




Presents

NINE DAYS

A film by Edson Oda
124 mins, USA, 2020
Language: English


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SYNOPSIS

Will (Winston Duke) spends his days in a remote outpost watching the live Point of View (POV) on TV's of people going about their lives, until one subject perishes, leaving a vacancy for a new life on earth. Soon, several candidates – unborn souls – arrive at Will's to undergo tests determining their fitness, facing oblivion when they are deemed unsuitable. But Will soon faces his own existential challenge in the form of free-spirited Emma (Zazie Beetz), a candidate who is not like the others, forcing him to turn within and reckon with his own tumultuous past. Fueled by unexpected power, he discovers a bold new path forward in his own life. Making his feature-film debut after a series of highly acclaimed and award-winning short films and music videos, Japanese Brazilian director Edson Oda delivers a heartfelt and meditative vision of human souls in limbo, aching to be born against unimaginable odds, yet hindered by forces beyond their will...

CAST

WINSTON DUKE as Will

ZAZIE BEETZ as Emma

BENEDICT WONG as Kyo

DAVID RYSDAHL as Mike

ARIANNA ORTIZ as Maria

with TONY HALE as Alexander

and BILL SKARSGÅRD as Kane

PERRY SMITH as Anne

GERALDINE HUGHES as Colleen

CREW

WRITTEN AND DIRECTED BY — EDSON ODA

PRODUCED BY — JASON MICHAEL BERMAN, p.g.a.

PRODUCED BY — METTE-MARIE KONGSVED, p.g.a.

PRODUCED BY — LAURA TUNSTALL, p.g.a.

PRODUCED BY — MATTHEW LINDNER

PRODUCED BY — DATARI TURNER

EXECUTIVE PRODUCER — CHARLES D. KING

EXECUTIVE PRODUCER — KIM ROTH

EXECUTIVE PRODUCER — GUS DEARDOFF

EXECUTIVE PRODUCER — KELLON AKEEM

EXECUTIVE PRODUCER — SPIKE JONZE

EXECUTIVE PRODUCER — YANDY SMITH

EXECUTIVE PRODUCER — RENÉE FRIGO

EXECUTIVE PRODUCER — BETH HUBBARD

EXECUTIVE PRODUCER — TREVOR GROTH

EXECUTIVE PRODUCER — WINSTON DUKE

EXECUTIVE PRODUCER — CAROLINE CONNOR

EXECUTIVE PRODUCER — WILL RAYNOR

EXECUTIVE PRODUCER — MARK C. STEVENS

EXECUTIVE PRODUCER — MARK G. MATHIS

EXECUTIVE PRODUCER — KWESI COLLISSON

EXECUTIVE PRODUCER — LARRY WEINBERG

EXECUTIVE PRODUCER — GEORGE A. LOUCAS

EXECUTIVE PRODUCER — MICHELLE CRAIG

EXECUTIVE PRODUCER — PIERO FRESCOBALDI

DIRECTOR OF PHOTOGRAPHY — WYATT GARFIELD

EDITED BY — MICHAEL TAYLOR, ACE

EDITED BY — JEFF BETANCOURT

PRODUCTION DESIGNER — DAN HERMANSEN

COSTUME DESIGNER — FERNANDO RODRÍGUEZ

MUSIC BY — ANTONIO PINTO

SUPERVISING SOUND DESIGNER — MAC SMITH

RE-RECORDING MIXER — BRANDON PROCTOR

MUSIC SUPERVISOR — LINDA COHEN

VISUAL EFFECTS SUPERVISOR — GEORGE A. LOUCAS

CO-PRODUCER — YIRA VILARO

CO-PRODUCER — PATRICK RAYMOND

CO-PRODUCER — DAVID HORWITCH

CASTING BY — JESSICA KELLY, CSA

CASTING BY — KATE GELLER, CSA

ABOUT THE PRODUCTION

From first-time feature filmmaker Edson Oda comes a deeply imaginative, heartfelt and contemplative story of unborn souls trying to make their way to earth as one man in a remote location determines which among them is most suitable for the miraculous journey into life.

From the comfort of his living room, Will (Winston Duke) watches human life unfurl on a series of vintage TV sets, keeping an eye on random people across the globe as they go about their daily lives.

But when one subject suddenly dies, leaving a vacancy for another life, Will sets out to interview and select the ideal replacement candidate over the course of nine days, issuing a series of challenges to determine their emotional and spiritual fitness.

Only one soul can make the journey, with the rest facing oblivion after experiencing one final wish orchestrated by Will – a chosen moment of what life on earth might have been like had they made the cut.

Oda conjures up a cinematic universe like no other – a vision of life before life that delves to the very heart of where we come from, where we are going, and what we must do to survive once we are born.

"*Nine Days* is a convergence of everything I was going through in my life up until now," says the Japanese Brazilian writer/director, who transitioned to feature filmmaking following a run of acclaimed short films, music videos and commercials. "This story comes from the mindset of moving from

childhood to adulthood, losing a family member, quitting my job, leaving my home and coming to America to make movies, learning to be alone in a new country, and going through yet more struggles."

Adds producer Jason Michael Berman (*The Birth of a Nation*), who sought out Oda and his talents after reading *Nine Days* in script form at the 2018 Sundance Film Festival: "I connected with this movie immediately because I saw myself in the film's protagonist. This story explores through him and the other characters how we each handle tough situations differently – how we grapple with failure, how we handle love and death, and how we all as human beings cope with the unique circumstances into which we are born."

A PERSONAL STATEMENT

Oda was working in advertising as a copywriter in São Paulo, Brazil when he embarked on a major life change in California, receiving his MFA in filmmaking from USC and going on to be nominated for a Latin GRAMMY award for Best Music Video in addition to winning Quentin Tarantino's Emerging Artist contest.

After making several short films, including the award winning animated Western *Malaria*, in which a young mercenary is hired to kill death, Oda was invited to attend the 2017 Sundance Screenwriting Labs. In Utah, where he would shoot his debut feature only two years later, the young filmmaker created in script form what would become *Nine Days*.

Oda decided to make something personal, reflecting the changes and struggles in life that brought him to America as a young man. Deeply spiritual from his earliest childhood memories, Oda over time had cultivated an interest in psychology, sociology and human nature.

"I have an interest in humanistic subjects – what it's worth to be good or bad, how to survive in the world, and how the community influences the individual and vice versa," says Oda.

The script springs directly from a traumatic personal experience in his own family – Oda's uncle committed suicide when the filmmaker was only 12 years old, deeply affecting the aspiring storyteller and his loved ones.

"He was very artistic and creative and all of a sudden he became this figure of failure for me and my family," says Oda of his late relative. "I always thought he was a kind and generous person, so his death went on to have a huge impact on how I came to see the world. It planted a seed that became *Nine Days*. With this story, I wanted to go back into his life and feel what he felt, and see what he saw in his life."

WILL IN THE WORLD

Oda processed his uncle's tragic death through the creation of a protagonist known as Will, a mysterious and symbolically named figure living in a remote outpost who bears the colossal task of determining who gets to experience life among a select handful of aspiring human beings.

At the same time, Will carries his own existential weight in the form of a pervasive, world-weary melancholy, residual trauma from his own life experiences on earth.

"Will is struggling in this approximation of his life," says Oda. "He sees himself as a failure and possesses this huge blind spot where everything he sees is negative. He chooses to focus on the things in life that make you feel smaller, or useless, even though he's in this tremendous position of power."

Measuring 6 foot 5 inches tall, and delivering a towering performance as Will, who is quietly searching for a way out of his emotional pain, Winston Duke, coming off the worldwide success of *Black Panther* and *Us*, establishes himself here as our finest intuitive actor. Over the course of the story, it's revealed that the character Will, prior to his death, had an experience as an actor in the human realm, grappled with depression, and may or may not have committed suicide. In an ironic twist of fate, he finds himself charged in his new incarnation with determining who gets to be born into the place he could barely tolerate in his own earthly flesh.

"Through our pain, we tend to numb ourselves to the world and try to function as best as possible without feeling too much, which is impossible because even the act of numbing ourselves is a way of feeling," says Duke. "Will recognizes his humanity and it shapes his character – the fight against wanting to feel and the fight against his own vulnerability. This in turn makes him become more human than he's ever been before."

To prepare for the role, Duke with Oda researched people with mental health issues, in particular those who committed suicide, discovering an ironic twist to the richly layered character he inhabits in *Nine Days*.

"There's a belief among people who commit suicide that if there's anything in the afterlife it's a cosmic joke because they don't want an afterlife – they want life to end," says Duke. "For Will, just being in this space of life, or afterlife, is some kind of punishment. Wanting out of life is an interesting space for an actor to be in."

In his performance, Duke employed the Alexander Technique, a system of posture correction designed to improve balance in one's life and exude poise and confidence. "For Will this is a second chance to be everything he wasn't when he was alive, which is being emotionally and physically controlled in every way," says Duke. "I wanted to communicate structure through my posture, in the way I breathed, and how large or small my gait was at any given moment. Will cannot show any emotion, and conveys something that is more rigid and formal.

Duke worked on dialect technique as well, modeled after older actors from the 1950s and '60, in particular the legendary Paul Robeson. "I studied a mid-Atlantic stage dialect – everything Will does is very structured in terms of how he speaks, reflecting the person he embodied in his previous incarnation," says Duke. "No matter how much Will tries to repress this, he's unconsciously manifesting his dream. The actor he once was still lies underneath."

In *Nine Days*, Will comes to symbolize depression, opening up a conversation about mental health and the many faces that manifest themselves throughout our life experiences. Not simply an avatar for Oda's late uncle, Will becomes a touchstone for any person who has had to mask his or her own mental health struggles, or any audience member who finds themselves confronting the heaviness of earthly existence.

"We get to see and experience different versions of Will, and he gets to see himself in the other people he comes to interview over the course of the film auditioning for the role of a lifetime," says Duke. "But Will is also really interrogating himself, understanding the things he likes about himself or doesn't, through the lens of the ones he chooses for life and the ones he rejects. It's a brand of self recognition. We need to spend more time having empathy for ourselves through the lens of other people."

SEEING OTHER PEOPLE: THE CANDIDATES

Will watches the lives through their Point of View (POV) of previously selected people on earth through the screens of dozens of vintage TV sets stacked around his living room, observing their daily travails and rituals while recording them on VHS tapes with his friend and neighbor Kyo, played by Benedict Wong (*Avengers: Endgame*).

When one of the subjects dies, leaving a vacancy on earth for a newborn soul, the movie's deft plot swings into motion – Will has to replace the late musical prodigy Amanda with someone new. One by one, candidates, or provisional souls, begin arriving at Will's doorstep, eager to be selected for life on earth. First, however, each contender must submit to Will's rigorous scrutiny.

During an interview process they undergo psychological challenges or dilemmas in which a person chooses to act in one way or another, revealing who they are and what they might face in society. In one scene, Will asks the candidates what they would do if they found a wallet with \$500 in it.

One of the souls, a selfish, driven man named Kane, who remains a strong candidate for life throughout the selection process, indicates he would keep the money.

"The souls who are not selected disappear, some of them even before the end of the nine-day process," says Oda. "These souls have a short period of time to feel everything they need to feel, or want to feel. The urgency comes from what they decide to do with the experience, and how they embrace it. This is a simulation of what a lot of us go through in life, though we have 90 years if we are lucky."

When a candidate is unfit for life in Will's eyes, they are entitled to one final experience – a meaningful moment of their own choosing, which is engineered by Will and Kyo to give them a damning taste of what life might have been like had they made the cut.

"The last wish Will gives to unselected candidates was my way of telling the audience not to take those simple moments for granted, the ones that have such power in our lives," says Oda. "We all have big achievements and big moments – but often it's the tiny things that have the largest impact in our lives, and the lives of other people."

For actors David Rysdahl (Netflix's *The Family*), Tony Hale (Gary Walsh on *Veep*) and Bill Skarsgård (Pennywise the Clown in *It* and *It Chapter Two*), each playing very different candidates vying for the coveted role of life, these high stakes, made their characters' struggles to win the competition feel especially deep, profound and complex.

"These characters are slowly figuring out the value of life, and what it means to lose it," says Rysdahl. "When my character Mike is told life isn't

going to happen for him, he realizes how much it hurts, and how excited he was to live. But he doesn't understand these emotions yet –in an almost childlike way, he experiences for the first time what it feels like to not be good enough."

Tony Hale, who brings a sense of fun and lightness to the proceedings as Alexander, chooses a barbecue with friends as his meaningful moment prior to oblivion, bringing a comedic spirit to an existential subject. "*Nine Days* can feel like a heavy piece at times, so it felt good to lighten the mood a bit. The whole process with Will is very serious and solemn, but Alexander is someone who looks for joy in life. It was fun to be the smartass in the midst of this surreal holding pattern, this limbo."

Bill Skarsgård, who plays the go-getter Kane, the epitome of a driven and successful corporate professional, saw his character as symbolic of the biological tendency towards natural selection, or survival of the fittest. "He's determined, he's motivated, and he's definitely not one of the more empathetic candidates," says Skarsgård. "But he represents what Will and the audience might perceive as someone who stands a good chance at becoming successful in our world. That doesn't make him a good person – it just makes him adaptable and good at surviving."

A CATALYST FOR CHANGE

Among all the souls auditioning for life in *Nine Days*, one stands out among the contenders — Emma (Zazie Beetz, *Joker*), a sparkling gem of a young woman who is full of wonder at the possibility of living. But she also questions life, and challenges Will's existential rigor. The two come to clash during the selection process when Emma turns the tables on Will, forcing him to scrutinize himself and his own way of being in the world.

"Emma is already human in a way because she's not focused on a goal, but more about living in the moment, and enjoying the present, which allows her to see what is happening around her," says Oda. "She also has the ability to see Will, and realize there's something precious in him, in what he's doing, in the people he's watching on TV, and in the souls around them."

Played with strength and grace by Zazie Beetz, Emma becomes the most grounded and relatable character in the movie, with an innate capacity to transform those around her through her irrepressible good will. "If Will sees the world as a flat piece of paper, Emma sees it in 3D or virtual reality, and she helps Will to open up his perspective," says Oda. "Emma helps him see the joy and beauty in his life, the good things, even though there was also depression and struggle. He comes to see that life is all of those things, often all at once."

Oda cast Beetz in the role of Emma for her natural ability to be in the moment, as well as for a range of qualities in her own personality. "It was important to me to have Emma as this adult in the room but at the same

time this child," says Oda. "Zazie brought both to the table, and so much more. There's so much contained in this performance. She's so genuine and transparent."

To prepare for the role, Beetz watched Wim Wenders' *Wings of Desire* at Oda's request, taking in the 1987 film's exquisite black-and-white imagery and its humanistic depiction of wizened angels comforting melancholy humans. "Emma doesn't have fear in the way some of the other candidates do because she's so focused on the present," says Beetz. "Most people don't function in this way, which helps Will to appreciate what he has in life once he comes in contact with her. Ultimately, she allows him to be vulnerable – he shifts his ability to feel after meeting her."

Like the soothing angels in *Wings of Desire*, Emma helps to liberate Will from his existential shackles through her playful, probing and challenging presence. "Even with pain there is worthiness to living, and you can always find that ray of sunshine if you look for it," says Beetz. "But you have to put in an effort to notice it, and not let it pass you by completely. This is what Emma imparts to Will – you can overcome your grief. Other, better futures await you."

FROM SCRIPT TO SCREEN: THE PEOPLE **IN BETWEEN**

Before it was cast, *Nine Days* went through a feverish development process in which Oda – not unlike Will in the movie – interviewed candidates for the role of producer.

In January 2018, producer Jason Michael Berman, President of Mandalay Pictures, received a copy of Oda's script, which struck him on first read as something he'd never read before. He immediately set out to meet with Oda and help him secure financing for his debut feature.

"I had looked at *Malaria* and other materials and what I saw was a filmmaker that had a unique view on the world in his way of visual storytelling," says Berman. "It was unlike anything I'd seen in filmmaking before, while reminding me of the work of auteurs like Michel Gondry and Charlie Kaufman."

Knowing Oda had gone through the Sundance Screenwriting Labs, he reached out to Michelle Satter, who runs the feature film program at Sundance. An introduction was brokered with the filmmaker.

While Berman offered his support, Edson was already meeting with other producers, including Laura Tunstall and Mette-Marie Kongsved of Nowhere Productions, who had connected with Oda through his manager. Both women were huge fans of Oda's body of work.

"*Nine Days* grabbed us in a whole new way," says Kongsved, who began her career producing music videos. "It's meditative, philosophical, and universal in the way it speaks to what it's like to be human, and the questions we all have about life before life regardless of where we come from. Edson beautifully and eloquently asks us to come along on a journey without providing definite answers to the many questions the story poses."

Both Kongsved and Tunstall were pregnant while the movie was in production in the summer of 2019, bringing a layer of poetry and depth to a

project that is rooted in the subject of birth, newborns, and the potential for life on earth among provisional souls.

Berman and the Nowhere team decided to team up as lead producers, seeking out additional avenues for financing the project.

The production secured a large portion of its financing through producer Matthew Lindner, a Cincinnati native who had partnered with Berman on *The Birth of a Nation*, which won the Grand Jury Prize and the Audience Award at Sundance in 2016.

"I've always been interested in science-fiction and the idea of what happens before life and after we die so Edson's script reached out to me in an effective way," says Lindner. "It brings to light how tough life can be, and who's the most fit to survive in today's world, while also showing all the great things that can come with life."

Producer Trevor Groth of finance-production company 30West (*Some Kind of Heaven*) – another Sundance veteran who had followed Oda's short-film career when he was Director of Programming at the festival – came aboard through his longtime relationship with Berman, whose films he had also programmed during his Sundance tenure.

"Edson's work reminds me of some of my favorite filmmakers whose careers launched out of Sundance over the years, including Darren Aronofsky and Michel Gondry," says Groth. "I feel like Edson is a kindred spirit, and yet there's no one quite like him, he's his own artist."

Groth connected the project to Charles D. King, the chief executive officer of MACRO, the producing powerhouse behind recent Sundance sensations

Sorry to Bother You and *Mudbound*, as well as the critically acclaimed *Harriet*, *Just Mercy* and *Fences*. King was already tracking Oda as a filmmaker.

King says, "This is a special and unique project that offers a grounded, moving, character-driven perspective into ideas and questions about the nature of being human and the purpose of life on earth. It delves into philosophical themes while remaining accessible and emotional. And Edson, simply put, is a talented filmmaker. The team assembled an incredible cast and crew that we knew would bring this movie to life in a beautiful and cinematic way."

CASTING NINE DAYS

Prior to financing, Berman met with Todd Feldman, who runs the motion picture literary department at Creative Arts Agency. Feldman was looking for emerging filmmakers, and Berman mentioned Edson Oda, passing him the coveted *Nine Days* script. CAA's talent department, immediately began pitching their clients to Berman and the Nowhere team.

"Word started getting out about the movie, people knew how unique it was," says Berman.

As cast by Kate Geller and Jessica Kelly, *Nine Days* features an ensemble of diverse faces from around the world, lead by the Tobagonian-American Winston Duke and co-starring the German-American born Zazie Beetz, the

English-Hong Kong native Benedict Wong, the Swedish-born Bill Skarsgård, and other multicultural names and faces.

"I wanted the cast to represent the world," says Oda. "I wanted a lot of diversity in the sense that Will's house, and the souls that convene inside it as they try to win life, come to represent the world and humanity at large. This is not just a vision of America – even what you see on the TVs in Will's living room includes people from all over the world."

While it's risky for actors to take a role in a movie by first-time filmmakers, Berman knew instinctively that the material would resonate with the performing class. "The film explores universal themes of how human beings deal and interact and ultimately exist, and actors are creative, spiritual and outside-the-box people," says Berman. "They deal with issues the characters in this movie are dealing with – specifically depression – which is something artists deal with on a regular basis. They often hide or conceal it at times having to be out in front of people, smiling and performing in the present moment. I think a lot of actors connect with Will, and with the other characters in this movie."

In a bold twist, Oda insisted that his actors maintain their own national accents in the movie, allowing Winston Duke, Benedict Wong and others to appear as themselves in every conceivable manner. "The cast we wound up with came from many different countries," says Kongsved. "This is a universal piece discussing large philosophical topics about what it means to be human in the world. We wanted to be representative of all kinds of different people, including ethnic background, age range and gender."

CREATING LIMBO: BUILDING THE SET

In a feat of visual imagination and production design, Oda creates a unique alternate world in *Nine Days* that is at once "everywhere and nowhere," as the filmmaker describes the film's principal setting, a remote house in an unspecified locale not of this earth. Oda fills the house with analog technology, including old TV sets, vintage electronic equipment, and archaic VHS tapes – leftovers from a bygone era.

"In its earliest stages of production, Edson talked about the design of the movie feeling very handcrafted and grounded – he didn't want it to feel sci-fi or overly fantastical," says Tunstall. "He wanted hints of that, but something off-kilter, like this wasn't the world we know, just some approximation of it. The house being in the desert became a part of that otherworldliness, but he didn't want high concept to distract from the story."

Through the art direction, Oda creates a vision of life suspended, or in limbo, one in which characters and audience members alike come to feel neither here nor there, but somewhere in between an unborn state and life itself, as viewed through the screens of Will's many vintage TV sets.

"This movie is so much about nostalgia and the part of your past that you're never going to get back, and for me, who was born in the 1980s, this analog world symbolizes something I can never touch again, like VHS tapes and cathode-ray TV sets," says Oda, who scouted the objects on display in the movie with production designer Dan Hermansen.

"I wanted to create the texture of things you made when you were a kid, in a backyard theater or play, where you used anything you could get your hands on as props," says Oda. "Through the analog technology in this movie, I wanted people to feel like they were part of this movie too — like they could have made it themselves. But I also wanted to convey a sense of melancholy, of something no longer there, creating a world that feels more crafted than technological."

For the film's primary location — Will's house — where much of the story's action plays out, the filmmaking team built an elaborate set inside a large warehouse on the outskirts of Salt Lake City, Utah, where the production filmed in the summer of 2019.

Because it was not a traditional location, and because the production filmed during odd hours of the day for long stretches of time, the windowless soundstage came to feel like a kind of limbo itself, giving the actors and filmmakers much to work with in terms of the space they inhabited for the 24-day shoot.

For Winston Duke, who measures 6 foot 5 inches tall — a towering presence in any room — this meant navigating a warren of objects and furniture that loomed large over the actor during the film's demanding shoot, which consisted of 14-hour days inside the soundstage.

"It became hard to keep track of time because we shot at different times each day, never knowing if it was morning or night inside the set," says Duke of the limbo sensation Oda cultivated through his production design. "I didn't fully understand Will until I was working inside that space, but once I was there, Will came alive."

Benedict Wong, who plays Kyo, the neighbor bearing witness to Will's rigorous selection process of candidates, likened the setting to a theatrical stage production. "The indoor set was like a theater stage with so many amazing props," says Wong.

"When it came time to engineer the memorable moments for the candidates who don't make the cut for life on earth, our set came to feel like this sacred, spiritual space."

FILMING NINE DAYS

Nine Days filmed over the course of summer 2019, shooting primarily in Utah, inside the soundstage and in a desert-like setting an hour outside Salt Lake City, used primarily for the exterior scenes occurring towards the end of the movie, when Will becomes liberated from his crippling grief.

"I loved the way the script patiently unveils the mysterious logic of Will's pre-existence," says Wyatt Garfield, the film's cinematographer (*Give Me Liberty, Diane*). "It's a high-concept film but it's grounded in simple, familiar elements that slowly expand into a larger, more metaphysical landscape."

Oda decided early in the production not to film exteriors on the iconic salt flats outside Salt Lake City, mainly because they felt too much like an alien environment, and Terrence Malick had already used the setting to memorable effect in *The Tree of Life*. "The desert in Utah we wound up using for our location felt more earthly, like a house could exist in the

middle of this barren place," says Oda. "I wanted to create the feeling of a desert you could have in your mind rather than a desert on Mars, which the salt flats can resemble."

Oda chose Garfield for his ability to easily shift between interior and exterior camerawork, representing disparate states of mind within Will. "The movie divides in two – inside his house, Will's in control, and very somber, resulting in very precise dolly shots across the soundstage," says Oda." And then you have things happening in the real world, inside the TVs, and outside the house, once Will finds out how to escape his state of mind."

Adds Garfield: "Will's world is insular and interior, and there is methodical clockwork to his routines, which is reflected in the camera work. Outside the walls of his home, anything can happen, and the camera reacts accordingly."

For the POV snapshots of everyday human life viewed by Will and the candidates on TV sets from his living room, Oda employed a small crew, including Garfield, to gather handheld footage in Los Angeles, Brazil and Utah during the end of June, as he geared up for principal photography in Utah.

BRINGING IT ALL TOGETHER: EDITING **AND SCORING NINE DAYS**

Editor Michael Taylor (*The Farewell*) was brought on the project in June 2019, while Oda was already in Utah setting up the production. Taylor's

initial job was assembling the handheld footage of life on earth that was coming in from various corners of the world.

"I knew it was going to be a challenge organizing all the little stories represented on 30 TV sets in Will's living room, because there are scenes in the movie where our primary actors are shown watching the footage on the screens," says Taylor. "Since each television represents a story on Earth, shot in a semblance of real time, it became a huge task editing and synching that footage onto the vintage sets."

While principal photography on *Nine Days* did not begin until August 3, Taylor was already hard at work shaping handheld footage of people making donuts, getting home from work, brewing morning coffee and other seemingly banal occurrences into credible and digestible miniature stories from around the world.

"We were representing all these different countries, using different languages in the footage, but we actually only shot in three locations, and our primary D.P. was only with one of the units," says Taylor, who crafted the mini stories out of dozens of hours of footage. "Some people in this situation might have placed green screens over the TV sets and filled the screens with imagery in post-production, and we considered that, but Edson wanted an authentic set where the actors could engage with the people and stories they were observing on real TVs."

This entailed finalizing dozens of these stories before cameras rolled on August 3 for the bulk of filming. By late July, once Taylor was embedded in the production in Utah, he was ready to assemble daily footage as it came in, including one of the candidates' memorable moments, which became the trickiest scene in the movie to edit.

"For Maria's bicycle ride, where she glides through different environments in Brazil, she is surrounded by four panels of images at one time," says Taylor. "These images all had to be synchronized, and Edson was very specific about what we could see in the background scenes. We had cherry blossoms in one scene, but they bloomed late in Brazil last year, so we were in a panic waiting for that footage to arrive."

Rounding out the production is composer Antonio Pinto's evocative score for *Nine Days*, focusing on the characters, and incorporating musical themes for each reflecting who they are and what they symbolize in the story.

For his score, Pinto used a diverse assortment of instruments, including violin, cello, bass, guitar, and piano. "I wanted to be sure that the score didn't overpower the main events, but rather underscore and embolden the major story beats and characters," says Pinto, whose composing work has appeared in *City of God*, *Collateral* and *Senna*. "The score is a reflection of each character's desires. You can feel who they are and what they want through the music."

ABOUT THE CAST

Winston Duke (as Will) made his feature film debut in *Black Panther*, the highest-grossing film of 2018, as well as the third highest-grossing film ever in the United States. Duke played the fan-favorite character M'Baku, leader of the Jabari Tribe and eventual valuable ally to King T'Challa.

Later that year, Duke reprised his role as M'Baku in *Avengers: Infinity War*.

In 2019, Duke was most seen starring in Jordan Peele's *Us* for which he received an NAACP Image Award nomination for Outstanding Lead Actor in a Motion Picture. He also reprised his role as M'Baku in the highest-grossing film of the year, *Avengers: Endgame*.

In 2020, Duke co-starred in Peter Berg's Netflix crime drama *Spencer Confidential* with Mark Wahlberg.

Duke has received numerous accolades including the Breakout Award at the 2018 Savannah Film Festival and was highlighted as one of the top ten actors in Hollywood Reporter's Next Generation issue.

Outside of acting, Duke is an advocate for the HeForShe movement and most recently issued a global call to action for gender equality during the United Nations HeForShe Impact Summit.

He also has joined the American Diabetes Association® to spark a national conversation about diabetes — a disease that impacts nearly half of the U.S. adult population.

A native of Trinidad and Tobago, Duke received his Bachelor of Arts in Theatre at the University at Buffalo and Master of Fine Arts at Yale School of Drama.

Zazie Beetz (as Emma) is a German-born American actress who is best known for her co-lead role as Donald Glover's on-and off-again girlfriend Vanessa in FX Networks' Golden Globe winning series *Atlanta*. The show, which premiered its second season in March 2018, earned Beetz an Emmy nomination for Best Supporting Actress in a Comedy Series, and will return for a highly anticipated Season 3 in 2020.

Beetz was recently seen in the DC Comics thriller *Joker*, which had been nominated for both the Golden Globes and the Oscars, alongside Joaquin Phoenix and Robert De Niro. The film premiered in competition at the 2019 Venice Film Festival, where it won the coveted Golden Lion Award. She will next be seen in the films *Still Here* and *The Harder They Fall*, starring opposite Jonathan Majors, Idris Elba and Regina King. Upcoming voice roles include the film *Extinct* and television series *Invincible*.

Beetz's other film credits include Fox Searchlight's *Lucy in the Sky*, Amazon Studios' *Seberg*, Annapurna Pictures' *Wounds*, Netflix's *High Flying Bird*, Marvel Studios' *Deadpool 2*, A24's *Slice*, and *Sollers Point*.

Benedict Wong (as Kyo) hails from Salford, England and has worked extensively in film with some of the top directors. His feature credits include *Doctor Strange* with Scott Derrickson; *The Martian* and *Prometheus* with Ridley Scott; *The Lady* with Luc Besson; *Sunshine* with Danny Boyle; *Moon* with Duncan Jones; *A Cock and Bull Story* and *Code 46* with Michael Winterbottom; *Dirty Pretty Things* (for which he was nominated for a British Independent Film Award for Best Supporting Actor) with Stephen Frears; and *Spy Game* with Tony Scott. Recent film credits include Ang Lee's *Gemini Man* opposite Will Smith; Alex Garland's *Annihilation* with Natalie Portman; and The Russo Brothers' box office hits *Avengers: Infinity War* and *Avengers: Endgame* with the rest of the Marvel franchise stars.

He was recently seen in Armando Iannucci's *The Personal History of David Copperfield* with Dev Patel and Tilda Swinton and as the voice of Bull in Disney's *Lady and the Tramp*.

In television, Wong was beloved for his role as Kublai Khan on the Netflix series *Marco Polo*. He has worked on some of the top TV series, including *Black Mirror*, *Top Boy* and *State of Play*. Most recently, he starred on Amazon's Philip K. Dick's *Electric Dreams* anthology series in *The Impossible Planet* episode. He also starred on the Syfy series *Deadly Class*, which was executive produced by The Russo Brothers.

Bill Skarsgård (as Kane) most recently starred in *It: Chapter Two*, starring opposite Jessica Chastain and James McAvoy. The sequel follows the massive success of the first installment of Stephen King's iconic film *It* for New Line Cinema, directed by Andres Muschietti. The movie had an incredible \$123 million opening weekend and grossed over \$700 million worldwide. Along with the film's commercial success, Bill received extremely positive reviews for his chilling portrayal of Pennywise.

Last year he could also be seen in theaters starring opposite Maika Monroe, Jeffrey Donovan, and Kyra Sedgwick in *Villains* written and directed by Dan Berk and Robert Olsen. The film premiered at SXSW film festival.

Bill recently finished shooting Chase Palmer's *Naked Singularity*, in which he performs opposite John Boyega and Olivia Cooke.

He was recently seen in the Netflix film *The Devil All the Time*, directed by Antonio Campos, where Bill stars opposite Robert Pattinson, Tom Holland, Jason Clarke, and Riley Keough.

Bill also appeared as the lead of the JJ Abrams/Bad Robot produced Hulu series *Castle Rock*, a psychological horror series based on the literary canon of Stephen King.

Bill starred in Sam Levinson's *Assassination Nation*, which premiered at the 2018 Sundance Film Festival. The film garnered incredibly positive reviews and as a result was the largest sale of the festival.

Bill also participated in the highly anticipated *Deadpool 2* opposite Ryan Reynolds and Josh Brolin, in which he plays an important character in the Deadpool universe. In 2017, he played opposite Charlize Theron and James McAvoy in the David Leitch helmed *Atomic Blonde*.

Tony Hale (as Alexander) started his career playing Buster Bluth on the groundbreaking series *Arrested Development* and has since garnered two Emmy awards for his work playing Gary Walsh on the HBO hit *Veep*. Some of his other credits include *A Series of Unfortunate Events*, *The Informant*, *Stranger Than Fiction*, *Love, Simon*, *The Heat*, *Happythankyoumoreplease*, and voicing Forky in the new *Toy Story 4*. Also, his children's book, *Archibald's Next Big Thing*, premiered as an animated series on Netflix this past fall. He will next be seen in *What Josiah Saw*, *Last Call*, *Eat Wheaties!*, and *Blind Psychosis*.

Arianna Ortiz (as Maria) began her career in the theater. She has also been making a name for herself on the big and small screens. Loved by fans of the NBC series *Parenthood*, in which she recurred, she has also made appearances on NBC's *This Is Us*, CW's *Jane The Virgin*, and Showtime's *Shameless*.

Arianna recently recurred on a podcast called *Blood Ties* with Gillian Jacobs and Josh Gad. The podcast produced by Wondery, hit #1 on iTunes upon release and received rave reviews.

Arianna's passion for storytelling also has her familiar with jobs behind the camera. She has been making films since high school. She has made short films that have been sold for distribution. She produces, writes, and directs music videos. She produced and starred in a short film titled *The Wound*, which won several awards and has a rabid online fan base. She also partnered with a playwright to develop two projects, the plays *The Madres* and *Friends With Guns*. The latter is a story of female empowerment that the L.A. Times called a "savage feminist parable."

When not working in front of or behind the camera, Arianna volunteers as a member of The National Council Of The Actors Equity Association. As a Latina actor herself, advocating for Latinx/o artists is a cause near and dear to her heart as less than 3% of professional stage performer jobs and less than 7% in tv and film are given to Latinos. Arianna lives in Los Angeles with her husband.

David Rysdahl (as Mike) can be seen in the Netflix and Alex Gibney produced docuseries *The Family*, where he plays Jeff Sharlet. He has guest starred in CBS's *Bull* and played the lead in multiple features including Jen Gerber's *The Revival*, Patrick Letterii's *The Land of Owls* and Cathy Yan's 2016 Sundance film *Dead Pigs*, opposite Mason Lee and Zazie Beetz, which won the special jury award for ensemble acting.

ABOUT THE FILMMAKERS

Edson Oda (Writer/Director) is a Japanese Brazilian writer/director based in Los Angeles. He graduated from the University of São Paulo with a bachelor's in advertising and completed his Master of Fine Arts in film and production at the University of Southern California. Oda wrote, directed, and supervised projects for Philips, Telefonica, Movistar, InBev, Whirlpool, Johnson & Johnson, Honda, and Nokia. He's a Sundance Institute Screenwriters Lab alumnus and was nominated for a Latin GRAMMY Award for Best Music Video.

Jason Michael Berman (Producer) is the President of Mandalay Pictures. Berman has produced feature films that have debuted at premiere film festivals around the globe, including the Sundance Film Festival, Cannes Film Festival, Toronto International Film Festival, SXSW, Tribeca, Berlinale, and Edinburgh.

Berman was named in the 2016 Variety Dealmakers Impact Report, in Variety in 2011 as one of the Top Ten Producers to Watch, and by Deadline Hollywood in 2012 as one of the Top Ten Producers to Watch at Sundance.

Berman recently produced Olivier Megaton's *The Last Days of American Crime* starring Edgar Ramírez; Prentice Penny's *Uncorked*; Cindy Chupack's *Otherhood*; Clark Johnson's *Juanita*; Jonathan Helpert's *IO*; Gerard McMurray's *Burning Sands*; Ryan Koo's *Amateur*; Eli Craig's *Little Evil*; and Nate Parker's *The Birth of a Nation*.

Berman's past producing credits include *Approaching the Unknown*, *Mediterranea*, *The Benefactor*, *Little Accidents*, *The Dry Land*, *Jess + Moss*, *Seven Days in Utopia*, *Brooklyn Brothers Beat the Best*, *LUV*, and *Struck By Lightning*. Prior to producing, Berman worked at the William Morris Agency, MGM Studios, and for writer/director Gary Ross.

Berman is a member of the Academy of Motion Pictures Arts and Sciences, and the Producers Guild of America. He is a 2006 graduate of the University of Southern California, School of Cinematic Arts, where he is now an adjunct professor.

Berman helped to develop and start the Catalyst program at the Sundance Institute. He lives in Los Angeles, California, and is originally from Baltimore, Maryland.

Mette-Marie Kongsved (Producer) is an award-winning producer who has experience in both film sales and development, having worked for years at XYZ Films, for whom she produced Macon Blair's *I Don't Feel At Home In This World Anymore*, which won the Grand Jury Prize at the 2017 Sundance Film Festival. Since co-founding Nowhere in 2017, Kongsved has produced Ant Timpson's directorial debut *Come to Daddy*, starring Elijah Wood, which premiered at the 2019 Tribeca Festival. Kongsved is currently in post-production on Gillian Horvat's satirical dark-comedy *I Blame Society*, starring Gillian Horvat and Keith Poulson which will premiere in the Bright Futures competition at the 2020 Rotterdam International Film Festival.

Laura Tunstall (Producer) is an award-winning producer with a background in signing and developing talent as executive producer at Warp Films and Pulse Films, where she produced Sigur Ros' INNI and Peabody Award-winning *Beyoncé: Lemonade*. Since co-founding Nowhere, Tunstall has produced Ninian Doff's debut feature *Boyz in the Wood*, which premiered at SXSW 2019 and won the Midnighters Audience Award. The film also was selected as the Opening Gala Film for Edinburgh International Film Festival and won The Siren Award at Lund Fantastic Film Festival. For Nowhere, Tunstall has also produced Ant Timpson's directorial debut *Come to Daddy*, starring Elijah Wood, which premiered at the 2019 Tribeca Film Festival; and Gillian Horvat's satire *I Blame Society*, starring Gillian Horvat and Keith Poulson, which will premiere in the Bright Futures competition at the 2020 Rotterdam International Film Festival.

Matthew Lindner (Producer) – Matthew Lindner is the President of Juniper Productions, a Cincinnati, Ohio based production company. Matthew has Co-Produced Nate Parker's *The Birth of a Nation*, and Executive Produced Jonas Carpignano's *Mediterranea*.

Datari Turner (Producer) is one of the most prolific independent producers in film, and is crafting a career like no other. As founder of Datari Turner Productions in 2010, Datari has been a producer and helped finance over 30 feature films, including seven films that premiered at the Sundance Film Festival: *Ms. Purple* (2019); *A Boy. A Girl. A Dream* (2018); *Gook* (winner of the NEXT Audience Award in 2017); *Ten Thousand Saints* (2015); *Luv* (2012); *Another Happy Day* (2011); and *Salvation Boulevard* (2011).

His films have earned 98 festival award nominations. Datari has worked with four Academy Award winners (Jennifer Connolly, Common, Marisa Tomei and Ellen Burstyn) and 13 Academy Award nominees, including Ethan Hawke, James Franco, Stanley Tucci, Dev Patel, Hailee Steinfeld, and Ruby Dee. Possessing a keen eye for talent, Turner gave actors Ryan Destiny (*Star*) Michael Rainey Jr (*Power*) and Duchess of Sussex Meghan Markle

(*Dysfunctional Friends*) their big screen debuts, and cast rapper Common in his first lead film role (*Luv*).

Upcoming films include *Uncorked* (Netflix), written and directed by Prentice Penny and *Death of a Telemarketer*, starring Jackie Earle Haley, Lamorne Morris, Alisha Wainwright, and Haley Joel Osment.

In television, Datari has produced 200 hours of original programming for networks such as Showtime, WEtv, Netflix, BET, TVOne, Starz and Oxygen. Datari is the creator of the hit WEtv franchise *Growing Up Hip Hop*, currently in its fifth season and the network's highest-rated program. Spinoffs include *Growing Up Hip Hop Atlanta*, now in its third season, and *Growing Up Hip Hop New York*, premiering August 29th on WEtv; *Supermodel*, written by, starring and produced by Turner, premiered globally for Netflix in 2016. In 2019, Datari was nominated for an NAACP Image Award, for producing the critically acclaimed Showtime series *Shut Up and Dribble*, alongside NBA Superstar LeBron James.

Turner is a Blackhouse Foundation Board member and ABC/Disney program alum repped by CAA.

Charles D. King (Executive Producer) is Founder & CEO of MACRO, a leading media company representing the voice and perspectives of people of color. Founded in January 2015, King oversees the company's focus on creating, developing, producing and financing film, television, digital content, tech companies and brands driven by people of color that encompass universal themes to which all people can connect and relate.

Formerly a partner and senior agent in the motion picture department at William Morris Endeavor, King was the first African American partner in the company's 100+ year history and the first ever African American partner at any major talent agency. King's list of notable clients spanned every sector of the entertainment industry, including acclaimed filmmakers Ryan

Coogler and M. Night Shyamalan, music icons, media moguls and innovators including Prince, Tyler Perry, Oprah Winfrey and Janelle Monae, and talent like David Oyelowo.

MACRO's film projects have received nine Oscar nominations. The company's first major studio film, *Fences*, received four nominations, including Best Picture and Best Actor for director/star Denzel Washington, and one win for Best Supporting Actress for Viola Davis. Dee Rees' *Mudbound* was the highest sale at the 2017 Sundance Film Festival and was nominated for four Academy Awards, including Best Adapted Screenplay, Best Supporting Actress and Best Cinematography. *Roman J. Israel, Esq.* also received an Oscar nomination for Washington. MACRO's most recent film, Boots Riley's *Sorry To Bother You*, won the Independent Spirit Award for Best First Feature. The company also has a first look co-finance deal with Warner Bros. Pictures and is a co-financier for its 2020 films *Just Mercy*, starring Michael B. Jordan with Jamie Foxx and Brie Larson, and the Untitled Fred Hampton film starring Daniel Kaluuya and Lakeith Stanfield. MACRO is also a co-financier of three Sundance 2020 films — *Blast Beat*, *Farewell Amor* and *Nine Days*. MACRO's next film, *Tigertail*, will debut on Netflix in early 2020.

On the TV side in 2019, MACRO executive produced *Raising Dion*, a 10-episode hour-long, sci-fi, family drama along with Dennis Liu and Michael B. Jordan, as well as the HBO documentary *The Apollo. Gentefied*, MACRO's half-hour bilingual dramedy from Marvin Lemus and Linda Yvette Chávez, described as a "badass Spanglish series about family, community, brown love and the displacement that disrupts it all" will navigate important themes such as identity and class, and airs on Netflix in early 2020.

King is a graduate of Vanderbilt University and Howard University School of Law. He resides in Los Angeles with his wife Stacey Walker King and their two sons.

Kim Roth (Executive Producer) is President of Production at MACRO; a disruptive, multi-platform media company focused on the African-American, Latino and Multicultural (ALM)

market with a mission to create leading premium content for consumption by a worldwide audience. She oversees all film and television projects.

At MACRO, Roth was the executive producer of the company's first major studio film, the multi-award-winning *Fences*, directed by and starring Denzel Washington, along with Viola Davis, who won the prestigious Academy Award® for Best Supporting Actress. She also produced Dee Rees' *Mudbound* starring Carey Mulligan, Garrett Hedlund, Jason Mitchell, and Mary J. Blige, which was the highest sale at the 2017 Sundance Film Festival and was nominated in four Academy Award® categories including Best Adapted Screenplay, Best Supporting Actress, and Best Cinematography. She also executive produced *Roman J. Israel, Esq.*, which garnered an Oscar nomination for Denzel Washington, as well as the company's most recent film, *Sorry to Bother You*, which stars Lakeith Stanfield and Tessa Thompson and is directed by Boots Riley.

Roth serves as a producer on MACRO's upcoming feature titles *Tigertail*, written and directed by Alan Yang and starring John Cho, Tzi Ma, and Christine Ko; and *Really Love*, directed by Angel Kristi Williams and starring Kofi Siriboe, Yootha Wong-Loi-Sing, and Michael Ealy. She also executive produced the company's upcoming Netflix series *Raising Dion*, produced by and featuring Michael B. Jordan, as well as *Gentefied*, produced by America Ferrera along with MACRO.

Prior to MACRO, Roth was President of Production at Brian Grazer and Ron Howard's Imagine entertainment. Throughout her 16-year tenure with the company, she produced numerous films including *American Made*, starring Tom Cruise; *Lowriders*, a co-production with Blumhouse, as well as *Tower Heist* starring Eddie Murphy, to name a few. She was also an executive producer on *The Good Lie*, *The Dilemma*, *Undercover Brother*, *Inside Deep Throat*, and *Inside Man*.

Previously, Roth was an executive producer of *Insomnia* and she co-produced films like *Fun With Dick & Jane* and *Three Kings*. She is a member of the Academy of Motion Picture Arts & Sciences and a board member for Inner-City Filmmakers.

Gus Deardoff (Executive Producer) is a producer at The Space Program, an independent film finance and production company based in New York. Projects include Boots Riley's *Sorry to Bother You*, Kirill Mikhanofsky's *Give Me Liberty*, Annabelle Attanasio's *Mickey and the Bear*, and Jeff Orlowski's *The Social Dilemma*.

Trevor Groth (Executive Producer) programmed the Sundance Film Festival for 25 years and was Director of Programming from 2009-2018. During his tenure he launched such directors as Paul Thomas Anderson, Darren Aronofsky, Ryan Coogler, Ava DuVernay, Rian Johnson, Christopher Nolan and Taika Waititi among many others. He now works at 30WEST, an entertainment investment and advisory company that distributed *I, Tonya* and financed *Destroyer*, *Late Night* and *Ben is Back*.

Wyatt Garfield (Director of Photography) is a New York-based cinematographer from Portland, Maine. Working primarily on dramatic feature films, Wyatt has photographed a diverse range of projects in locations across the United States and Europe. His recent releases include *Give Me Liberty*, filmed in the not-so-disparate sub-communities of Milwaukee (Sundance & Cannes 2019), and *Diane* (Best Cinematography, Tribeca Film Festival 2019). Both films were nominated for multiple Independent Spirit Awards.

Michael Taylor (Editor) is a New York City-based film editor. He was nominated for an ACE Eddie Award for Best Editing of a Comedy Feature for his work on Lulu Wang's *The Farewell*. The film, starring Awkwafina, Tze Ma and Diana Lin, was released by A24 in 2019, playing nationwide. It was nominated for Best Feature Film at the Gotham and Independent Spirit Awards, and best foreign film at the Golden Globes. Awkwafina won the Best Actress award at both the Gothams and Golden Globes, becoming the first woman of Asian descent to be so recognized.

He also cut Guy Nattiv's *Skin*, which was released by A24 in 2019. The film, starring Jamie Bell, Danielle McDonald, Bill Camp, and Vera Farmiga, premiered at the 2018 Toronto International Film Festival, where it won the FIPRESCI Prize. He also cut Rick Alverson's *The Mountain*, which was released by Kino Lorber in 2019. The film, starring Jeff Goldblum, Tye Sheridan, Hannah Gross and Denis Lavant, premiered in competition at the 2018 Venice Film Festival.

Forthcoming films include Bryan Wizemann's *You Mean Everything to Me*, starring Morgan Saylor and Ben Rosenfield; Joel David Moore's *Hide and Seek*, starring Jonathan Rhys Meyers, Joe Pantoliano and Jacinda Barrett; and Semi Chellas's *American Woman*, starring Hong Chau, Sarah Gadon, John Gallagher, Jr., Lola Kirke, and Ellen Burstyn, which premiered at the 2019 Tribeca Film Festival and also screened at the Toronto International Film Festival.

Taylor's other narrative credits include Ira Sachs' *Love is Strange*, starring Alfred Molina, John Lithgow and Marisa Tomei; Elizabeth Wood's *White Girl*, starring Morgan Saylor and Brian Marc; Liza Johnson's *Elvis & Nixon*, starring Michael Shannon and Kevin Spacey; and *Hateship Loveship*, starring Kristen Wiig, Guy Pearce and Nick Nolte; Bryan Wizemann's *About Sunny*, starring Lauren Ambrose, Dylan Baker and Penelope Ann Miller; *Rick Alverson's Entertainment*, starring Gregg Turkington, John C. Reilly and Michael Cera; and *The Comedy*, starring Tim Heidecker and Eric Wareheim; and Julia Loktev's *The Loneliest Planet*, starring Gael Garcia Bernal and Hani Furstenberg; and *Day Night Day Night*, starring Luisa Williams.

His documentary credits include Holly Morris's *Exposure and The Babushkas of Chernobyl* (winner, Best Editing, Woodstock Film Festival); Mitch McCabe's *Youth Knows No Pain*; Heidi Ewing and Rachel Grady's *Freakonomics*; and Margaret Brown's *The Order of Myths* (winner, Peabody Award); and *Be Here to Love Me: A Film About Townes Van Zandt*. Taylor has served on film juries at the Gotham Awards, IndieMemphis Film Festival and the Woodstock Film Festival, and is an annual judge for the News and Documentary Emmy Awards and New York University's Purple List screenplay competition.

Jeff Betancourt (Editor) is a graduate of USC's School Of Cinema-Television and has edited a wide range of projects, including eight films, which have premiered at Sundance Film Festival and five television pilots. Some of his work includes *Chuck and Buck* (2000), *The Good Girl* (2002), *The Grudge* (2004), *Harold & Kumar Go to White Castle* (2004), and *The Exorcism of Emily Rose* (2005). He edited the hit Netflix Science Fiction Film *IO* (2019) and *Spree* (2020) which is also premiering at the 2020 Sundance Film Festival.

Dan Hermansen (Production Designer) is a true citizen of North America. Born in Los Angeles, raised in Vancouver, educated in both the conceptual and the practical, he has found a creative home for the last 25 years in the collaborative and dynamic world of filmmaking.

As an art director he has had the opportunity to work with a number of visionary directors and production designers on a variety of challenging film and television projects such as *Deadpool 2*, *A Series of Unfortunate Events*, *Man of Steel*, and *The Imaginarium of Doctor Parnassus*, to name a few. He has brought that experience to fruition more recently as a production designer on the films *Child's Play* and *Nine Days*.

Fernando Rodriguez (Costume Designer) holds an Associate's Degree from Miami International University of Art and Design, located in the modern, cosmopolitan, and multicultural city of Miami. After spending nearly nine years working in an everchanging industry; Fernando is highly experienced across styling mediums throughout the fashion industry. He has experience in multimillion-dollar feature films, low budget/short films, music videos, commercials, and magazines.

Throughout out his years in the industry he has worked on Fox Television Studios *Graceland*, seasons 1-3; *Burn Notice*, season 4-7; HBO's *Ballers* pilot; and *Miss Peregrine's Home for Peculiar Children*, to name a few. His most current work was on the Oscar-winning *Moonlight*, with designer Caroline Eselin; and designing Golden Globe and Oscar-nominated movie *The Florida Project*. For his most recent work, Fernando costume designed *David Makes Man*. The

series premiered on the OWN network, created and written by Tarell McCraney and executive produced by Oprah Winfrey and Michael B. Jordan.

Additionally, Fernando is the creative director for Neiman Marcus and their fashion shows in Ft. Lauderdale, Boca Raton and Worth Avenue.

Antonio Pinto (Composer) was celebrated for his brilliant score to the indie smash *City of God*, scoring films for around a decade including many award-winning pictures including *Central Station*, *Behind the Sun*, *Love in the Time of Cholera* and *Senna*. He has worked with such directors as Fernando Meirelles, Walter Salles, Mike Newell, Niki Caro, Michael Mann, James Foley, Andrew Niccol, Ric Roman Waugh, Tarsem, Asif Kapadia, and Chiwitel Ejiofor.

He received a Golden Globe nomination in 2008 for Best Original Song, *Despedida*, cowritten with Shakira, from the film *Love in the Time of Cholera*, directed by Mike Newell.

In addition to his third collaboration with Asif Kapadia and James Gay Rees, on Diego Maradona, Antonio Pinto scored *The Boy Who Harnessed the Wind*, directed by Chiwitel Ejiofor, which premiered at the Sundance Film Festival in 2019.

Mac Smith (Supervising Sound Designer) was born and raised in Omaha, Nebraska and studied film at the University of Iowa and USC. Both music and film have had a strong presence in his life from a young age, and his musical performance talents took him on tour across the United States. He's made sonic contributions to over 100 films, has been nominated for 14 Golden Reel awards, and has worked with filmmakers Robert Zemeckis, Gore Verbinski, and Guillermo del Toro.

His filmography includes the following feature films: *Up*, *Enchanted*, *Dawn of the Planet of the Apes*, *Columbus*, and *The Game Changers*. Mac is also an award-winning documentary producer & director. He has been a part of Skywalker Sound since August of 2000.

Brandon Procter (Re-recording Mixer) is originally from Northern California with a degree from San Francisco State University. He started working in music studios like the Plant Studios in Sausalito (known for Fleetwood Mac's *Rumours* and Stevie Wonder's *Songs in the Key of Life*). He is also a multi-instrumentalist who has toured with bands across America and Europe. He became a part of Skywalker Sound in 1997 and mixed for filmmakers JC Chandor, Ryan Coogler, John Cameron Mitchell, Jeff Nichols, John Krasinsky, Robert Zemeckis and Michael Bay.

His filmography includes *Borat*, *Shortbus*, *Take Shelter*, *Mud*, *Finding Neverland*, *The Walk*, *Creed*, and *Despicable Me 3*. He has been nominated for over 20 awards including two BAFTAs and one Academy Award for his work on *All is Lost*, *A Quiet Place* and *Black Panther*.