

A24



Eddington

PRESS NOTES

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Synopsis

In May of 2020, a standoff between a small-town sheriff (Joaquin Phoenix) and mayor (Pedro Pascal) sparks a powder keg as neighbor is pitted against neighbor in Eddington, New Mexico.

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About the Production

From writer-director Ari Aster comes a modern Western and paranoid thriller set in the American Southwest during the tumultuous summer of 2020. Isolated and sheltered in place, in a global pandemic, a nation under pressure found itself sifting reality through the haze of social media and lost its collective mind.

Eddington stars Joaquin Phoenix as small-town sheriff Joe Cross, who runs for mayor when progressive incumbent Ted Garcia (Pedro Pascal) attempts to modernize their dusty hamlet by attracting a new artificial-intelligence data center. Aster's fourth feature takes the form of a classic showdown between two opposing forces over the future of Eddington, New Mexico (population 2,345), as spiraling conspiracies and standoffs derail a citizenry pushed to the brink.

"We all know that we're in our own echo chambers because we're trapped in a system based on feedback," Aster says. "The problem is that people can't remember that they know that. *Eddington* is about what happens when feedback ramps up beyond control and the bubbles collide."

Featuring an ensemble supporting cast of townspeople grappling with a changing world, *Eddington* also stars Emma Stone, Austin Butler, Luke Grimes, Deirdre O'Connell, Micheal Ward, Clifton Collins Jr., William Belleau, Amélie Hoeferle, Cameron Mann, and Matt Gomez Hidaka.

"*Eddington* is a microcosm of the early days of COVID, something we all went through together, and the aftermath of that," says Grimes, who plays Deputy Sheriff Guy Tooley opposite the embattled Sheriff Joe. "It's a small town that stands in for all of America and how the events of one summer put fear into us and brought the country to a boiling point."

Yet more than anything, the film is driven by the absurdity of everything that came out of that summer and the five years that

followed. *Eddington* frequently plays out as a dark comedy, because after all, if you can't laugh at today's American circus, you'll surely cry.

"Make no mistake: I don't think anything that's happening right now is funny, but it is all absurd," Aster says. "And the insidious thing about our culture is that it's scary and dangerous and catastrophic, and also ridiculous and stupid and impossible to take seriously."

Despite that absurdity, he says "I wanted to make a film that felt like the country we live in without necessarily villainizing anyone or propping anyone up. I hope it's democratic in the way that it gives equal weight to every instrument in the cacophony. And in the end, whatever our differences of opinion, we have to find a way to re-engage with each other. The powers of tech and finance have kept us frozen and in our individual silos, but we're all in the same situation. We all know that something's very seriously wrong."

Phoenix adds simply that, for better or worse, "I hope audiences recognize our world in the film."

A Summer of Consequence

Aster, who was born in New York but grew up in Santa Fe before going to film school in Los Angeles, had long wanted to make a film in New Mexico. After considering doing so for his feature debut, he shelved it in favor of his 2018 occult-horror breakthrough *Hereditary*.

Then, in the early days of lockdown, living once again in New Mexico (his family now lives just outside of Albuquerque), the idea came back to him in a new light. With much of the country staying home while working and socializing online in what seemed like a uniquely volatile period of American history, he was prompted to re-situate the story in June of 2020, which he saw as a powder keg that had finally blown.

“When COVID happened, and then the horrific murder of George Floyd, I felt it was the right time to revisit *Eddington* and use that confluence of events to try to make sense of what was going on,” Aster says.

At the time, Americans found themselves spending most of their time online, engaging with the world through an influx of news, personal experiences, conspiracy theories and misinformation that ricocheted around the internet as COVID spread and the Black Lives Matter movement rallied. Aster saw something in the role technology was playing in manipulating and dividing us, such that he quips, “*Eddington* is a Western, but the guns are phones.”

He continues: “I think it’s about what it means to be an individual in this weird new world. The post-1960s ideas of individualism have distorted into absurd forms inside people’s heads and they’ve been waiting there for a feedback system like this to start sending each other this content, whose roots are really in American history. The film is in a way about American history and how it lives in people’s heads, and how this dominant feedback system brought this to a heightened intense state and got it all hitting each other. I wanted to set these free radical particles loose in this town, because when they collide in a vacuum, a weird and frightening new logic comes into play.”

He likened this new information ecosystem to its own Wild West, which made his choice of genre all the more appropriate. It was a sort of choose-your-own-adventure reality as everyone tried to walk the path of righteousness and tell a story about what the world was really like.

“I’m consumed by how that haunting clashes with the dream of America,” Aster continues. “Its history versus its mythology, and how we try to outrun ourselves through mythology. We’re all so haunted by things that go all the way back to our beginning. When I started writing this script, it was the middle of lockdown — things move so fast now that it’s sometimes hard

to trace where things were three weeks ago, let alone five years ago, and we’re living in a process. It feels like breakdown, but maybe it’s really a sort of fruition.”

High Noon in New Mexico

Aster put the script for *Eddington* aside in August of 2020 to begin pre-production on his third feature, *Beau is Afraid*, his first collaboration with Oscar-winning actor Joaquin Phoenix. When they wrapped that project, he embarked on a road trip through the Southwest to study and chronicle small-town attitudes and politics, and to draw inspiration from the landscape, in the hopes of finding the perfect town in which to set his story.

“I didn’t care for New Mexico growing up, but I’ve grown to love it as an adult,” Aster says. “I did a lot of research going from city to city, town to town, Pueblo to Pueblo, talking to as many people as I could to get the fullest picture of state and local politics.”

He was attracted to the intricacies and complexities of the state, including the separateness of the Pueblos, indigenous tribal lands operating like a parallel universe with their own law enforcement and judicial codes. He recognized the racial division and class tensions between the Hispanics, the smaller Mexican community, the Native community and the White community, all of which had been a hallmark of the region since before he was born and struck him anew returning to the area as an adult.

As Aster wove these nuances and complexities into the story, he decided to make his fictional sheriff a conservative and his mayoral nemesis a progressive. “It made the tone of the script a lot clearer for me, and it gave me a clear logic to work with as I was writing the two characters,” he says. “I wanted to make a movie where everybody has a point, even if they come out in warped, deluded ways.”

That yielded a classic showdown that would play out in the streets, saloons and grocery-store aisles of Eddington. Sheriff Joe is the central figurehead who refuses to mask up on the grounds of common sense as he struggles to preserve social order. Mayor Ted, meanwhile, stands in opposition as a central force in civic and political life, a tech entrepreneur who, in addition to running the local bar, is working to bring a state-of-the-art hyperscale data center to Eddington.

Eager to reunite with Phoenix, Aster zeroed in on the actor for the role of Sheriff Joe once he completed the updated script. He wanted the character to be “guileless and sweet,” which stood in fascinating contrast to what audiences might have come to expect of Phoenix.

Phoenix, for his part, relished the chance to play an archetypically small-town lawman, tapping into a long tradition of sheriffs and gun-slingers in Westerns going back to John Ford and Howard Hawks. As the audience is introduced to him, Phoenix says, “Joe is likeable and relatable, the town hero. He’s vulnerable and cares about his community and his wife, and he fights for what’s right.”

Pitted against him, and hailing from a multi-generational New Mexico family, Mayor Ted is a wealthy single father raising his teenage son Eric, portrayed with easy charisma and world-weary poise by Emmy-nominated actor Pedro Pascal. As the movie opens in the early months of the pandemic, he’s gearing up for re-election, determined to push Eddington into the future. Aster based the character on an elected official he met during his road trip, someone who was working to bring solar energy to her own New Mexico enclave while ripping through bureaucratic red tape and firing rival officials as a means of fast-tracking her disruptive innovation.

Phoenix saw that realism as crucial to the dynamic between the two rivals, recalling “we spent a time traveling around New Mexico, talking with local sheriffs and officials. Getting those

perspectives was helpful. And Pedro brings real humanity to his character, but also a realistic complacency and hypocrisy, which Joe takes on.”

The opportunity to portray that kind of hypocrisy in an otherwise virtuous character was exciting for Pascal. “I wanted Ted to feel as real as possible,” he says, “which meant leaning into the ridiculous, scary, sad, tough aspects of the character, all the colors that made him come across as a regular and relatable guy.”

He continues: “In true Ari Aster fashion, *Eddington* speaks to some of our deepest worries and fears. I found it to be a quintessentially dark American comedy, brutally funny and creatively dangerous, the kind of script that doesn’t come around very often.”

We the People

Orbiting Sheriff Joe and Mayor Ted is a diverse cross-section of townsfolk that captures the essence of small-town American life in general, and small-town New Mexico life in particular. The community of Eddington comprises Sevilla County and the surrounding Pueblo of Santa Lupe, creating a complex panorama.

“A lot of these characters are dueling political ideas converging into different, isolated people,” Aster says. “I wanted to make a sort of American genre epic with updated archetypes. But it felt important that the movie be sympathetic to all of these characters and to their fears. These are normal people who are flawed, but who believe they’re standing up for what’s right, and what they’re feeling is not wrong, it’s just that it all comes out in really weird, distorted and frightening ways. There are deep structural inequalities that have always been here and they’re obviously still here. There is a terrible problem out there, and a lot of these right-wing conspiracies borrow from left-wing conspiracies of the 1960s and 70s, and the people who are gripped by them are

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not wrong and they're not crazy. They've just been driven crazy by this system and the way that they're haunted by it."

Oscar-winning actress Emma Stone portrays Sheriff Joe's afflicted wife Louise, a character whose troubled childhood has led her to dollmaking and online conspiracy theories as she navigates her own struggles. In many ways, she's the most sympathetic character of the film, duped by forces of deception that particularly pervaded during the height of COVID. She's fallen into a "QAnon space," Aster says, driven into dark recesses by the events of her past and what she reads online.

"Dollmaking is how Louise expresses herself, because from what we see of her, she's not a particularly forthcoming person, especially with her husband," Stone says. "She doesn't feel understood by Joe, or her mother."

Joe and Louise share their home with Louise's mother Dawn (Deirdre O'Connell), who has also fallen into a miasma of Internet conspiracy theories. With lockdown in effect, Dawn is hard to avoid in the Cross's overstuffed house as she wields strong and controversial opinions about what she encounters in her myriad rabbit holes. Her looming presence puts a heavy strain on an already tense relationship between mother and daughter, husband and wife.

While Sheriff Joe battles federal mandates and scrounges to get traction for his mayoral run, Louise and Dawn become obsessed with Vernon Jefferson Peak (Austin Butler), a cult leader with an online following who claims to have been a victim of sex trafficking and offers his followers a performance of comfort and consolation. Given her own history, Louise becomes transfixed with someone so open about the traumas he's allegedly been through in life. Aster described Vernon as a "pied piper figure."

"She feels connected to Vernon at the same time she starts to feel trapped inside this remote house with her husband and

mother," Stone says. "She's haunted by her past and she wants to feel understood."

Aster's previous horror movies have dealt with cults and spiritual beliefs, but *Eddington* differs from its predecessors in the way that it explores a broader notion of cult mentality: how belief systems and orthodoxy permeate and infect the true believers. His work has also examined trauma and how it courses through family lines, all of which comes to a unique confluence in *Eddington*.

"The word 'trauma' I want to run away from. It's one of the major obsessions of this moment, where everything has been turned hopelessly inward and engagement with the world has been replaced by a constant grappling with the self. But it's really inescapable with Louise," Aster says. "I'm fascinated by how trauma and especially trauma-as-identity can be used to manipulate people."

Adds Stone: "Vernon is very much about embracing your traumas and not living in shame, and Louise needs to hear this message."

As Peak, Oscar-nominated actor Austin Butler brings charisma and vulnerability to a character that is not meant to be understood in a clearcut manner, because he is a creature and invention of the Internet. Aster likens him to a Pied Piper figure, at once a scoundrel and a liar. He urged Butler not to make the character reflect any of the specific figures who populated the fringes of the Internet during the pandemic, but instead to make him something more encompassing and nebulous.

"Louise is easy prey," Aster says. "She hasn't processed what happened to her when she was young and she's looking for answers. Then Vernon Peak arrives with the answers, which is how it works with demagogues."

As his household slips deeper into Peak's grasp, Sheriff Joe grows closer to his deputy sheriffs Guy Tooley (Luke Grimes)

and Michael Cooke (Micheal Ward), who he enlists as campaign advisors in his mayoral run. Tooley is White and Cooke is Black, and with both deputies being groomed to succeed Cross as sheriff, a racial tension takes root in the story, one that spirals once Black Lives Matter protests arrive in Eddington.

“There aren’t traditional heroes in Ari’s movies, so it’s hard to get down to the nitty-gritty truth of the character and play someone you don’t want to be,” Grimes says. “At the end of the day, Guy is not the best guy, and over the course of the movie you find out some unsavory things about him, which was interesting as an actor to explore for the first time.”

Meanwhile, Cooke has known Sheriff Joe his whole life. His father was Sevilla County sheriff when Joe was only a sergeant. Together with Guy’s ambitions, this sets the stage for a tense power struggle that explodes into violence in the film’s final act.

“Michael is a Black man working as a deputy in small-town New Mexico who likes Bitcoin and UFC and practices on the shooting range to get better,” Ward says. “He doesn’t really know who he is yet, and he’s trying to find that through the people around him.”

Adds Grimes: “There’s a competitive aspect to Guy and Michael. Guy sees him as a colleague, but also a threat, because he’s climbing the ranks faster than Guy. And Guy isn’t getting the same validation from Joe that Michael is, which triggers feelings of animosity and rage.”

Observing all of this dysfunction is Butterfly Jiminez (William Belleau), the tribal sheriff from the Pueblo of Santa Lupe who watches Cross’s every move, wary of the obvious ineptitude and possible criminal behavior in the neighboring jurisdiction.

“There’s something sketchy going on in Eddington and Butterfly isn’t drinking the Kool-Aid,” Belleau says. “He’s trying to find the skeletons in the closet that start to reveal themselves after Joe decides to run for mayor. Eddington has this shroud

of darkness approaching it, and Butterfly wants to expose the sheriff’s nefarious ways.”

Elsewhere, as Black Lives Matter protests spring up in Eddington during the height of the pandemic, Aster introduces a subplot addressing the influence of social media on the younger generation through three teenage characters. Sarah (Amélie Hoeferle) is the activist ringleader who stages the first BLM protest in Eddington. Brian (Cameron Mann) is the impressionable “bro” type who has a crush on her and therefore develops a new set of politics overnight, to the shock of his conservative parents. Finally, Eric (Matt Gomez Hidaka) is Mayor Ted’s lockdown-flouting son who helps fan the flames of a brewing Eddington scandal.

Rounding out Eddington’s townsfolk is the ultimate outsider, and its most volatile and vulnerable citizen, the mentally ill drifter Lodge (Clifton Collins Jr.). Prone to rants and ravings, the unintelligible man appears in the movie’s opening scene bringing chaos (and COVID) to Eddington. He later resurfaces during an interaction with Sheriff Joe in the town saloon that precipitates Joe’s spiral into violence.

Says Collins: “Lodge speaks for a lot of frustrated people in the country. He might have been an upstanding citizen once, but he fell apart. We all want to be part of a community, and Lodge wants to be accepted and heard. But he is also an image for people’s frustrations.”

In some respects, the character represents the idea that we are losing our grip as a society, even though we are more connected than ever through technology. People still manage to fall through the cracks. Aster created Lodge as someone perversely lording over the town with his spewing invective.

“[Thornton Wilder’s era-defining play] *Our Town* was on my mind as a sort of golden-hued portrait of a small town, with the Stage Manager guiding us through. I liked the idea of be-

ginning this movie with a sort of variation on that,” Aster says. “Lodge ushers us into the town, but he’s also a sort of embodiment of the country: schizophrenic and jumping from mania around money to ravings about God to some nonsense rhyme. He’s also important because he’s utterly outside of the environment that everyone else in the movie is living in, and he’s one of the people being left behind and everyone else, no matter how embattled, are members of the modern neoliberal individualist elite. And they’re being left behind, too, by powers above them.”

Designing *Eddington*

Producer Lars Knudsen, who has worked on all of Aster’s films going back to *Hereditary* (as well as making films with Robert Eggers, David Lowery, and Kristoffer Borgli), found the script set the tone for what would be their biggest film together to date.

“It was a very ambitious film to make,” Knudsen says. “Ari is meticulous about every single detail in the film. And because he pushes himself, it inspires everyone — cast and crew — to do the same. Unlike Ari’s past films, which in big part were shot on a soundstage or in a few bigger locations, *Eddington* was entirely shot on location.”

Aster and his design team looked at just about every town in New Mexico before settling on Truth or Consequences, a small outpost in Sierra County with 6,000 residents. Because much of the production was housed near Albuquerque two hours away, T-or-C, as it’s nicknamed, wasn’t the most obvious or convenient place to shoot. But the town was cinematic with beautiful surrounding vistas. The filmmakers couldn’t get it out of their heads.

“When we found T-or-C after having seen many other towns, we understood quickly that it had everything we were looking for in addition to a particular atmosphere we’d found nowhere else,” the film’s Oscar®-nominated cinematographer Darius Khondji

says. “It became a haunting place, a town you wouldn’t mind waiting around in for the end of the world.”

The production shot over eleven weeks, mainly in Truth or Consequences, with additional days in both Madrid and Tohajiilee, outside Albuquerque. The design team dressed the facades of existing buildings in the small town, including a shuttered restaurant that became Eddington’s gun shop and an abandoned building that became the sheriff’s office – a relic from the past with a single jail cell redolent of classic Westerns.

Production designer Elliott Hostetter says, “It was a lot of fun working in Truth or Consequences. I would walk out of the door of our hotel and we were in Eddington. I loved watching tourists try and go to the sheriff’s office, or the bar.”

Mayor Ted’s saloon was fashioned from the remains of a gutted-out structure that was deemed unsafe because the ceiling was caving in. Hostetter’s team fortified and rebuilt it and even painted a mural on its walls detailing the fictional history of Eddington.

“It got to a point when I would walk around on my own and I would confuse what was T-or-C and what was Eddington,” Pascal says. “Some set designs and decorations were so ingrained into the town, but some existing places and structures became perfect sets for the movie. You were never anywhere but in this small New Mexico town.”

Outside the main location, Joe and Louise’s Pueblo-style hilltop house was located in Madrid, just outside of Santa Fe. It was a beautiful and stately home that the team made over to look bland and cluttered with Louise’s drawings and dolls (created by Aster himself), as well as copious packages of toilet paper to reflect the domestic hoarding that went on at the height of COVID.

“This was a really difficult set for the shooting crew,” Hostetter explains. “The house was perched on top of a cliff in the

howling winds of New Mexico, in a tiny little house overcrowded with stuff, there was nowhere for the crew to hide. In the story, Dawn moves in with Joe and Louise, and has to bring all her possessions and live in the living room. I wanted it to feel claustrophobic, Dawn's overbearing paranoia physically trapping Joe in his own home. I wanted to show how it felt to be trapped with your family during COVID, the crazymaking hell that so many people went through at that time. And at the same time, the house had such a striking connection to the surrounding landscape - that juxtaposition was really important to how we blocked a lot of the scenes."

To bring the majestic landscape of the American Southwest to life, Aster turned to the aforementioned French-Iranian cinematographer Darius Khondji.

"The fact that the story takes place in the American desert and almost behind closed doors was strongly appealing," Khondji says. "Everything was inside this little town in the middle of nowhere, but also inside the heads of a few characters."

Khondji and Aster set out to create a sumptuous vision of the New American West, juxtaposing a breathtaking landscape with modern-day eyesores like data centers and corporate office parks. He discovered in Aster a kindred spirit with a deep love for cinema, and particularly the classic Western. They didn't base the visual style of *Eddington* on any specific entries in the genre, but they shared an appreciation for the works of John Ford, Sam Peckinpah, Anthony Mann and Howard Hawks, as well as classic cinematographers like Gregg Toland and James Wong Howe.

"*Eddington* is sort of in conversation with other Westerns, but also not," Aster says. "I wasn't trying to draw parallels between this and any other films. But the traditions were obviously on my mind, and I love them."

While there are tropes and conventions that defined Westerns throughout their history, they were also a genre in which filmmakers could address the foundational traumas and animating myths of America head-on: exploring power, territory, justice and identity, elements that can be brought to bear across a wide aesthetic spectrum. Within the framework of Sheriff Joe vs. Mayor Ted, *Eddington* would be a reimagined example reflective of the battle for the soul of our nation. The film trades in rawhides and rustlers for the weapons and accoutrements of the modern age.

With that in mind, the looming A.I. data center, revealed through an aerial shot at the end of the film as a kind of menacing and pulsating fortress, was created with VFX. It is, for Aster, the ambient heart of the film, the end result of these various characters climbing their ladders, fighting their battles and living their dramas. "If I had to boil it down, I'd say *Eddington* is really just about a data center being built," said Aster.

"From my perspective, a common enemy in the film is the 'distraction,'" Aster says. "We're living in a collapsing system where political battles mesmerize us as big tech and capital seizes everything. What has really happened, which Covid pushed even further, is that people are powerless in this system and they've been taken away from having any access to changing the world. Control over data and information is the privilege of power, and that works even better if your suspicions and your anger can be displaced onto your neighbor. The old idea of democracy, which is that it would be a countervailing force against power run amok, is gone completely. COVID cut the last link. The pandemic did. And out there is power - big power - and we haven't found the way to deal with it yet. But we're going to have to. And that's what the characters in *Eddington* are driving themselves mad trying to do — whether they know it or not."

The Cast

Joaquin Phoenix

Joaquin Phoenix is an Academy award-winning actor who stars in Ari Aster's *Eddington* a contemporary Western for A24. The film also stars Pedro Pascal, Emma Stone and Austin Butler.

Most recently, Phoenix starred in *Joker: Folie à Deux*, the sequel to 2019's *Joker*, once again directed by Todd Phillips for Warner Bros. The film was released in the US on October 4, 2024 and around the globe in early October. Lady Gaga was introduced as 'Harley Quinn.'

In 2023, Phoenix starred as the titular character in *Napoleon*, the historical drama directed and produced by Ridley Scott based on the true events of Napoleon Bonaparte, the French military and political dictator. The film was released by Sony on November 22, 2023. *Napoleon* reunites Phoenix with Ridley Scott who directed "Gladiator" almost twenty years ago and earned Phoenix his first Oscar nomination. The film co-stars Vanessa Kirby as Bonaparte's wife 'Josephine.'

Phoenix starred in A24's *Beau is Afraid*, for which he earned a Golden Globe nomination. The film was directed by Ari Aster (*Hereditary*, *Midsommar*) and released in theaters in New York and Los Angeles on April 14, 2023 and wide across the country on April 21, 2023. The film follows 'Beau' (Phoenix) after the sudden death of his mother and the challenges that ensue. The supporting ensemble cast includes Nathan Lane, Patti LuPone, Parker Posey, to name a few.

In 2021, Phoenix starred in *C'mon C'mon* as 'Johnny.' The film was written and directed by Mike Mills and premiered at Telluride Film Festival to rave reviews.

In 2020, Phoenix won an Academy Award, BAFTA Award, SAG Award and Golden Globe for Best Actor in a Leading Role for *Joker*. The film was nominated for an Academy Award and BAFTA Award for Best Film.

In 2018, Phoenix starred in *Don't Worry, He Won't Get Far on Foot*. The screenplay by Gus Van Sant is based on the memoir by John Callahan. The story follows true events of 'John' (Phoenix) who becomes paralyzed after an accident due to his addiction and later finds his life's passion. The film premiered at the Sundance Film Festival and also stars Rooney Mara, Jonah Hill and Jack Black.

Phoenix can also be seen in *You Were Never Really Here* which premiered at the 2017 Cannes Film Festival. Phoenix won the Cannes Best Actor Award and the film won the Cannes Film Festival Award for Best Screenplay. The film was written and directed by

Joaquin Phoenix (cont.)

Lynne Ramsay and was based on the 2013 novella of the same name by Jonathan Ames.

In 2013, Phoenix played the lead role in *Her* for Warner Bros and Sony Pictures. The film was written, directed, and co-produced by Spike Jonze. 'Theodore Twombly' (Phoenix) develops a romantic relationship with 'Samantha' (Scarlett Johansson), who is an artificial intelligent robot with a female voice. The film also features Amy Adams, Rooney Mara, Olivia Wilde, and Chris Pratt. The film won an Academy Award and Golden Globe for Original Screenplay.

Additional film credits include *Hotel Rwanda*, *Irrational Men*, *Inherent Vice*, *You Were Never Really Here*, *Mary Magdalene*, *The Sisters Brothers*, *Gladiator*, *Walk the Line*, *The Immigrant*, *The Master*, *Two Lovers*, *Signs*, *Ladder 49*, *We Own the Night*, *Reservation Road*, *The Village*, *Brother Bear*, *To Die For*, *My Own Private Idaho*, *8mm*, *Inventing the Abbotts*, *Parenthood*, *SpaceCamp*.

Phoenix's producing credits include *Stutz*, *Gunda*, *What the Health*, *I Am Dying*, *The End of Medicine*, *Across My Land*, *The Animal People*, *Indigo*, and *Liberty*.

Phoenix is also the recipient of Golden Globes, SAG and BAFTA awards.

Pedro Pascal

Pedro Pascal can next be seen in HBO's *The Last of Us* Season 2 this spring, starring opposite Bella Ramsey. The first season, which premiered in January 2023, debuted to record breaking numbers and critical acclaim. Pascal garnered Lead Actor Emmy and Golden Globes nominations for his performance and won the lead actor Critics Choice Award.

This summer, Pascal can be seen in A24's *Materialists* directed by Celine Song alongside Dakota Johnson and Chris Evans, followed by A24's *Eddington* directed by Ari Aster alongside Joaquin Phoenix and Emma Stone. Pascal can also be seen in Marvel's highly anticipated film *The Fantastic Four* as Mr. Fantastic, alongside Ebon Moss Bachrach, Joseph Quinn, and Vanessa Kirby on July 25, 2025, *The Mandalorian and Grogu*, starring Pascal as the masked bounty hunter from the Disney+ series and his sidekick Grogu, will release in theaters May 2026.

In 2023, Pascal starred opposite Ethan Hawke in Pedro Almodóvar's short film, *A Strange Way of Life*, which first premiered at the 2023 Cannes Film Festival. Pascal can

Pedro Pascal (cont.)

be also seen starring in Anna Boden and Ryan Fleck's independent film, *Freaky Tales*, which premiered at the 2024 Sundance Film Festival.

Pascal plays Din Djarin, the titular role in Disney's *The Mandalorian* on Disney+. The series launched in November 2019 and has garnered critical acclaim.

Pascal made his Broadway debut in summer 2019 in Sam Gold's production of *King Lear*, playing the role of Edmund, alongside Glenda Jackson and Ruth Wilson.

In 2018, Pascal appeared in Barry Jenkins' critically acclaimed *If Beale Street Could Talk*. The film was nominated for a Golden Globe and won AFI's "Movie of the Year" award.

Pascal starred in the first three seasons of the critically acclaimed, BAFTA and Golden Globe nominated Netflix original series *Narcos*. Pascal portrayed the role of DEA agent Javier Peña. In 2014, Pascal starred in HBO's critically acclaimed series *Game of Thrones* where he played the fan favorite Oberyn Martell.

Additional credits include Ridley Scott's *Gladiator II*, *The Unbearable Weight of Massive Talent*, Judd Apatow's *The Bubble*, Patty Jenkins' *Wonder Woman: 1984*, *Triple Frontier*, *Kingsman 2: The Golden Circle*, *The Equalizer 2*, Christopher Caldwell and Zeek Earl's *Prospect*, Universal's *The Adjustment Bureau*, and *The Great Wall*.

Pascal has originated roles in New York for The Manhattan Theater Club, Classic Stage Company, Playwrights Horizons, and Terrence McNally's Drama Desk Nominated play *Some Men* at Second Stage. He starred alongside Jennifer Ehle and Liev Schreiber in Shakespeare in the Park's production of *MACBETH*, as well as their Production of *Much Ado About Nothing* with Lily Rabe. He won the Los Angeles Drama Critics Circle Award and Garland for *Orphans* at The International City Theater. Pedro has also directed Florencia Lozano's *Underneathmybed*, David Anzuelo's *Killing Play* and Daniel Talbott's *Yosemite* at Rattlestick Playwrights Theater.

Luke Grimes

A storyteller at heart, Luke Grimes maintains a fearless pursuit of challenging roles, evolving with each new project, and is fast becoming one of Hollywood's most in-demand multihyphenates within film, television, and music.

Upcoming, Grimes can be seen in Ari Aster's contemporary Western film *Eddington* for A24 and opposite Joaquin Phoenix, Emma Stone and Pedro Pascal. The film will have its world premiere at the 2025 Cannes Film Festival.

Recently, Grimes starred in the fifth and final season of Taylor Sheridan's juggernaut *Yellowstone*, starring in a fan-favorite role as Kayce Dutton. The series chronicled the trials of the Dutton family as they control the largest contiguous ranch in the United States. Amid shifting alliances, unsolved murders, open wounds, and hard-earned respect, the ranch is in constant conflict with those it borders, including an expanding town, an Indian reservation, and America's first national park.

His other film credits include Antoine Fuqua's *The Magnificent Seven* opposite Denzel Washington and Chris Pratt; Clint Eastwood's Academy Award nominated *American Sniper* opposite Bradley Cooper and Sienna Miller; Peter Sollett's *Freeheld* opposite Elliot Page and Julianne Moore; Eddie O'Keefe's *Shangri-La Suite* alongside Emily Browning; Jonathan Levine's thriller *All the Boys Love Mandy Lane*; Brett Simon's dark comedy *Assassination of a High School President*; James Foley's *Fifty Shades of Grey* Trilogy; Cam Archer's *Shit Year*, which made its festival debut at Director's Fortnight at the Cannes Film Festival in 2010; and Olivier Megaton's international box office smash *Taken 2*. On the small screen, Grimes also starred in Greg Berlanti's hit drama *Brothers and Sisters* and HBO's top-rated series *True Blood*.

On the music side, Grimes released his self-titled debut album in 2024. Ten songs were co-written by Grimes, including "No Horse to Ride," which debuted at No. 7 on the Country Songs sales chart and accumulated 43.3M release-to-date global on-demand streams. Grimes' music has amassed 200M global on-demand streams and he is currently in the process of recording his second studio album. In 2023 and 2024 he completed two headline tours and performed at some of country music's most respected festivals including Stagecoach, Pilgrimage Music Cultural Festival and Under the Big Sky Festival to name a few. Grimes will also spend this summer touring the U.S.

The son of a Pentecostal pastor in Dayton, Ohio, Grimes spent summers at church camp where he learned to play drums, which led to his other passion: music. With a soulful voice, Grimes breathes life into the sounds of the American West blending

Luke Grimes (cont.)

elements of country, folk, and Americana. Signing his first record label with Universal Music Group, Nashville, Grimes released his self-titled debut album in 2023 which followed the success of his first EP, "Pain Pills or Pews". With his power of captivating the American spirit, alongside his gritty yet versatile vocals, Grimes has been marked as "one to watch".

Deirdre O'Connell

Deirdre O'Connell is a critically acclaimed theatre, television and film actress. O'Connell is widely known for her performance as the titular role in *Dana H.* which earned her a Tony Award, Lucille Lortel Award, Obie Award and a special citation from the New York Drama Critics' Circle. Additionally for this role, O'Connell was nominated for a Drama Desk Award and Outer Critics Circle Award. O'Connell also received a Lucille Lortel Award for Lifetime Achievement.

Most recently, O'Connell can be seen starring as Francis Cobb in HBO Max's *The Penguin*, opposite Colin Farrell and Cristin Milioti. Additional television credits include Apple TV's *The Big Door Prize*, opposite Chris O'Dowd; Prime Video's *Outer Range* opposite Josh Brolin and Imogen Poots; Paramount+ Original *One Dollar*; Hulu's *The Path*; Roku's *The Affair*; and Showtime series *Nurse Jackie*.

Upcoming, O'Connell will be seen starring in A24's *Eddington*, opposite Joaquin Phoenix, Emma Stone and Austin Butler. Additional film credits include AMC's *Diane*; *Lez Bomb*; *I Am a Seagull*; *The Boy Downstairs*; *Gabriel*; *Synecdoche, NY*; and *Eternal Sunshine of the Spotless Mind*.

On stage, O'Connell recently starred in *Becky Nurse of Salem* at Lincoln Center. Other theatre credits include *Corsicana* by Will Arbery; *Before The Meeting* by Adam Bock (Williamstown Theater Festival); *Fulfillment Center* by Abe Koogler (Drama Desk and Drama League Award nominations) and *By the Water* by Sharyn Rothstein (Lortel nomination, Manhattan Theatre Club); *Terminus* by Gabriel Jason Dean (NYTW); *The Way West* by Mona Mansour and *Thinner Than Water* by Melissa Ross (Labyrinth); *Judy* by Max Posner (Page 73); *Little Children Dream of God* by Jeff Augustin (Manhattan Theatre Club); *Scarcity* by Lucy Thurber (Rattlestick); *The Vandal* by Hamish Linklater (Flea); *Circle Mirror Transformation* by Annie Baker (Obie Award and Drama Desk Award for Outstanding Ensemble Performances; Playwrights Horizons); *In the Wake* by Lisa Kron (Los Angeles Ovation Award, Richard Seff Actors' Equity Award, Lortel nomination, Kirk Douglas Theatre and Public Theatre).

The Cast

Deirdre O'Connell (cont.)

O'Connell currently resides in New York.

Micheal Ward

EE BAFTA Rising Star winner Micheal Ward next role is in Ari Aster's highly anticipated, *Eddington* alongside Joaquin Phoenix, Pedro Pascal, and Emma Stone. Recently, Micheal has been seen on screens starring in *Empire of Light* opposite Olivia Coleman (for which he was BAFTA-nominated in the Best Supporting Actor category) and in Thea Sharrock's *The Beautiful Game*.

He has starred in Steve McQueen's *Lovers Rock*, one of the five *Small Axe* films for the BBC and Amazon alongside Amarah-Jae St Aubyn. The anthology series also starred Letitia Wright and John Boyega. Micheal is also a lead in the Netflix series *Top Boy*. In *Top Boy* Micheal plays one of the lead roles, Jamie, a young, hungry and ruthless gang leader who has taken over. The resurgence of *Top Boy* hit the headlines after it was announced Drake would executive produce the series on Netflix. The series will return for a second season.

Micheal was awarded the EE Rising Star Award at the 2020 BAFTA Film Awards in February and named as one of Screen International Stars of Tomorrow in 2020.

In November 2019, Micheal played Marco one of the lead roles in Paramount's *Blue Story*, the highly anticipated debut feature film from UK grime artist and director Rapman, whose ground-breaking music and short film trilogies became a viral sensation. *Blue Story* follows Timmy and Marco, two young boys from opposing postcodes that quickly form a firm friendship which is tested when they wind up on rival sides of a street war.

2018 saw Micheal feature in BBC thriller series *The A List*. The plot follows teenagers at a summer camp located on a remote island, which turns out to hold dark secrets. In August 2019, the series was released internationally on Netflix.

Amélie Hoeferle

Amélie Hoeferle will star in the Amazon series, *Sterling Point*, created by Megan Park (*My Old Ass*). She recently wrapped production on the Paramount feature *One Mile* and its sequel, *One More Mile*, opposite Ryan Phillippe. She can next be seen in a strong

Amélie Hoeferle (cont.)

supporting role opposite Joaquin Phoenix, Emma Stone, Austin Butler and Pedro Pascal in Ari Aster's latest film for A24, *Eddington*, which will premiere at Cannes.

She recently starred in a lead role in the Blumhouse feature *Night Swim* opposite Kerry Condon and Wyatt Russell. The feature finished second at the box office on its opening weekend and has grossed over \$40M so far. Previously, she starred in Lionsgate's highly anticipated prequel, *The Hunger Games: Ballad of Songbirds & Snakes* alongside Peter Dinklage, Hunter Schafer, Viola Davis, and Rachel Zegler from executive producers Nina Jacobson and Brad Simpson, for director Francis Lawrence.

Her interest in acting peaked when she played "Sam" in *The Boogeywoman* (Short) directed by Erica Scoggins. The short film went on to premiere at the Clermont-Ferrand International Short Film Festival and has won various accolades. In Atlanta, she has been involved in a number of indie short films including *Bodies* directed by Jacob Anderson. She will soon be seen in the upcoming project *Tapestry*, an anthology of international women sharing stories of themselves, their experiences with immigration, and women who have inspired the world around them.

She is a German American actress with dual citizenship in the U.S. and Germany.

Clifton Collins Jr.

Clifton Collins Jr. has worked with some of the most esteemed directors in the industry, including Guillermo del Toro, Terrence Malick, Quentin Tarantino, and Steven Soderbergh, showcasing his incredible range across film and television. His upcoming projects include *Eddington* for A24 alongside Joaquin Phoenix and Emma Stone, *The Last Frontier* with Jason Clarke, *Lucky* opposite Anya Taylor-Joy for Apple Studios, and the *JonBenet Ramsey* series for Paramount+ alongside Melissa McCarthy and Clive Owen. Collins earned widespread acclaim and several awards for his performance in *Jockey*, including a Best Actor award at Sundance and a nomination for Best Male Lead at the Independent Spirit Awards. His extensive film credits also include *Capote*, *Nightmare Alley*, *After Yang*, *Once Upon a Time in Hollywood*, *Traffic*, *Pacific Rim*, and many others. Collins is represented by MGMT. Entertainment, CAA and Yorn, Levine, Barnes, Krintzman, Rubenstein, Kohner, Endlich, Goodell & Gellman.

William Belleau

Growing up on a reservation in Alkali Lake, British Columbia, William Belleau has drawn life inspiration from his mother Marilyn and father, Dave, both Residential School Survivors, who helped inspire his performance as the real-life ex-husband of Mollie Burkhart (Lily Gladstone) Henry Roan in Martin Scorsese's critically acclaimed *Killers of The Flower Moon*.

After receiving a scholarship, Belleau graduated from The New York Conservatory for Dramatic Art, studying acting. Upon graduating, he returned home to Vancouver, BC, where he booked his first role in *The Twilight Saga: Eclipse*, leading to roles in Amazon's *The English*, *Outer Range*, the Netflix sleeper hit *Loudermilk* and Disney+'s *Echo*. Through the years, William has given back to his community by teaching acting to First Nations youth in his community.

At the Cannes screening of *Killers of the Flower Moon*, the film received a nine-minute standing ovation at the film's conclusion, where Belleau raised one fist in the air and let out a series of passionate howls — a moment that made waves on social media all over the world as the emotional “warrior call.”

Austin Butler

Academy Award nominee Austin Butler is one of the most sought-after actors working today. He boasts a long list of acting credits that illustrate his immersive character depth and range.

Butler is best known for playing the highly coveted role of Elvis Presley in Baz Luhrmann's biopic, *Elvis*. The film was released on June 23, 2022 by Warner Bros. and collected over \$280 million worldwide at the box office, making it one of the Top 3 highest-grossing musician biopics across all genres. Butler won a BAFTA and Golden Globe Award for his performance in addition to being nominated for an Academy Award and SAG Award.

He can be seen next in Ari Aster's upcoming film *Eddington*, a western dark comedy where he appears alongside Joaquin Phoenix, Pedro Pascal and Emma Stone. The film centers on a small-town New Mexico sheriff with high ambitions. *Eddington* will premiere at the Cannes Film Festival this May before being released this summer.

Later this Summer, Butler will star in Darren Aronofsky's crime thriller *Caught Stealing*, which will be released on August 29, 2025. He stars alongside Zoë Kravitz, Bad

Austin Butler (cont.)

Bunny, Regina King, Matt Smith, Live Schreiber, and Will Brill. The Sony film follows Hank Thompson (Butler), a burned-out former baseball player through his fight for survival in the criminal underworld of 1990s New York City.

Butler is set to star in Amazon MGM Studios' *American Speed* alongside Tom Holland. Based on a true story, *American Speed* follows three famous race car drivers, two of whom were charged with financing their racing activities with proceeds from drug smuggling, money laundering, or tax evasion. He is also set to star opposite Saoirse Ronan in A24's *Deep Cuts*, a love story about two music-obsessed twenty-somethings navigating the realities of ambition, belonging, and adulthood.

In Summer 2024, Butler starred in Jeff Nichols' *The Bikeriders* opposite Jodie Comer and Tom Hardy. The Focus Features film was released on June 21st, 2024. The film is an original story set in the 1960s following the rise of a fictional Midwestern motorcycle club. Seen through the lives of its members, the club evolves over the course of a decade from a gathering place for local outsiders into a more sinister gang, threatening the original group's unique way of life.

In Spring 2024, Butler starred as the menacing Feyd-Rautha in Warner Bro's *Dune: Part Two* from director Denis Villeneuve. He starred opposite an all-star cast of Zendaya, Timothee Chalamet, Florence Pugh, Christopher Walken, Josh Brolin and Rebecca Ferguson in the hit sequel, which was released on March 1st, 2024. His performance was praised from all angles with Villeneuve doting his character as "an Olympic sword master mixed with psychotic Mick Jagger."

In Winter 2024, he starred in the Apple TV+ series *Masters of the Air* alongside Callum Turner and Barry Keoghan. The American war drama is executive produced by Tom Hanks and Steven Spielberg and based on the novel written by Donald L. Miller, which follows the path of a World War II Air Force bomb squad.

In spring of 2018, Butler made his Broadway debut opposite Denzel Washington in *The Iceman Cometh*, which was nominated for eight Tony Awards. He starred as "Don Parritt," a role previously played by several highly regarded actors including Robert Redford (in the 1960 TV adaptation) and Jeff Bridges (in the 1973 film adaptation). The play was directed by five-time Tony winner George C. Wolfe.

Butler's other film credits include comedy drama *Once Upon a Time in Hollywood* (2019), *The Dead Don't Die* (2019), *My Uncle Rafael* (2012), and *Aliens in the Attic* (2009).

Emma Stone

Two-time Academy Award winning actress and producer Emma Stone has claimed her role as one of Hollywood's most versatile and sought-after creatives working today, having captivated the industry's attention with her award-winning work in many of the most notable films of the past decade.

In 2023, Stone starred in and produced Yorgos Lanthimos' critically acclaimed *Poor Things*, which was released in theaters on December 8, 2023. *Poor Things* tells the story of Bella Baxter (Stone), a young woman brought back to life by an eccentric but brilliant scientist. Stone stars opposite Willem Dafoe, Mark Ruffalo, Ramy Youssef, and Jerrod Carmichael. The film premiered at the 2023 Venice Film Festival to rave reviews and went on to win the Golden Lion Award at the festival. Stone won the 2024 Academy Award for "Lead Actress" on behalf of her role in the film. She also won the 2024 Golden Globe for "Best Actress – Motion Picture Musical or Comedy" and *Poor Things* won for "Best Musical or Comedy Motion Picture." She won the Critics Choice Award for "Best Actress" and the BAFTA Award for "Leading Actress" for her role and was honored with the "Desert Palm Achievement Award – Actress" at the 2024 Palm Springs International Film Festival. Stone and *Poor Things* also earned SAG nominations in addition to the film receiving a total of 11 Academy Award nominations, including "Best Picture." With Stone's Academy Award nomination for "Lead Actress" and the films' "Best Picture" nomination, she is only the second female ever to be nominated as both an Actress and Producer in the same year, the first being Frances McDormand for 2021's *NOMADLAND*.

She was most recently seen starring in Searchlight's latest Yorgos Lanthimos film *Kinds of Kindness*. Stone starred opposite Jesse Plemons, Willem Dafoe, Margaret Qualley, and Joe Alwyn. The film premiered at the Cannes Film Festival and was released theatrically on June 28th, 2024. Stone will next reunite with Yorgos Lanthimos in his upcoming film *BUGONIA* in which she stars opposite Jesse Plemons.

Stone will next be seen starring in A24's upcoming film *Eddington*. Written and directed by Ari Aster, the contemporary Western also stars Joaquin Phoenix, Pedro Pascal, Luke Grimes, and Austin Butler. The film is set to premiere at the 2025 Cannes Film Festival and to release in 2025.

In 2023, Stone starred in and produced Showtime and A24's *The Curse*, a genre-defying series that explores how an alleged curse disturbs the relationship of a newly married couple as they try to conceive a child while co-starring on their problematic

Emma Stone (cont.)

new HGTV show. Stone also served as an executive producer of the series, alongside Dave McCary and Ali Herting, under their Fruit Tree banner. The series premiered at the 2023 New York Film Festival and aired on Showtime and Paramount+ on November 10, 2023. Stone received a 2024 Golden Globe nomination for “Best Actress in a Television Series – Drama” for her role in the series.

In 2020, Stone launched the production company ‘Fruit Tree’ with Dave McCary and Ali Herting. Fruit Tree has a first-look TV deal with Fremantle to develop and produce projects across scripted, documentary, and unscripted formats, having previously had a two year, first-look TV deal with A24. In 2024, Fruit Tree signed a first-look film deal with Universal Pictures. Under Fruit Tree, Stone has produced Jesse Eisenberg’s directorial debut, *When You Finish Saving the World* which was released on January 20, 2023, *Problemista* which premiered at the 2023 South by Southwest Film Festival on March 13, 2023 and was released on March 1, 2024, *The Curse* along with Nathan Fielder, Josh and Benny Safdie, Jane Schoenbrun’s critically acclaimed *I Saw the TV Glow* which premiered at the 2024 Sundance Film Festival and released on May 3rd, 2024 receiving Gotham Awards and Independent Spirit Awards nominations, and Jesse Eisenberg’s critically acclaimed film *A Real Pain* which premiered at the 2024 Sundance Film Festival and released on November 8th, 2024. *A Real Pain* was named as one of the top ten films of 2024 by both the American Film Institute and the National Board of Review as well as received Academy Award, BAFTA Awards, SAG Awards, Critic’s Choice Awards, Golden Globe Awards, Gotham Awards, and Independent Film Awards nominations.

In 2018, Stone was seen in Yorgos Lanthimos’ *The Favourite* for FOX Searchlight alongside Rachel Weisz, Olivia Colman and Nicholas Hoult. Her performance earned her several nominations including an Academy Award, Golden Globe Award, Screen Actors Guild Award and British Academy of Film and Television Award. *The Favourite*, nominated for 10 Academy Awards, follows the political machinations behind the scenes during the reign of Queen Anne, the last monarch of the House of Stuarts.

In 2016, Stone won the Academy Award for “Best Actress” for her role in Damien Chazelle’s *La La Land*. She was also recognized with the Screen Actors Guild Award for “Outstanding Performance by a Female Actor in a Leading Role,” Golden Globe for “Best Actress – Motion Picture Musical or Comedy,” British Academy Film Award for “Best Actress in a Leading Role” and “Best Actress” at the Venice Film Festival for her work in the film. She was honored along with co-star Ryan Gosling with the Santa

Emma Stone (cont.)

Barbara Film Festival's "Outstanding Performers of the Year" and the Palm Springs International Film Festival's "Vanguard Award" with Gosling and Chazelle.

In Summer 2021, Stone starred in Disney+'s *Cruella*, in the titular role of Cruella de Vil. The film tells the story behind the *101 Dalmations* villain and sheds light on what led her to become the iconic puppy-terrorizer we first saw in the 1961 original. Emma Thompson co-stars in the film, which was released on May 28, 2021. Stone received a Golden Globe nomination in the category "Best Actress in a Motion Picture – Comedy or Musical" for her role in the film. Following its successful launch, a sequel is in the works with Stone attached to reprise her role as Cruella.

In winter 2020, Stone starred in the sequel to DreamWorks Animation's *The Croods* alongside Ryan Reynolds, Nicolas Cage and Peter Dinklage. *The Croods: A New Age* was released on November 25, 2020. The film became a huge box office success despite the pandemic and went on to be nominated for the Golden Globe Award for Best Animated Feature Film.

In Fall 2019, Stone starred in *Zombieland 2: Double Tap* opposite Woody Harrelson, Jesse Eisenberg and Abigail Breslin. The film was a sequel to Ruben Fleischer's 2009 adventure comedy classic. The film was released on October 18th, 2019 by Columbia Pictures.

In Fall 2018, Stone both starred in and executive produced the Netflix series *Maniac* opposite Jonah Hill. Directed by Cary Fukunaga, this dark comedy follows Stone and Hill as patients in an institution, both disconnected from reality. The series, which is based on a Norwegian series, marks Stone's regular TV debut as well as her first production credit. *Maniac* earned Stone a Producers Guild Award Nomination as well as a Screen Actors Guild Award Nomination for "Outstanding Performance by a Female Actor in a Television Movie or Limited Series."

In 2017, Stone starred as Billie Jean King in FOX Searchlight's *Battle of the Sexes*, opposite Steve Carell's Bobby Riggs. Directed by Jonathan Dayton and Valerie Faris, the film told the story of when former tennis champ Riggs faced off against King in a highly-publicized exhibition match. Stone was nominated for a Golden Globe for "Best Actress – Motion Picture Musical or Comedy" for her performance.

Stone's additional film credits include Fox Searchlight's critically acclaimed film *Bird-man* which won the award for "Outstanding Performance by a Cast in a Motion Picture"

Emma Stone (cont.)

at the SAG Awards, “Best Film” at the Independent Spirit Awards, and “Best Picture” at the Academy Awards. Her performance landed her an Academy Award nomination for “Best Supporting Actress” as well as a Golden Globe, SAG, and Independent Spirit nomination.

She has also appeared in Woody Allen’s *Irrational Man*; Cameron Crowe’s film *Aloha*; Woody Allen’s *Magic in the Moonlight*; the superhero franchise *The Amazing Spider-man* in which she starred in the first two films; the Oscar nominated animated film *The Croods* for DreamWorks Animation; the period drama *Gangster Squad*; *Easy A* which earned her a Golden Globe nomination and an MTV Movie Award for “Best Comedic Performance”; the award winning drama, *The Help*; the romantic comedy *Crazy, Stupid, Love*; Screen Gems *Friends With Benefits*; the independent drama *Paper-man*; the Twentieth Century Fox animated comedy, *Marmaduke*; Columbia Picture’s hit comedy *Zombieland*; the Warner Brothers romantic comedy *Ghosts of Girlfriends Past*; the Columbia Pictures/Happy Madison hit comedy, *The House Bunny*; Twentieth Century Fox’s *The Rocker* and the Judd Apatow comedy *Superbad*.

When she’s not filming, Stone is an advocate for Stand Up To Cancer (SU2C), a groundbreaking initiative created to accelerate innovative cancer research that will get new therapies to patients quickly and save lives now. Laura Ziskin, the late producer of THE AMAZING SPIDERMAN, started the organization and got Stone involved.

In addition to SU2C, Stone serves on the board of the Child Mind Institute, a nonprofit dedicated to transforming the lives of children and families struggling with mental health and learning disorders. Stone is also an ambassador for Gilda’s Club New York City. Named for the late comedian and original cast member of SNL, Gilda Radner, Gilda’s Club offers a place where people dealing with cancer can join together to build social and emotional support. Stone has become an active member in the Gilda’s Club community and continues to do so by engaging with their younger departments for children and teens.

Stone is currently the face of Louis Vuitton and serves as an ambassador for the luxury brand.

The Crew

Ari Aster

Director/Writer

Writer-director-producer Ari Aster's debut feature *Hereditary*, starring Toni Collette, became a critical and box office success hit for A24 in 2018. Aster continued his genre-challenging work for A24 with his 2019 thriller *Midsommar*, starring Florence Pugh and Jack Reynor, and again in 2023 with *Beau is Afraid*, starring Joaquin Phoenix and Patti Lapone.

In addition to writing, directing and producing his feature films, Aster along with his producing partner Lars Knudsen, formed their production company Square Peg in 2019 to collaborate with a host of fellow auteur filmmakers, including Robert Eggers (*The Northman*), Kristoffer Borgli (*Dream Scenario*, *The Drama*), Guy Maddin and Evan and Galen Johson (*Rumours*), and Yorgos Lanthimos (*Bugonia*).

Lars Knudsen

Producer

Lars Knudsen is an award-winning film producer of over 40 films, including Ari Aster's *Hereditary*, *Midsommar*, and *Beau is Afraid*, Robert Eggers' *The Witch* and *The Northman*, Andrea Arnold's *American Honey* and Mike Mills' *Beginners*. Collaborating with other auteur filmmakers such as Yorgos Lanthimos, Kristoffer Borgli, David Lowery, and Kelly Reichardt, Knudsen has been instrumental in bringing unique and ground-breaking stories to global audiences. As co-founder of Square Peg alongside Ari Aster, Knudsen's commitment to nurturing bold and compelling storytelling, has established him at the forefront in shaping contemporary cinema.

Upcoming work includes Aster's *Eddington*, starring Joaquin Phoenix, Pedro Pascal, Emma Stone, Austin Butler, Deirdre O'Connell, Micheal Ward and Lucas Grimes for A24, and Yorgos Lanthimos' *Bugonia*, starring Emma Stone and Jesse Plemons for Focus Features.

Ann Ruark

Producer

Ann Ruark has concentrated her producing work on supporting the director's vision. From Darren Aronofsky's *Requiem for a Dream* and his upcoming *Caught Stealing* to Ari Aster's *Beau Is Afraid* and *Eddington* with projects like Julie Taymor's *Frida*, Alejandro González Iñárritu's *Babel* and *Biutiful*, Michel Gondry's *Be Kind Rewind* and Bill Pohlad's *Love & Mercy* in between.

Darius Khondji

Director of Photography

Darius Khondji is a Paris-based cinematographer renowned for his distinct visual style and his collaborations with some of the world's most acclaimed filmmakers. With a career spanning over four decades, Khondji has earned widespread recognition for his work across a variety of genres, from psychological thrillers to epic dramas, and has become a defining voice in modern cinema.

Khondji's work has garnered two Academy Award nominations, three César Award nominations, and a BAFTA nomination, further cementing his legacy as one of the leading cinematographers in the industry. His iconic credits include *Se7en* and *Panic Room* for David Fincher, *The Immigrant* and *The Lost City of Z* for James Gray, *Amour* for Michael Haneke (which won the Academy Award for Best Foreign Language Film), and *Evita* for Alan Parker, which earned him his first Oscar nomination.

Recently, Khondji has worked on some of the most celebrated films of the past decade. He shot *Uncut Gems* and the upcoming *Marty Supreme* for Josh Safdie, and *Okja* for Bong Joon Ho. His work on Alejandro González Iñárritu's *Bardo: False Chronicle of a Handful of Truths* earned him an Oscar nomination, an ASC nomination, and a Silver Frog award at Camerimage. He is also currently working on Bong Joon Ho's upcoming sci-fi film *Mickey 17* and Ari Aster's highly anticipated *Eddington*.

Elliott Hostetter

Production Designer

Elliott Hostetter is a production designer known for his many collaborations with auteur directors including Harmony Korine, Ari Aster, Kelly Reichardt, Trey Edwards Shults, Luca Guadagnino, Miranda July, and Nicolas Refn. His films include *Bones and All*, *Spring Breakers*, *Neon Demon*, and *Waves*. Hostetter's upcoming films include Ari Aster's highly anticipated film, *Eddington*, and a second collaboration with Trey Edward Shultz on *Hurry Up Tomorrow*.

Lucian Johnston

Editor

Lucian Johnston is a film editor based in New York City.

He became an apprentice editor in the Motion Picture Editors Guild in 2013 on Darren Aronofsky's *Noah*, and spent the next 5 years working as an assistant editor for Ang Lee, Noah Baumbach, and the Coen Brothers.

The Crew

Lucian Johnston (cont.)

He edited his first feature film, *Hereditary*, with Jennifer Lame in 2018, which marked the beginning of an ongoing collaboration with director Ari Aster. He went on to cut *Midsommar* (2019), *Beau is Afraid* (2023), and most recently *Eddington* (premiering in competition at the 78th Cannes Film Festival, in May 2025).

Other work includes the *The Tragedy of Macbeth* (2021) alongside the inimitable Reginald Jaynes, Annie Baker's debut feature film, *Janet Planet* (2024), and Mary Bronstein's long awaited sophomore film, *If I had Legs I'd Kick You* (2025).

Anna Terrazas

Costume Designer

Anna Terrazas is an award-winning Costume Designer for film and television. She began her distinguished professional career working on *Déficit*, directed by Gael García Bernal, and has since worked with some of cinema's most acclaimed directors. Notably, she served as Costume Supervisor on the Sam Mendes-directed James Bond feature *Spectre*. Her work on *Bayoneta* (directed by Kyzza Terrazas), *Los Adioses* (directed by Natalia Beristáin), and the Oscar-winning feature *Roma* (directed by Alfonso Cuarón) have also been nominated for Ariel Awards in Costume Design. She also won an Ariel Award for *Bardo* (directed by Alejandro González Iñárritu) and has worked on Ari Aster's most recent feature *Eddington*. Her experience is not limited to the feature film industry, as shown by her work on seasons 1 & 2 of HBO's *The Deuce* and season 1 of Apple's *Hello Tomorrow!*.

Most recently, Anna collaborated with director Rodrigo Prieto on *Pedro Páramo*.

Bobby Krlic

Music

Forthcoming.

Daniel Pemberton

Music

Daniel Pemberton is an Academy Award-nominated and Emmy winning composer and songwriter who has regularly been cited as one of the most exciting and original new voices working in modern film scoring today. He has scored films for some of the industry's most legendary figures such as Ridley Scott (*All the Money in the World*, *The Counselor*), Michael Mann (*Ferrari*), Danny Boyle (*Yesterday*, *Steve Jobs*), Aaron Sorkin (*Being The Ricardos*, *The Trial of the Chicago 7*, *Molly's Game*), Celine Song (*Materialists*), Ari Aster (*Eddington*) David O Russell (*Amsterdam*), Phil Lord and Chris Miller (*Spider-Man: Into the Spider-Verse*), Edward Norton (*Motherless Brooklyn*) and Guy Ritchie (*The Man From U.N.C.L.E.*, *King Arthur: Legend of the Sword*) and written songs with the likes of Mick Jagger, Iggy Pop, Busta Rhymes, Drake, Celeste and many more.

He has been nominated five times as Film Composer Of The Year for his vastly broad range of work by the World Soundtrack Awards (WSA) as well as winning the prestigious honour in 2021 from both the WSA and also the international film music critics association IFMCA. He was nominated for an Annie Award for his work on the original *The Bad Guys* film in 2023 and won the award in 2024 for his score to *Spider-Man: Across The Spider-Verse*. Pemberton received a 2021 Best Original Song Oscar nomination for "Hear My Voice" (performed and co-written by Celeste) from Aaron Sorkin's *The Trial of the Chicago 7*. Pemberton has also received multiple Golden Globe nominations for projects including his neo-noir score to *Motherless Brooklyn*, his mix of opera and electronics for Danny Boyle's *Steve Jobs*, *Spider-Man: Across The Spider-Verse* and for the songs "Hear My Voice" and "Gold" (performed and co-written by Iggy Pop). His score for *Being The Ricardos* was Oscar shortlisted and BAFTA nominated.

Comfortable composing for everything from rock bands to symphonic orchestras, record-scratchers to jazz quintets, Pemberton's innovative scores have consistently been singled out for critical acclaim. His other credits include studio films such as *Enola Holmes*, *The Bad Guys*, *Birds of Prey* and *Ocean's Eight* as well as smaller independent features such as the Sundance winner *Brian And Charles*, acclaimed Thai caves documentary *The Rescue* (for which he won the Critics Choice Original Score award), Cannes Palme d'Or competitor *Mal de Pierres* or the powerful Paralympics documentary *Rising Phoenix*, for which Pemberton won a Sports Emmy Award for Best Music Direction. He also works in series on shows such as *Black Mirror* and espionage thriller *Slow Horses*, including co-writing its BAFTA nominated main title theme song "Strange Game" with Mick Jagger.

Jillian Ennis

Music Supervisor

Jillian Ennis was named one of Variety's Ten Music Supervisors To Watch in 2023.

Her credits include 20th Century Studios' acclaimed thriller *Barbarian* starring Bill Skarsgård, which Variety included in their list of Best Needle Drops of the year. She also supervised *MaXXXine* (A24) starring Mia Goth, Elizabeth Debicki, and Lily Collins, the Duplass Brothers' sci-fi feature *Biosphere* (IFC) starring Sterling K. Brown and Mark Duplass, *Goodnight Mommy* (Amazon Studios), starring Naomi Watts, *Daddio* (Sony Pictures Classics) starring Dakota Johnson and Sean Penn, and the television series *Penelope* (Netflix).

Her recent projects include; *Woman of the Hour* (Netflix) starring and directed by Anna Kendrick, *The Order* (Vertical) starring Jude Law and Nicholas Hoult, the critically acclaimed *Rumours* (Bleecker Street Media) starring Cate Blanchett and Alicia Vikander, and *Eddington* (A24) starring Joaquin Phoenix, Emma Stone, Pedro Pascal, and Austin Butler. Coming up next are feature films *Normal* starring Bob Odenkirk, *Pendulum* starring Joseph Gordon-Levitt and Phoebe Dynevor and *Oh, Hi!* (Sony Pictures Classics) starring Molly Gordon and Logan Lerman.

Additionally, Jillian is a classically trained guitarist.

Ellen Chenoweth

Casting

Ellen Chenoweth (Casting) became interested in casting while working at New York's Actors Studio watching Lee Strasberg, Elia Kazan and Arthur Penn work with actors. Some of her films are *Diner*, *Terms of Endearment*, *No Country for Old Men*, *Michael Clayton* and *Past Lives*.

Sir Leonard Blavatnik

Executive Producer

Sir Leonard Blavatnik is among the world's most accomplished businessmen and prominent philanthropists. For over 30 years, he has invested in businesses to unlock their potential and transform them into international market leaders, while also advancing science, higher education, and culture through charitable giving. A dual US-UK citizen, Len is the founder of Access Industries, a privately held company headquartered in New York with investments across a range of sectors, including strategic equity, global media and entertainment, real estate, and biotechnology. To date, Access Industries has built a global portfolio of over \$35 billion. Len's investments in film include the Oscar-winners *The Zone of Interest* and *Conclave*.

Danny Cohen

Executive Producer

Danny Cohen is the President of Access Entertainment, a division of Len Blavatnik's Access Industries. Danny is focused on delivering world-class entertainment and financing fast-growing businesses. He invests in a wide range of entertainment: feature films, television, live theatre, the creator economy, the visual arts and gaming. Danny is an Executive Producer on a slate of over twenty films including the Oscar-winners *The Zone of Interest* and *Conclave*. Before joining Access, Danny was the Director of BBC Television where he had responsibility for all of the BBC's network channels and the greenlighting and production of the BBC's drama, entertainment, comedy, arts, history, science, educational content and documentary.

Timo Argillander

Executive Producer

Timo Argillander is Managing Partner and Co-Founder at IPR.VC, an investment fund manager specializing in global media and entertainment content investments. Timo has a long background in media and tech industries as an entrepreneur, Apple executive and management consultant.

Founded in 2014, IPR.VC is an innovative investment firm focused on helping institutional investors capitalize on the rising value of intellectual property (IP) assets in the film and television industry. Headquartered in Helsinki, Finland, with an office in London, IPR.VC has raised over \$200 million across three content funds.

IPR.VC has formed long-term strategic alliances with renowned US and European companies, such as A24 (*Civil War*, *Love Lies Bleeding*, *Maxxxine*), XYZ Films (*Blackberry*, *Skywalkers: A Love Story*, *Hallow Road*), MK2 Films and Giggiebug Entertainment. With over 50 financed film and TV productions, IPR.VC is dedicated to championing innovative storytelling and nurturing creative collaborations across the global entertainment industry.

Andrea Scarso

Executive Producer

Andrea Scarso is a Partner and the Investment Director at IPR.VC, bringing extensive experience in film financing, production, and international sales. As an Executive Producer on more than 50 projects, he has contributed to a diverse range of films, including *Judy*, *The Duke*, *Emily, Worth*, and *Adrift*. His work spans both studio-backed productions and independent films.

In his current role at IPR.VC, Andrea has been instrumental in financing upcoming films such as *Marty Supreme*, directed by Josh Safdie; *Eddington*, directed by Ari

Andrea Scarso (cont.)

Aster; and *Mother Mary*, directed by David Lowery. His background in media investment and film financing includes structuring and executing funding for over 200 film and television projects.

IPR.VC has established long-term strategic alliances with renowned US and European companies, including A24 (*Civil War*, *Love Lies Bleeding*, *Maxxxine*), XYZ Films (*Blackberry*, *Skywalkers: A Love Story*, *Ash*), MK2 Films, and Giggiebug Entertainment. With over 50 financed film and TV productions, IPR.VC is committed to championing innovative storytelling and fostering creative collaborations across the global entertainment industry.

Harrison Huffman

Executive Producer

Executive Producer Harrison Huffman collaborated with Sean Durkin on Sean's critically acclaimed *The Iron Claw*, starring Zac Efron and Jeremy Allen White.

His upcoming features include *Eddington*, directed by Ari Aster and starring Joaquin Phoenix, Pedro Pascal, and Emma Stone, as well as Trey Edward Schult's *Hurry Up Tomorrow*, starring The Weeknd, Jenna Ortega, and Barry Keoghan. Most recently, he produced Lance Oppenheim's *Primetime*, starring Robert Pattinson and collaborated with David Michôd on *Apopka*, starring Sydney Sweeney.

Alejandro De Leon

Executive Producer

Alejandro De Leon is a Los Angeles-based producer who is a graduate from the American Film Institute. His credits include *Eddington* by writer-director Ari Aster; Brad Parker's *The Devil Below*; Kelly Reichardt's *Night Moves*, and Rebecca Thomas' *Electrick Children*. In addition to his feature projects, Alejandro has produced award-winning commercials and music videos for production companies such as ICONOCLAST, Anonymous Content, Pulse Films, and for artists including The Weeknd, Lady Gaga, Camilla Cabello, and Rage Against The Machine.

Credits

Cast

(in order of appearance)

Joe Cross	Joaquin Phoenix
Dawn	Deirdre O'Connell
Louise Cross	Emma Stone
Michael	Micheal Ward
Ted Garcia	Pedro Pascal
Brian	Cameron Mann
Eric Garcia	Matt Gomez Hidaka
Guy	Luke Grimes
Sarah	Amèlie Hoeferle
Lodge	Clifton Collins Jr.
Officer Butterfly Jimenez	William Belleau
Vernon Jefferson Peak	Austin Butler
Will	Landall Goolsby

Credits

Nicolette	Elise Falanga
Warren	King Orba
Paula	Rachel de la Torre
Thin, Tattooed Man	David Pinter
Muscular Man	Keith Jardine
Santa Lupe Pueblo Sheriff	David Midthunder
Tina	Christine Hughes
John	William Sterchi
Fred / Old Man	James Louis Cady
Grocery Store Owner	Thom Rivera
Elderly Woman	Mickey Bond
Employee -- Grocery Store	Manny Rubio
Gil	Ralph Alderman
Phil -- Council Member	Vic Browder
Council Member -- Zoom	Diane Villegas
Tam	Kristin K. Berg
Irate Woman	Robyn Reede
Bran's Father	Dan Davidson

Credits

Woman -- Grocery Store	Guia Peel
Laird	Amadeo Arzola
Greg (Protest)	Mack MacReady
Woman with Rifle	Marcela Salmon
Boy Jumps on Hood	Sterling English
Paramedic	Jason Potter
Hospital Guard	Jean Dumont
David	Emery Barrera
Conservative	Steven Foldy II
News Anchor	Eddie Garcia
Martin	Justice McLean-Davis
Michelle	Abby Townsend
Young Man ANTIFA	Kaleb Naquin
Medical Worker	Auburn Ashley
Gloria	Gigi Bella
Jasmine	Ophelia Benally
Protest Leader	Sam Quinn
Mexican Man at Cell Tower	Sam Toledo

Credits

Teen Boy -- Jail Cell	Gabe Kessler
MAGA Man	Bill Capskas
Maria	Robyn Casper
Jordan	Bendicion Garcia
Man Yells to Ted in Video	Giancarlo Beltran
Valentino	Blane Aranyosi
Man With Dog	Rainer King

Crew

Written & Directed by	Ari Aster
Produced by	Lars Knudsen Ari Aster Ann Ruark
Executive Producers	Len Blavatnik Danny Cohen Timo Argillander Andrea Scarso Harrison Huffman Alejandro De Leon
Director of Photography	Darius Khondji, AFC, ASC
Production Designer	Elliott Hostetter
Editor	Lucian Johnston
Costume Designer	Anna Terrazas

Credits

Music by

Bobby Krlic

Daniel Pemberton

Music Supervisor

Jillian Ennis

Casting by

Ellen Chenoweth, CSA

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