classic "Someone Like Me," for which she was awarded the Swiss Film Prize again, but this time for Best

Actress. Additionally, Juri has appeared in various German and Italian projects, as well as the British film "Fossil," directed by Alex Walker.

Born in Ticino, Switzerland, Carla grew up bilingual and studied acting in Los Angeles and London. She was the recipient of the 2013 European Shooting Stars Award.

LENNIE JAMES (Mister Cotton) was born in Nottingham and raised in South London, England, and trained at the Guildhall School of Music & Drama. His many theatre credits include "Etta Jenks," opposite Miranda Richardson, and Roy Williams' "Fallout" at The Royal Court; August Wilson's "Ma Rainey's Black Bottom," and "The Coup," with Norman Beaton at The National; The Young Vic's production of "A Raisin in the Sun"; and the eponymous hero in the Tricycle's production of "Macbeth."

James has had a rich and varied television career on both sides of the Atlantic, including "Civvies" and "Comics," both written by Lynda La Plante; "Undercover Heart"; "Out of The Blue"; the BAFTA Award-winning "Buried"; and Royal Television Society Award winner "Storm Damage." He starred in the critically acclaimed "Run for C4" and Jed Mercurio's "Line of Duty" for BBC2, both for which he was nominated for best actor at the RTS Television Awards 2013/14.

In the United States, he has been praised for his performances in CBS' history-making series "Jericho," HBO's "Hung," AMC's "Low Winter Sun," and eight seasons of "The Walking Dead," where he won Best Guest Actor in a Drama Series at the Online Film & Television Awards in 2013. James was also nominated for Guest Actor in a Drama at the Golden Derby Awards in 2013 as well as Best TV Supporting Actor at the Fangoria Chainsaw Awards in 2016 for his role in "The Walking Dead." James can also be seen as the lead in the UK series "Critical," for Sky TV.

James has many notable film credits to his name as well, including Guy Ritchie's "Snatch," starring Brad Pitt and Benicio Del Toro; "Sahara," alongside Matthew McConaughey and Penelope Cruz; Michael Winterbottom's "24 Hour Party People"; Nick Love's "Outlaw," with Bob Hoskins; "The Next Three Days," with Russell Crowe; Luc Besson's "Colombiana," with Zoe Saldana; and "Lockout," opposite Guy Pearce. He more recently starred in the modern-day Western "Swelter"; Tate Taylor's James Brown biopic "Get On Up," opposite Viola Davis and Chadwick Boseman; and "Double Play," the film adaptation of Frank Martinus Arion's novel. James has just finished filming the series "Save Me," a new production created and written by James, in which he stars for Sky Atlantic, due to be released in early 2018.

DAVID BAUTISTA (Sapper Morton) starred as Drax the Destroyer in the 2014 blockbuster “Guardians of the Galaxy,” opposite Chris Pratt, Benicio Del Toro, Bradley Cooper and Zoe Saldana. This past summer, he starred in the sequel, “Guardians of the Galaxy 2,” which added Kurt Russell and Sylvester Stallone to the cast, and recently crossed \$860 million at the box office. The Guardians have joined the cast of the Avengers, just wrapping “Avengers: Infinity War,” and in September, Bautista will begin the fourth installation of the Avengers franchise.

He recently wrapped three independent films: the action thriller “Final Score,” starring opposite Pierce Brosnan, on which Bautista also serves as a producer; the crime thriller “Hotel Artemis,” opposite Jodie Foster, written and directed by Drew Pearce; and the action film “Escape Plan 2,” with Stallone.

Bautista recently starred in the independent feature “Bushwick,” opposite Brittany Snow. The film premiered at the 2017 Sundance Film Festival. In 2015, he was seen in the feature “Spectre,” the 24th installment of the James Bond series, with Daniel Craig, Christoph Waltz and Lea Seydoux. He also starred that year in the action film “Heist,” opposite Robert De Niro and Jeffrey Dean Morgan.

A former professional wrestler and mixed martial artist, Bautista is best known for his time in World Wrestling Entertainment (WWE), where he was a six-time world champion and an international spokesman for the organization. Bautista retired from the WWE to focus on his acting career in mid-2010.

Bautista’s past film credits include “Enter the Warrior’s Gate,” written and produced by Luc Besson; “Riddick”; and “The Man with the Iron Fists.” His past TV credits include “The #Hashtagged Show,” “Chuck,” and “Smallville.”

JARED LETO (Niander Wallace) is an actor, musician, director and entrepreneur whose two decades of work as an actor have encompassed a host of intense and transformative performances. Leto’s performance as the transgender AIDS patient, Rayon, in Jean-Marc Vallée’s “Dallas Buyers Club,” opposite Matthew McConaughey, earned him Best Supporting Actor honors from several critics’ organizations. He was named Best Supporting Actor by the New York Film Critics Association, Los Angeles Film Critics Association, and Broadcast Film Critics Association. In addition, Leto gained his first Academy Award, Golden Globe, and Screen Actors Guild (SAG) Award nominations for the role, winning all three awards.

Leto was last seen in the epic action film “Suicide Squad,” alongside Will Smith, Margot Robbie, and Cara Delevingne. His other performances have included roles in Darren Aronofsky’s “Requiem for a Dream,” alongside Ellen Burstyn, Jennifer Connelly, and Marlon Wayans; the

David Fincher-directed films “Fight Club,” with Brad Pitt and Edward Norton, and “Panic Room,” with Jodie Foster and Forest Whitaker; Mary Harron’s “American Psycho,” opposite Christian Bale; Andrew Niccol’s “Lord of War,” alongside Nicolas Cage and Ethan Hawke; Oliver Stone’s “Alexander,” opposite Colin Farrell; Todd Robinson’s “Lonely Hearts,” alongside Salma Hayek; James Mangold’s “Girl, Interrupted,” with Winona Ryder and Angelina Jolie; Terrence Malick’s “The Thin Red Line”; and Jaco Van Dormael’s “Mr. Nobody,” opposite Sarah Polley, Rhys Ifans, and Diane Kruger.

He was honored with a Gotham Independent Film Award for his documentary feature “Artifact,” which he produced with Emma Ludbrook, and which was awarded Gotham’s Audience Award. The movie also won the People’s Choice Award, for documentaries at the 2012 Toronto International Film Festival. Leto directed “Artifact” under the pseudonym Bartholomew Cubbins.

Also under that name, he directs music videos for the multi-platinum-selling rock band Thirty Seconds to Mars. He is the lead vocalist, guitarist, and songwriter for the band, which comprises Leto, his brother Shannon Leto, and Tomo Milicevic. Thirty Seconds to Mars has released four studio records, including 2013’s *Love Lust Faith + Dreams*. Among their rock radio hits have been the songs “This Is War” and “Kings and Queens.” The band has circled the globe in sold-out concerts, playing over 300 shows in nearly 60 countries on six continents for three million people, thereby breaking the Guinness World Record for the longest-ever concert tour by a rock band. Thirty Seconds to Mars has sold over five million albums worldwide and their music videos have received more than 300 million views on YouTube. The group has received numerous awards worldwide, including a dozen MTV Awards; a Billboard Music Award; and honors from NME, Kerrang!, and Fuse. They were also nominated for three 2013 MTV VMAs, including best rock video, which they won. Thirty Seconds to Mars is currently on tour.

ABOUT THE FILMMAKERS

DENIS VILLENEUVE (Director) is an acclaimed, award-winning auteur whose films have been embraced by critics and audiences worldwide throughout his career. Last year, he earned global attention with the science fiction drama “Arrival,” starring Amy Adams as a linguist enlisted by the military to make contact when alien spacecrafts land on Earth. The critically lauded, worldwide box office hit garnered eight Academy Award nominations, including Best Director and Best Picture.

In 2015, Villeneuve’s film “Sicario” made its world premiere in competition for the Palme d’Or at the Cannes Film Festival. Starring Emily Blunt alongside Benicio Del Toro and Josh Brolin, the thriller follows an idealistic FBI agent whose hunt for justice thrusts her into the dark heart of a lawless U.S. and Mexican border where drugs, terror, illegal immigration and corruption challenge her moral compass. “Sicario” earned three Oscar nominations, marking yet another critical and box office achievement for the director.

The French-Canadian director made his Hollywood directorial debut with the 2014 film “Prisoners,” a suburban vigilante drama starring Hugh Jackman and Jake Gyllenhaal, which received an Oscar nomination and recognitions from the National Board of Review for Best Ensemble and as one of the Top Films of the year. In 2012, Villeneuve directed his first English-language film, “Enemy,” an eerie thriller starring Gyllenhaal as a history lecturer who discovers an unexpected alter ego. The actor’s spellbinding performance won critical raves and sealed the director’s reputation as one of cinema’s most exciting new voices.

In 2011, Villeneuve’s “Incendies” put a spotlight on Canada, which selected the film as its Oscar entry for Best Foreign Language Film. The French-language drama about the legacy of a civil war in the Middle East for a Montreal immigrant family garnered the Academy Award nomination and was also named by *The New York Times* among the best movies of that year.

His third film, “Polytechnique,” made its world premiere at the 2009 Cannes Film Festival in Director’s Fortnight. The black-and white French-language feature dramatized the infamous 1989 massacre of 14 young women at Montreal’s Polytechnique School of engineering. Back home, the film was recognized as the Best Canadian Film of the year by the Toronto Film Critics Association, and was awarded nine Canadian Screen Awards and five Jutra Awards (Quebec film awards), most notably for Best Director.

Very early in his career, Villeneuve’s films were prestige festival favorites. His 2008 short film, “Next Floor,” was honored with the Canal+ Award presented at the Cannes’ Critics Week, played in over 150 festivals around the globe, and reaped more than 50 awards. His 1998 feature

film debut, “August 32 on Earth” (Un 32 août sur terre), premiered in Un Certain Regard at Cannes, and was programmed by over 35 film festivals, including official selections at Telluride and the Toronto International Film Festival. “Maelström” followed, winning the FIPRESCI Prize at the 2001 Berlin Film Festival and also taking home the SACD Prize from the Avignon Film Festival.

Villeneuve is currently working on an adaptation of Frank Herbert’s classic science fiction novel *Dune*, which he will direct.

HAMPTON FANCHER (Screenplay / Story) was born to a Mexican/Danish mother and an American father in California. Raised in the Mexican-American enclave of East Los Angeles, Fancher discovered a passion for flamenco at the age of 13 when he saw actor Anthony Dexter dance in the title role of the 1951 biopic “Valentino.” Fancher quit school, hopped a freighter to Barcelona, and studied with Spanish flamenco masters for several years, briefly renaming himself Mario Montejo. Returning home, he spent nearly two decades as a bit-part television actor and occasional acting teacher.

When Fancher’s good friend Brian Kelly got the rights to Philip K. Dick’s *Do Androids Dream of Electric Sheep?*, he turned to Fancher to write the screenplay, which eventually got the support of producer Michael Deeley. The final screenplay (co-written by David Wobb Peoples) became “Blade Runner,” directed by Ridley Scott. Released in 1982, it has since become a revered science fiction classic.

While he was hired to write screenplays for several studios, Fancher’s next produced screenplay was the police action drama “The Mighty Quinn,” released in 1989 with Denzel Washington in the title role. He then wrote and directed the serial killer drama “The Minus Man,” starring Owen Wilson and singer-songwriter Sheryl Crow.

Fancher signed a book deal with Penguin and wrote a collection of short fiction entitled *The Shape of the Final Dog*. He currently resides in the Brooklyn Heights district of New York City.

This year his life was the subject of “Escapes,” a critically praised documentary directed by Michael Almereyda and executive produced by Wes Anderson.

MICHAEL GREEN (Screenplay) is a television and film writer and producer. In 2017, in addition to his work on “Blade Runner 2049,” Green wrote the adaptation of Agatha Christie’s “Murder on the Orient Express,” directed by Kenneth Branagh; and co-wrote “Alien: Covenant,”

directed by Ridley Scott, as well as “Logan,” directed by James Mangold. His previous feature work includes co-writing “Green Lantern.”

In television, Green currently serves, along with Bryan Fuller, as co-showrunner and executive producer of Starz’s “American Gods,” adapted from Neil Gaiman’s novel.

Previously, Green created and executive-produced NBC’s “Kings” and ABC’s “The River.” In addition, he has written and produced for numerous shows, including “Heroes,” “Everwood,” “Jack & Bobby,” “Smallville” and “Sex and the City.” His adaptation of “Y: The Last Man” is in development with FX.

ANDREW A. KOSOVE (Producer) is an Academy Award-nominated producer and co-CEO and co-founder of Alcon Entertainment, the Los Angeles-based wholly independent company that develops, finances, produces and markets theatrical motion pictures and television.

Alcon, one of the longest-running independent film finance and production companies in the world, has financed and produced, and/or co-financed/produced 32 films to date, including the Academy Award-nominated Best Picture “The Blind Side,” which earned Sandra Bullock a Best Actress Oscar; “The Book of Eli,” starring Denzel Washington and Gary Oldman; “Insomnia,” starring Al Pacino, Robin Williams, and Hilary Swank and directed by Christopher Nolan; “The Sisterhood of the Traveling Pants”; “P.S. I Love You,” starring Swank; the critically acclaimed dramatic thriller “Prisoners,” directed by Denis Villeneuve, and starring Hugh Jackman, Jake Gyllenhaal, Viola Davis, Melissa Leo, Terrence Howard and Paul Dano; and the family hit “Dolphin Tale,” starring Morgan Freeman, Harry Connick Jr., Ashley Judd and Kris Kristofferson.

Alcon’s upcoming projects include the road trip comedy “Father Figures,” starring Owen Wilson and Ed Helms, which will be in theaters on December 22, 2017. Alcon is also co-financing and executive producing the contemporary war drama based on the book *Horse Soldiers*, along with producers Jerry Bruckheimer and Black Label Media, set for release on January 19, 2018.

In 2015, Alcon created the subdivision Alcon Television Group, which has several upcoming projects, including “The Expanse,” a critically acclaimed space thriller for SYFY that was recently picked up for its 3rd season; and the children’s series “Pete the Cat,” a co-production currently in development with Amazon Studios to be streamed on Amazon that is based on the best-selling books. Alcon Television Group’s past projects include the recent HBO four-part documentary “The Defiant Ones,” which chronicled the divergent roots and unlikely partnership of Dr. Dre and Jimmy Iovine; and the Emmy-nominated HBO documentary “Sinatra: All or Nothing at All,” which offered an intimate portrait of the singer, actor, father, husband, and philanthropist and attracted more viewers for HBO from the 50+ age bracket than ever before.

Kosove is an accomplished marathon runner and ironman distance tri-athlete. He lives in Los Angeles with his wife, producer Kira Davis, and their two children.

BRODERICK JOHNSON (Producer) is an Academy Award-nominated producer and co-CEO and co-founder of Alcon Entertainment, one of the longest-running independent film finance and production companies in the world. The Los Angeles-based wholly independent production company develops, finances, produces and markets theatrical motion pictures and television.

Alcon has financed and produced, and/or co-financed and produced 32 films to date, including “My Dog Skip”; the Academy Award Best Picture nominee “The Blind Side,” for which Sandra Bullock won a Best Actress Oscar; “The Book of Eli,” starring Denzel Washington and Gary Oldman; “Insomnia,” starring Al Pacino, Robin Williams and Hilary Swank, from director Christopher Nolan; “The Sisterhood of the Traveling Pants,” starring Blake Lively and Alexis Bledel; “P.S. I Love You,” starring Swank; the critically acclaimed dramatic thriller “Prisoners” from director Denis Villeneuve, starring Hugh Jackman, Jake Gyllenhaal, and Viola Davis; and the family hit “Dolphin Tale,” starring Morgan Freeman, Harry Connick Jr., Ashley Judd and Kris Kristofferson. Alcon has a longstanding exclusive distribution deal with Warner Bros.

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Johnson lives in Los Angeles and is married to Jennifer Johnson. They have three children.

BUD YORKIN (Producer) was a legendary film and television director, producer and writer with a career spanning 60 years. Yorkin was on the producing team of the original “Blade Runner,” directed by Ridley Scott and starring Harrison Ford.

Just a few of his notable feature film credits included directing Dick Van Dyke and Debbie Reynolds in “Divorce American Style”; and directing and producing “Come Blow Your Horn,” starring Frank Sinatra; “Start the Revolution Without Me,” starring Gene Wilder and Donald Sutherland, and “Twice in a Lifetime,” starring Gene Hackman and Ann-Margret.

His additional feature film producing credits included “Intersection,” starring Richard Gere; “Deal of the Century,” starring Chevy Chase; and “Cold Turkey,” starring Dick Van Dyke. His other film directing credits included “Never Too Late,” starring Maureen O’Sullivan; and “Inspector Clouseau,” starring Alan Arkin. He also directed and produced “The Thief Who Came to Dinner,” starring Ryan O’Neal and Jacqueline Bisset; “Arthur 2: On the Rocks,” reteaming Dudley Moore and Liza Minnelli; and “Love Hurts,” starring Jeff Daniels and Cynthia Sikes.

Yorkin’s illustrious career in television began in 1951, directing “The Colgate Comedy Hour” for four years, and “The Dinah Shore Show” for two years. He produced, wrote and directed NBC’s “The Tony Martin Show” in 1954, and “The Jack Benny Hour” TV special in 1959, which landed him an Emmy for Outstanding Directorial Achievement in Comedy. He also directed and produced a number of TV specials, starring such legends as Bobby Darrin, Danny Kaye, Dick Cavett, Henry Fonda, Don Rickles, Carol Channing, Robert Young, and Andy Williams. From 1962 to `64, he also directed and produced “The Andy Williams Show.” Prior to that, he was the director on “The George Gobel Show” from 1954 to `56; director and producer on “The Tennessee Ernie Ford Show” from 1956 to `61; and directed and produced the 1958 TV special “An Evening with Fred Astaire,” which won nine Emmy Awards. Yorkin’s well-known passion for music led him to produce the famed Duke Ellington 1973 TV Special, “Duke Ellington...We Love You Madly,” along with Quincy Jones, starring music legends Aretha Franklin, Roberta Flack, Sammy Davis Jr, Ray Charles, Tony Bennett and many more. In total, the early television shows directed by Yorkin accumulated 14 Emmy wins and 49 Emmy nominations.

In 1958, Yorkin partnered with Norman Lear to form Tandem Productions, which produced several films and television specials with major studios in the 1960s and `70s. Yorkin directed and produced, along with writer/producer Lear, many of the groundbreaking classic sitcoms of the 1970s, including “All in the Family,” “Good Times,” “Sanford and Son,” “The Jeffersons,” “Maude” and “Diff’rent Strokes.” Then, in 1976, he produced and directed the hit series “What’s Happening!!” and “Carter Country,” along with partners Bernie Orenstein and Saul Turteltaub.

Combined, these memorable comedy series garnered 25 Emmy wins and 63 nominations, 10 Golden Globe Awards and 71 nominations.

In 1999, Yorkin and Lear were awarded the Women in Film Lucy Award in recognition of excellence and innovation in creative works that have enhanced the perception of women through the medium of television. In 2002, Yorkin was inducted into the Television Hall of Fame. The following year, he won a Lifetime Achievement Award in Television from the Producers Guild of America.

CYNTHIA SIKES YORKIN (Producer) is an actress and producer. She recently produced the documentary “Bud Yorkin...We Love You Madly” about her late husband, TV and film writer/director/producer Bud Yorkin, whose 60-year career spanned from early live TV to revolutionizing the medium in the 1980s.

Together with her husband, she initiated development of “Blade Runner 2049” following the Yorkins’ acquisition of the remaining rights Bud Yorkin shared with former partner Jerry Perenchio. She subsequently joined forces with Andrew A. Kosove and Broderick Johnson of Alcon Entertainment to bring the project to the big screen. The film marks her feature film producing debut.

Her next projects include producing another feature with Alcon, which is currently in development, and a limited series focused on her Native American ancestors.

As an actress, Sikes Yorkin has appeared in numerous television series and films. For three years she starred as Dr. Annie Cavanaugh on NBC’s award-winning drama “St. Elsewhere,” also starring Denzel Washington. She subsequently had a recurring role on the hit CBS series “JAG.” Most recently she guest-starred in a four-episode arc on NBC’s “Aquarius,” starring David Duchovny.

Her feature film credits include co-starring roles in the comedies “Arthur 2: On the Rocks,” with Dudley Moore; “That’s Life!” with Jack Lemmon; “Love Hurts,” with Jeff Daniels; “Possums,” with Mac Davis; and “Going Shopping.”

Sikes Yorkin began her acting career on stage at William Ball’s American Conservatory Theatre in San Francisco, where she was awarded a scholarship. She performed in many of their productions, including Shakespeare’s “A Winter’s Tale,” Friedrich Dürrenmatt’s “The Visit,” Tennessee Williams’ “The Glass Menagerie,” Michael V. Gazzo’s “A Hatful of Rain,” “Bedtime Story,” and Charles Dickens’ “A Christmas Carol.” She made her Broadway debut in a lead role as the Baker’s Wife in Stephen Sondheim’s “Into the Woods.”

In 2005, Sikes Yorkin was appointed California State Commissioner for the California Service Corps by former Governor Arnold Schwarzenegger, and was a founding member of Team Safety with Maria Shriver, which created an emergency preparedness curriculum for schools K-12. She also served on the advisory board for the Kennedy Center for the Performing Arts during President Clinton's tenure and was instrumental in raising funds to build the Global Bio Lab at UCLA with Dean Linda Rosenstock for the School of Public Health.

RIDLEY SCOTT (Executive Producer) is one of today's most renowned filmmakers. He has earned three Best Director Oscar nominations, for his work on "Black Hawk Down," "Gladiator," and "Thelma & Louise." All three films also earned him Directors Guild of America (DGA) Award nominations. In addition, Scott received a BAFTA Award nomination for his direction of "Thelma & Louise," which starred Susan Sarandon and Geena Davis; and Golden Globe and BAFTA Award nominations for Best Director for the epic blockbuster "Gladiator," starring Russell Crowe in the title role, which also won the Oscar, Golden Globe and BAFTA Award for Best Picture.

He more recently directed and produced the 2015 hit "The Martian," starring Matt Damon and Jessica Chastain, for which Scott earned a Best Picture Oscar nomination, as well as DGA, Golden Globe and BAFTA Award nominations for Best Director. The film received numerous other awards and nominations, including a Golden Globe nod for Best Motion Picture – Musical or Comedy, six more Academy Award nominations, and six additional BAFTA Award nominations.

Among Scott's other recent directing credits are "Alien: Covenant," the sequel to his 2012 film "Prometheus," starring Michael Fassbender and Katherine Waterston, and "Exodus: Gods and Kings," starring Christian Bale and Joel Edgerton. He is currently in production on "All the Money in the World," about the kidnapping of John Paul Getty III, starring Kevin Spacey, Michelle Williams, Mark Wahlberg and Charlie Plummer. He is also a producer on Kenneth Branagh's upcoming screen version of Agatha Christie's "Murder on the Orient Express."

Scott made his feature film directorial debut in 1977 with "The Duellists," for which he won the Best First Film Award at the Cannes Film Festival. He followed with the blockbuster science fiction thriller "Alien," which catapulted Sigourney Weaver to stardom and launched a successful franchise. In 1982, Scott directed the landmark film "Blade Runner," starring Harrison Ford. Considered a sci-fi classic, the futuristic thriller was added to the U.S. Library of Congress' National Film Registry in 1993 and a director's cut was released to renewed acclaim in 1993 and again in 2007.

In 2007, Scott directed and produced the true-life crime drama “American Gangster,” which earned Golden Globe and BAFTA Award nominations for Best Picture. Scott’s many directing credits also include “Legend,” starring Tom Cruise; “Someone to Watch Over Me,” starring Tom Berenger; “Black Rain,” starring Michael Douglas and Andy Garcia; “1492: Conquest of Paradise,” starring Gérard Depardieu; “White Squall,” starring Jeff Bridges; “G.I. Jane,” starring Demi Moore and Viggo Mortensen; “Hannibal,” starring Anthony Hopkins and Julianne Moore; “Matchstick Men,” starring Nicolas Cage and Sam Rockwell; “Kingdom of Heaven,” starring Orlando Bloom and Jeremy Irons; “A Good Year,” starring Crowe and Albert Finney; “Body of Lies,” starring Crowe and Leonardo DiCaprio; “Robin Hood,” marking his fifth collaboration with Crowe, and also starring Cate Blanchett; “Prometheus,” starring Fassbender, Noomi Rapace and Charlize Theron; and “The Counselor,” starring Brad Pitt, Cameron Diaz and Javier Bardem.

Scott and his late brother Tony formed the commercial and advertising production company RSA in 1967. RSA has an established reputation for creating innovative and groundbreaking commercials for some of the world’s most recognized corporate brands. In 1995, the Scott brothers formed the film and television production company Scott Free. With offices in Los Angeles and London, the Scotts produced such films as “In Her Shoes,” “The A-Team,” “Cyrus,” “The Grey” and the Academy Award-nominated drama “The Assassination of Jesse James by the Coward Robert Ford.”

For television, Scott executive produced the Emmy, Peabody and Golden Globe-winning hit “The Good Wife,” for CBS; the critically acclaimed series adaptation of Philip K. Dick’s classic “The Man in the High Castle” for Amazon; and most recently FX’s “Taboo,” starring Tom Hardy.

Scott has also been an executive producer on the company’s long-form projects, including the Starz miniseries “The Pillars of the Earth”; the A&E miniseries “The Andromeda Strain”; the TNT miniseries “The Company”; the award-winning HBO movies “RKO 281,” “The Gathering Storm” and “Into the Storm”; and the hit National Geographic Channel’s telefilms “Killing Lincoln,” “Killing Kennedy” and “Killing Jesus.”

In 2003, Scott was awarded a knighthood from the Order of the British Empire in recognition of his contributions to the arts. He received the 30th American Cinematheque Award at the organization’s annual gala in 2016 and the Lifetime Achievement Award in Motion Picture Direction at the 2017 Directors Guild of America Awards.

BILL CARRARO (Executive Producer) is currently in production as an executive producer on the Showtime television series “Escape at Dannemora,” directed by Ben Stiller and starring Benicio Del Toro, Patricia Arquette and Paul Dano.

Carraro's previous producing credits include the films "The Adjustment Bureau," "The Golden Compass," "Book of Shadows: Blair Witch 2," and "The Best Man," which won several NAACP Image Awards, including Outstanding Motion Picture. He also produced and served as second unit director on "Frequency," which won a Saturn Award for Best Fantasy Film.

In addition, he has executive produced such films as "RoboCop," "The Wolfman," "My Super Ex-Girlfriend," "The Sentinel," "Undercover Brother" and "Terminator Genisys." He also served as executive producer/second unit director on "Tower Heist," and as UPM/executive producer on "Stay," "Willard," "The Corruptor," and "American History X." He has second unit director credit on a number of other films, including "Woo" and "A Thin Line Between Love and Hate," both of which he also co-produced.

For the small screen, Carraro produced and served as UPM on the acclaimed HBO original movie "The Tuskegee Airmen," for which he received an Emmy nomination for Outstanding Made for Television Movie, and shared in a DGA Achievement Award as a member of the directing team.

Carraro began his film career in New York, working in locations and then unit management, and became assistant to producer Aaron Russo on "Wise Guys." He was associate producer on Russo's "Rude Awakening," before becoming an executive producer on "Missing Pieces," produced by Russo.

Carraro's other film work includes serving as line producer on "Treacherous," associate producer on "Jason's Lyric," and co-producer on "The Walking Dead."

He is a member of the Directors Guild of America and Producers Guild of America.

TIM GAMBLE (Executive Producer) is a founding partner of Thunderbird Entertainment, overseeing all business operations, with a particular focus on corporate finance, and strategic alliances, as well as executive production services on feature films and television series.

Thunderbird is a rapidly growing Vancouver-based multiplatform entertainment company with offices in Los Angeles, Toronto and London. Under Gamble's direction, the Thunderbird group of companies has grown to include divisions in scripted and unscripted development and production, theatrical distribution, and animation.

Thunderbird's most recent projects include the independent comedy film "Entanglement," which premiered in May at the 2017 Seattle International Film Festival. For television, their projects include ABC's new thriller drama series "Somewhere Between," starring Paula Patton and the internationally renowned Spike TV "I Am" series, which includes this year's "I Am Heath Ledger." Their recent hits include the Canadian comedy "Kim's Convenience," and the animated

Netflix original series “Beat Bugs,” featuring reimagined songs from the Beatles catalogue sung by the biggest recording artists of today, including Sia, Eddie Vedder, P!nk and more.

Gamble is the former President, Director and founder of Peace Arch Entertainment Group Inc., one of Canada's foremost producers and distributors of film and television programming for worldwide markets. He originally formed the company as Vidatron Entertainment Group Inc. in 1981. By the mid-1990s, under his direction, Peace Arch Entertainment had grown from its roots of producing corporate training videos to establishing several divisions, including Aviator Pictures (television commercials); The Eyes Multimedia Productions Inc. (corporate and educational videos, multimedia programming); Northern Lights Entertainment (feature films); and Toolshed (music videos). In 1997, the company acquired Sugar Entertainment, which focused on the global television market. Peace Arch began trading on the Toronto Stock Exchange (PAE.A & PAE.B) in 1998 and on the American Stock Exchange (PAE) in 1999.

Gamble graduated from the University of British Columbia with a Bachelor of Education and a major in Economics.

FRANK GIUSTRA (Executive Producer) is CEO of the Fiore Group, a private firm managing a broad portfolio of private equity investments and companies, specializing in food and lifestyle, art and entertainment, while having a proven track record in financing and creating public natural resource companies. Giustra's entrepreneurial success includes founding Lionsgate Entertainment, now one of the world's largest independent film companies. Giustra is a major shareholder of Thunderbird Entertainment, a company focused on content and distribution in the television and film sector. In 2014, he founded Fiore Music and Westsonic Music Inc., and actively composes lyrics for songs in all genres.

Giustra is a strong believer in philanthropy, and devotes much of his time to a variety of causes. He established The Radcliffe Foundation, which supports a wide variety of international and local charities. Since 2005, Giustra has become an active executive member with the International Crisis Group, a widely recognized independent, non-partisan source of analysis and advice to policymakers on the prevention and resolution of deadly conflict. Most recently, Giustra and his Foundation have become actively involved in the refugee crisis by providing humanitarian aid in Greece, Jordan, Turkey, and Lebanon.

In 2007, Giustra and former President Bill Clinton launched the Clinton Giustra Enterprise Partnership, with the focus of creating social and economic development programs through impact investing, in parts of the world where poverty is widespread. Giustra sits on a variety of non-profit, private and public boards. He is a board member of Leagold Mining Corporation,

Oronova Energy, Pentanova Energy Corp., and Thunderbird Entertainment. In addition, he sits on boards of the Clinton Giustra Enterprise Partnership, The Bill, Hillary and Chelsea Clinton Foundation, International Crisis Group, and Streethome Foundation.

YALE BADIK (Executive Producer) is the CEO of Torridon Films.

He was executive producer of the biographical drama “Mark Felt: The Man Who Brought Down the White House,” which premiered at the 2017 Toronto International Film Festival and is being theatrically released on September 29th. He is also currently executive producing a film based on the best-selling book *Horse Soldiers: The Extraordinary Story of a Band of US Soldiers Who Rode to Victory in Afghanistan*, starring Chris Hemsworth and Michael Shannon, which will be released in theatres on January 19th.

Torridon, with Badik producing, has a film slate which includes projects such as a WWII naval battle film, an Irish period piece about a young mill girl, and “Raven Four Two,” a 2005 Iraqi conflict project that tells the true story of the first female Silver Star recipient for close quarters combat in military history.

VAL HILL (Executive Producer) has evolved from an independent film maker into an executive, storyteller, producer and financier. He is the founder and CEO of the production company 16:14 Entertainment.

Hill’s first professional pursuit was as a college basketball player. It was on the court that Hill learned the value of relationships, teamwork, and fine-tuned his ability to work under pressure. Although he was a scholarship athlete, Hill longed for something more meaningful and set his sights on medical school. However, while on the path to become a neurosurgeon, Hill realized his desire to impact the lives of people could be best pursued when combined with his talent for storytelling.

Exiting UCLA’s School of Theater, Film, and Television, Hill worked as an independent director, writer and producer for several years. It was during this period that he began developing relationships with some of the industry’s top executives, filmmakers, and financiers. From these still lasting relationships with mentors, now turned peers, Hill honed his business acumen to match his already strong creative talents.

Hill spent the early years of 16:14 Entertainment focusing on building his network and developing projects that would fit under the 16:14 Entertainment banner. Over the last few years, he has further developed his 15-plus-year relationship with Alcon Entertainment CEOs Broderick

Johnson and Andrew A. Kosove. 16:14 Entertainment and Alcon are now partnering together on a variety of feature films.

ROGER A. DEAKINS (Director of Photography) is a thirteen-time Academy Award nominee for Best Cinematography, including two for his collaborations with Denis Villeneuve on “Prisoners” and “Sicario.” He has also been Oscar-nominated for his work on the Coen brothers-directed films “Fargo,” “The Man Who Wasn’t There,” “O Brother, Where Art Thou?,” “No Country for Old Men” and “True Grit”; Frank Darabont’s “The Shawshank Redemption”; Martin Scorsese’s “Kundun”; Andrew Dominik’s “The Assassination of Jesse James by the Coward Robert Ford”; Stephen Daldry’s “The Reader”; Sam Mendes’ “Skyfall”; and Angelina Jolie’s “Unbroken.”

Deakins has been nominated fourteen times for the American Society of Cinematographers (ASC) Award, winning three times, for “Shawshank Redemption,” “The Man Who Wasn’t There” and “Skyfall.” He received the ASC’s Lifetime Achievement award in 2011.

In addition, he has won three BAFTA Awards, for “The Man Who Wasn’t There,” “No Country for Old Men” and “True Grit.” His myriad professional honors also include five British Society of Cinematographers (BSC) Awards, two Independent Spirit Awards, and the National Board of Review’s Career Achievement Award. In 2013, Deakins was made a Commander of the Order of the British Empire (CBE), the only cinematographer ever bestowed with this high honor.

Deakins was born in Torquay, Devon, England, attended art college and the National Film School, and began his career by working in the medium of still photography. Many of his first cinematographic projects were documentaries, often shooting in Africa. He also covered the Whitbread Round the World Yacht Race, which required him to work for more than nine months as a crew member while filming and directing the documentary. He then moved on to feature film cinematography, starting in England and later in the United States.

Deakins’ numerous credits also include such diverse films as “Sid & Nancy,” “Barton Fink,” “The Hudsucker Proxy,” “Courage Under Fire,” “The Big Lebowski,” “A Beautiful Mind,” “Doubt” and “Hail, Caesar!” He has also served as visual consultant for several animated features, including “WALL•E,” “How to Train Your Dragon,” “Rango,” “The Guardians” “The Croods” and “How to Train Your Dragon 2.”

DENNIS GASSNER (Production Designer) is an Academy Award-winning production designer. He won the Oscar in 1992 for his production designs on “Bugsy,” directed by Barry Levinson, and was Oscar-nominated the same year for the Coen brothers’ “Barton Fink.” He has

since received three more Oscar nominations, for Sam Mendes' "Road to Perdition," Chris Weitz's "The Golden Compass" and Rob Marshall's "Into the Woods."

He served as the production designer on Mendes' "Skyfall" and "Spectre," the latest James Bond films, and also worked with Mendes on "Jarhead." Additionally, Gassner was the production designer on the Bond film "Quantum of Solace," directed by Marc Foster.

In 2013, he was honored by the Arts Directors Guild (ADG) with the Excellence in Production Design Award for "Skyfall," in addition to receiving a Contribution to Cinematic Imagery Award for the "James Bond" franchise. He also won the ADG Award for "The Golden Compass" and has been nominated by the guild for his designs for "Spectre," "Into the Woods," "Quantum of Solace," "Jarhead," "Road to Perdition," and the Coen brothers' "The Man Who Wasn't There."

Gassner won the BAFTA Award for Best Production Design for "Road to Perdition" and Peter Weir's "The Truman Show," and has also been nominated for Tim Burton's "Big Fish," "Skyfall," and the Coen brothers' "O Brother, Where Art Thou?" His other collaborations with the Coen brothers include "The Ladykillers," "Miller's Crossing" and "The Hudsucker Proxy," winning the Los Angeles Film Critics Association Award and London Critics Circle Film Award for Best Production Design for the last.

Gassner's multiple collaborations with other directors extend to Stephen Frears' "Hero" and "The Grifters"; and Phil Alden Robinson's "Field of Dreams" and "In the Mood." His additional film credits include "Like Father Like Son," "Earth Girls are Easy," "Waterworld," "Ask the Dust" and "Wisdom."

JOE WALKER (Editor) is a two-time Oscar nominee who has worked on some of cinema's most prestigious and exciting projects.

Walker is one of Denis Villeneuve's closest collaborators, having previously cut the director's "Sicario" and "Arrival." His work on the latter brought him both Oscar and BAFTA Award nominations, and was also honored by his peers with an American Cinema Editors Eddie Award for Best Edited Feature Film – Dramatic.

Walker has also been a frequent collaborator of director Steve McQueen. In 2013, Walker received his first Oscar and BAFTA Award nominations for his editing work on McQueen's Oscar-winning Best Picture, "12 Years A Slave." They had previously worked together in 2008 on "Hunger," a dramatic depiction of the IRA hunger strikes, followed by the acclaimed and controversial indie feature "Shame."

He is currently in post-production on McQueen's crime thriller "Widows," starring Liam Neeson and Colin Farrell.

RENÉE APRIL (Costume Designer) previously collaborated with director Denis Villeneuve on the films “Prisoners,” “Enemy,” “Sicario,” and “Arrival,” the last of which was Oscar-nominated for Best Picture.

The award-winning costume designer works in her native Canada, in the United States, and all over the world. Her film credits encompass everything from modestly budgeted independent features like Keith Gordon's “Mother Night,” and the Alan Rudolph-directed films “Mrs. Parker and the Vicious Circle” and “The Moderns,” to major motion pictures like Rupert Wyatt's “Rise of the Planet of the Apes” and Roland Emmerich's “The Day After Tomorrow.”

She has designed costumes for all genres, including the recent drama “Pawn Sacrifice,” starring Tobey Maguire as master chess player Bobby Fischer, for director Edward Zwick; the comedy “Night at the Museum” for director Shawn Levy; Darren Aronofsky's fantasy drama “The Fountain”; the crime drama “Heist,” directed by David Mamet; and the historical Westerns “Grey Owl,” for director Richard Attenborough, and “Black Robe,” for director Bruce Beresford.

She won a Canadian Genie Award for “The Red Violin”; won an Australian Film Institute Award and received a Genie nomination for “Black Robe”; gained another Genie nomination for “Grey Owl”; and received a nomination from the Costume Designers Guild Awards for “The Fountain.”

Her other credits include “10,000 B.C.,” “Shattered Glass,” “Confessions of a Dangerous Mind,” “Waking the Dead,” “Map of the Human Heart,” “Children of a Lesser God,” and “Agnes of God.”

BENJAMIN WALLFISCH (Composer) is a Golden Globe and Emmy-nominated composer with a career spanning over a decade and encompassing more than 60 feature films. He has composed music for such notable filmmakers as Steven Spielberg, Rupert Wyatt, Gore Verbinski and Lars von Trier, and has worked on scores that have been recognized with multiple awards and nominations at the Oscars, Golden Globes, Ivor Novello Awards, BAFTA Awards and World Soundtrack Awards.

He earned a Golden Globe nomination for the score for Ted Melfi's 2016 hit “Hidden Figures,” which Wallfisch co-composed with Hans Zimmer and Pharrell Williams. His recent film work also includes the scores for Verbinski's “A Cure for Wellness”; the David F. Sandberg-directed horror hits “Lights Out” and “Annabelle: Creation”; and Andy Muschietti's critically acclaimed “IT,” based on the Stephen King novel, which has broken numerous box office records.

Just a few of Wallfisch's notable past projects include orchestrating and conducting the Oscar-winning score for "Atonement"; writing additional music for Steve McQueen's Oscar-winning Best Picture "12 Years a Slave"; and scoring the short film "Auschwitz," produced by Steven Spielberg and directed by James Moll. In addition, he collaborated with iconic, multi-award-winning artist Adele for her tribute to George Michael at the 59th Grammy Awards.

HANS ZIMMER (Composer) has scored more than 120 films, which, combined, have grossed more than 24 billion dollars at the worldwide box office. He has been honored with an Academy Award, two Golden Globes, three Grammys, an American Music Award, and a Tony Award. His most recent Academy Award nomination, for Christopher Nolan's "Interstellar," marks his 10th career Oscar nomination. In 2003, ASCAP presented him with the prestigious Henry Mancini Award for Lifetime Achievement for his impressive and influential body of work. He also received his Star on the Hollywood Walk of Fame in 2010 and, in 2014, was honored with the Zurich Film Festival Lifetime Achievement Award.

In 2014, Zimmer completed his first concerts in the UK, "Hans Zimmer Revealed," at the Eventim Apollo in Hammersmith, and concluded his first ever European tour, "Hans Zimmer Live," in 2016. He recently completed the hugely successful "Hans Zimmer Live" 2017 tour, which was acclaimed throughout Europe and then the U.S., following his well-reviewed performances at Coachella in April.

Zimmer most recently created the score for Christopher Nolan's worldwide hit "Dunkirk." His other recent projects include BBC's "Planet Earth II"; Ron Howard's "Genius," on National Geographic, with Lorne Balfe; the main title music for Netflix's "The Crown"; the animated "The Boss Baby"; the Oscar-nominated "Hidden Figures," with Pharrell Williams and Ben Wallfisch; the Ron Howard-directed features "Inferno" and "Rush"; Zack Snyder's "Batman v Superman: Dawn of Justice" and "Man of Steel"; Mark Osborne's "The Little Prince"; Peter Sollet's "Freeheld"; Simon Curtis's "Woman in Gold"; Marc Webb's "The Amazing Spider-Man 2"; Steve McQueen's Oscar-winning "12 Years a Slave"; the History Channel miniseries "The Bible"; the Christopher Nolan-directed films "Inception" and "The Dark Knight" trilogy; and Guy Ritchie's "Sherlock Holmes" films.

Some of Zimmer's other notable works include his scores for "Rain Man," "Driving Miss Daisy," "Thelma & Louise," "Crimson Tide," "The Thin Red Line," "Gladiator," "Mission: Impossible II," "Hannibal," "Pearl Harbor," "Tears of the Sun," "Spanglish," the "Pirates of the Caribbean" franchise, the "Kung Fu Panda" and "Madagascar" animated films, "The Da Vinci Code," "Frost/Nixon," and "The Lion King," for which he won the Academy Award.