



Presents

MOON



Directed By
Duncan Jones

Produced by
Stuart Fenegan, Trudie Styler

Written By
Nathan Parker

Starring
Sam Rockwell

Also Featuring
Kevin Spacey as the voice of "Gerty"

Sundance Screenings:

Friday, January 16 at 1:45 pm at Yarrow Hotel Theatre – Press/Industry

Friday, January 23 at 6:15 pm at Eccles Theatre

Saturday, January 24 at 9:00 am at Eccles Theatre

Saturday, January 24 at 9:30 pm at Rose Wagner Center

Sunday, January 25 at 1:00 pm at Sundance Screening Room

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SYNOPSIS

It is the near future. Astronaut Sam Bell is living on the far side of the moon, completing a three-year contract with Lunar Industries to mine Earth's primary source of energy, Helium-3. It is a lonely job, made harder by a broken satellite that allows no live communications home. Taped messages are all Sam can send and receive.

Thankfully, his time on the moon is nearly over, and Sam will be reunited with his wife, Tess, and their three-year-old daughter, Eve, in only a few short weeks. Finally, he will leave the isolation of "Sarang," the moon base that has been his home for so long, and he will finally have someone to talk to beyond "Gerty," the base's good intentioned, but rather uncomplicated computer.

Suddenly, Sam's health starts to deteriorate. Painful headaches, hallucinations and a lack of focus lead to an almost fatal accident on a routine drive on the moon in a lunar rover. While recuperating back at the base (with no memory of how he got there), Sam meets a younger, angrier version of himself, who claims to be there to fulfill the same three year contract Sam started all those years ago.

Confined with what appears to be a clone of his earlier self, and with a "support crew" on its way to help put the base back into productive order, Sam is fighting the clock to discover what's going on and where he fits into company plans.

ABOUT MOON

In his feature directorial debut, writer/director Duncan Jones creates a futuristic science-fiction story in MOON, set not surprisingly on the moon, a place that Jones describes as "a place we can see...and yet it's still so mysterious", and always thought that it is the most natural setting for a sci-fi story. A self-confessed science fiction geek, Jones was keen on making a science-fiction film but confesses in wanting to zone in on stories that dealt with a darker and deeper human background. To accomplish his goal, Jones, along with his producer Stuart Fenegan, figured out a plan, "We could make a film in a controlled environment...and we could get the most bang for our buck by writing a story that minimized the amount of name cast we needed, so as to make our cast appear to be all names."

With name cast in mind, enter Sam Rockwell, recently seen in the critically acclaimed Ron Howard feature *Frost/Nixon*, who plays the dual role of astronaut Sam Bell. Known for picking diverse roles, ranging from films including *The Assassination of Jesse James* to *Charlie's Angels* to *The Hitchhiker's Guide to the Galaxy*, Jones found his perfect protagonist in Rockwell. "From the start, I knew I wanted Sam Rockwell, which is why I wrote the story of MOON with him in mind. He is a tremendous actor, but I don't believe his full range has ever been tapped. I think I have given Sam an opportunity in MOON to show the world what he is really capable of." Supporting Rockwell, Academy Award winner Kevin Spacey, lends his voice to Sarang's only other crew member, an all-around fixer-upper robot named Gerty. The only companion of Sam onboard the Sarang during his three-year contract, Gerty oversees the complete maintenance of their moon base and is responsible for the recruits' well-being.

Though MOON is a work of fiction, the hard science depicted in the film is rooted in fact. Helium-3, a light, non-radioactive isotope of Helium, is a potential fuel for nuclear fusion, and though rare on Earth, is in plentiful supply on the surface of our moon. Many researching the subject believe this lunar resource could be the answer to Earth's energy needs.

Whilst Duncan's creative plan led him to his first feature film, the timing of the film's world premiere at Sundance in 2009 also marks the 40 year anniversary since man first set foot on the moon.

Q&A with Director Duncan Jones

Tell us about the making of the film.

I think those films that can properly be classified as indie Sci-Fi are limited in number to begin with. Those films that can be classified as British, indie sci-fi are smaller still – maybe one film –MOON. And there's good reason. Sci-fi by its very nature demands the biggest production values, and, as you can imagine, that's the hardest thing to achieve with an indie budget.

I had a background in effects heavy commercials in Britain, in particular, those jobs that blended computer generated effects with live action photography. It gave me a confidence and awareness of which effects would be most cost effective; where we could get the biggest bang for our buck.

Putting MOON together was an intricate puzzle. We wanted to keep our cast small, our shooting environment completely controllable and we wanted to get every last drop of screen value out of our visual effects. We wanted to tell a story that was both intimately human but universal in appeal. It was hugely ambitious, but it paid off.

MOON was filmed over 33 intense, highly technical days of shooting at Shepperton studios, in the same sound stage Ridley Scott had shot *Alien* nearly 30 years before. The set of Sarang was a 360 degree environment. The crew would go in through the airlock in the morning, and be sealed inside the base for the rest of the day.

It is not far fetched to say that the technical responsibilities put on Sam's shoulders were some of the most demanding an actor has been asked to deal with in recent years. Other films in the past have had an actor perform with themselves, but never to the degree that Sam had to in MOON. His phenomenal skill and near infinite patience made MOON not only possible, but pushed back the boundaries on this very tricky and unforgiving effect. When you do it wrong, it's very obvious – and when you do it right, its invisible, and amazing! For me, films like Cronenberg's *Dead Ringers* and Spike Jonze *Adaptation* previously wore the crown, and were inspirations to us. I am convinced filmmakers in the future will now watch MOON to see how it's done.

If Gerty, the Sarang, the rovers and harvesters have a retro aesthetic to their design, it's no accident. Gavin Rothery, concept artist on the film, and my ridiculously talented buddy, drew inspiration from the science fiction films that we loved growing up; *Alien*, *Silent Running*, *Outland*, and *2001: A Space Odyssey*. The work of Ron Cobb, Sid Mead, Peter Hyams, Ridley Scott and others littered our desks and computers as we worked out what the base and vehicles should look like. We created something of homage, but also our generations take on that golden era of science fiction.

MOON'S exterior scenes would be a stylized take on the 70mm lunar photography we saw in Michael Lights amazing book [Full Moon](#). In keeping with the 70's films we loved, and using what we had become skilled at in commercials already, we wanted to blend live action model miniatures with contemporary effects to create a hybrid look for the film. We worked with Bill Pearson, model genius of *Alien* fame, and created sections of lunar landscape for our vehicles to run across, and then with the help of Cinesite, we would enhance the models and digitally extend the landscapes.

What attracted you to the story?

Although they work together to tell one story, there are two elements to MOON that made it appeal to me. The moon as an obvious but ignored location for a science fiction story and the dilemma that Sam finds himself in. Let me talk about the Moon first.

I don't believe in fate, but there is a fact about the moon and our future with it that gives me goose-pimples. It's only been 40 years since we first traveled to the moon, and in that time technology has accelerated humanity forward to the point it needs a new energy source. The most exciting candidate is fusion energy. Fusion, with the proper fuel, would create no air or water pollution, but

would solve our energy hunger for long enough to get renewable sources of energy efficient enough to take over.

But there is a problem; the fuel needed for this clean energy solution is helium-3, an isotope that exists in tiny, near useless quantities here on Earth. There is only one place it exists in plentiful supply –the surface of the Moon. There is enough Helium-3 on the surface of the Moon to keep our entire planet energy sated for the next few hundred years.

How did Sam Rockwell come into the part? And Kevin Spacey?

MOON was written for Sam Rockwell. I'd met with Sam about a year before making MOON to talk to him about another project. He had loved the script, but was after a different role than the one I had in mind. He tried to convince me, I tried to convince him, but it wasn't going to work out. He asked me to keep him in mind for other projects, and we started shooting. It came up that Sam was into sci-fi and that if I had something in that genre, he would love to see it. As soon as the meeting was over, I got to work. I needed to write a sci-fi film starring Sam Rockwell!

So it's less than a year later and I get the script of MOON to him and Sam reads it. He likes it – a lot. But he's understandably nervous. I'm new to features and how are we going to pull it off at an indie budget? Also, he's on screen for so much of the film! There's a lot of responsibility... but he's intrigued as well. He loves the script and seems up for the challenge of performing against himself. He keeps telling me how amazing he thinks Jeremy Irons is in *Dead Ringers*, and I'm telling him that if that impresses him, he's not going to believe what we are going to do in Moon. But it takes a while to get him to commit.

We were fortunate Kevin Spacey fell into place soon after we had finished filming. He was already aware of the project, had liked the script but wanted to see a rough cut of the film before he made a decision. As soon as we had something we were happy with, we got it across to him. Even though the film was rough at that stage, with its temp sound and placeholder visual effects, Kevin was knocked out by just how good Sam's performance was. He signed on then and there.

What type of preparation did you need to do prior to shooting?

Sam and I did a week of rehearsals in New York to help feel out what worked and what didn't in the script. Sam's buddy, the incredibly talented Yul Vazquez, helped us out, playing foil to Sam as needed. We honed, improv'd and improved the script to such a point I ended up having to do a substantial rewrite when I got back to London. I can't tell you how much goodness came out of those rehearsals though. The difference between hearing scenes read in your head, and seeing how they work when an actor as good as Sam gets hold of them is huge.

Have you worked with writer Nathan Parker previously?

I have not. Nathan came into the picture because my usual collaborator, Mike Johnson, was working on the Robert Downey, Jr. *Sherlock Holmes* script. I was introduced to Nathan through my agent. I am pretty hands on when it comes to writing, but hate doing first drafts. In the case of Moon, Nathan did the second draft as well, based on my notes, as I was crazy busy shooting a commercial at the time. That's pretty much the way it worked with Nathan, and I was very happy with what he did. He's an easy-going & very talented guy.

Was there a particular scene that stands out in your mind when you were shooting the film?

In all honesty, the film was technically and logistically difficult. There is a reason that "indie" and "science fiction" are not often seen together in the same sentence, but I'm so excited that we pulled it off.

There was a particular scene that became so complicated and so technical that all of us had to take a step back, delay shooting the scene for a few days while we thought it through a little more, before

coming back to it. It was worth it though; it ended up becoming one of those film moments where the audience are going to be talking about it afterwards, trying to work out how we did it.

What was the biggest challenge making the film?

Making this honest to goodness science fiction film, with an exciting, intense, heart-wrenching story, an amazing performance by an extraordinary actor, choc-full of gorgeous special effects, and we did it in 33 days and on a small budget.

What do you want audiences to walk away with?

I'm a nerd, I'm a sci-fi geek, but I'm also a hopeless romantic and a lover of movies.

I want fellow nerds to leave the theatre tapping away on their I-Phones, looking up Helium 3 as a potential fuel for fusion power generation, and discussing the prospects of Lunar mining.

I want sci-fi geeks to be jumping around excitedly, chattering about how cool the rovers, harvesters and base were as they stuff their faces with post-movie pizza. I want them to be outdoing each-other trying to catch all the little homage's paid to sci-fi films of the past, and comparing Moon to Outland, Silent Running and Alien.

I want the romantics to be teary-eyed, having a little shared moment with the people they love, or calling them up if they are far away.

But most importantly I want people who love movies to say, "That was pretty damn good. I wonder what these guys are going to do next..."

Is this your first time attending the Sundance Film Festival? Are there any films you're excited to see in the festival?

This is indeed the first time I am attending the Sundance film festival... THE SUNDANCE FILM FESTIVAL!!!! You have no idea how excited I am! Me and a bunch of my buddies are going up, and we've been watching the Sundance episode of Entourage on a permanent loop ever since we heard MOON got in. It may get messy. It may get a little immature. I hope not to get banned from Utah.

ABOUT THE CAST

SAM ROCKWELL – Sam Bell

Sam Rockwell has emerged as one of the most dynamic actors of his generation by continuing to take on challenging roles in both independent and studio productions.

Rockwell can currently be seen in Universal Studios' *Frost/Nixon*, directed by Ron Howard. He can next be seen starring in the extraterrestrial British film *Moon*, directed by Duncan Jones. In addition, he recently wrapped *The Winning Season* directed by James C. Strouse. Both films will premiere at the 2009 Sundance Film Festival. Upcoming films include Jared Hess' *Gentlemen Broncos* from Fox Searchlight and Kirk Jones' *Everybody's Fine* from Miramax, with Robert DeNiro and Drew Barrymore.

Rockwell has created memorable characters in several films, including Andrew Dominik's critically acclaimed film *The Assassination of Jesse James by the Coward Robert Ford*; David Gordon Green's acclaimed film *Snow Angels*; the Russo brothers' comedy *Welcome to Collinwood*; David Mamet's *Heist*; the blockbuster *Charlie's Angels*; and Frank Darabont's Oscar®-nominated *The Green Mile*. Rockwell also appeared in DreamWorks' box-office hit *Galaxy Quest*.

Additional credits include Clark Gregg's adaptation of Chuck Palahniuk's novel "Choke"; *Joshua*; *The Hitchhiker's Guide to the Galaxy*; and Ridley Scott's *Matchstick Men*. He has also appeared in Woody

Allen's *Celebrity*; Michael Hoffman's *A Midsummer Night's Dream*; John Duigan's *Lawn Dogs*; John Hamburg's *Safe Men*; Saul Rubinek's dark comedy *Jerry and Tom*; Tom DiCillo's *Box of Moonlight*; Peter Cohn's *Drunks*; Paul Schrader's *Light Sleeper*; Uli Edel's *Last Exit to Brooklyn*; and made his feature film debut in Francis Ford Coppola's *Clownhouse*, while he was a student at San Francisco's High School of the Performing Arts.

Rockwell won critical praise, as well as the Berlin Film Festival's Silver Berlin Bear Award and *Movieline's* Breakthrough Performance of the Year Award, for his portrayal of Chuck Barris in George Clooney's *Confessions of a Dangerous Mind*. Other awards include Best Actor at the Sitges International Film Festival of Catalonia for his performance in *Joshua* and the Decades Achievement Award from Rehoboth Beach Independent Film Festival.

On stage, Rockwell was seen in *The Last Days of Judas Iscariot*, opposite Eric Bogosian, at The Public Theater. Philip Seymour Hoffman directed the LAByrinth Theater Company production. Rockwell has appeared in *Face Divided* as part of the EST Marathon series, as well as the off-Broadway production of *Goose-Pimples*, which was written by noted film writer/director Mike Leigh. He has also appeared in *The Dumb Waiter* and *Hot L Baltimore* for the Williamstown Theatre Festival, both of which were directed by Joe Montello.

KEVIN SPACEY – Voice of Gerty

Kevin Spacey is Artistic Director of The Old Vic Theatre Company. He directed its inaugural production *Cloaca*, before appearing in *National Anthems*, *The Philadelphia Story*, *Richard II*, *A Moon for the Misbegotten*, which subsequently transferred to Broadway and most recently *Speed-the-Plow*, with Jeff Goldblum, directed by Matthew Warchus.

Previous theatre includes *The Iceman Cometh* (Evening Standard and Olivier Awards for Best Actor) directed by Howard Davies (Almeida, Old Vic and Broadway); *Lost in Yonkers* (Tony Award, Best Supporting Actor); *Long Day's Journey into Night*, with Jack Lemmon, directed by Jonathan Miller (Broadway and West End) and *The Seagull* (Kennedy Center).

Films include: *Superman Returns*, *Beyond the Sea* (director and actor), *The Usual Suspects* (Academy Award, Best Supporting Actor), *American Beauty* (Academy and BAFTA Awards, Best Actor), *Swimming with Sharks*, *Se7en*, *LA Confidential*, *Glengarry Glen Ross*, *The Negotiator*, *Hurlyburly*, *K-Pax* and *The Shipping News*.

His production company Trigger Street has produced the films *The United States of Leland*, *The Big Kahuna*, *21* for Sony Pictures, *Bernard And Doris* starring Ralph Fiennes and Susan Sarandon, which was nominated for 10 Emmy Awards and 3 Golden Globes. Their next feature *Fanboys* will be released in early 2009. His latest film *Shrink* with Robin Williams will premiere at the Sundance Film Festival in January.

In addition he will be seen in Nick Moran's film *Telstar* opposite Colm O'Neil and Pam Ferris, which recently debuted at the London Film Festival. He was most recently nominated for an Emmy and Golden Globe Award as Best Actor for his performance as Ron Klain in *Recount*, a co-production between Trigger Street and HBO, a behind-the-scenes account of the 36-day battle for the Presidency in 2000 between Bush Gore and won the Emmy for Best Film of the Year.

He is currently Professor of Contemporary Theatre at Oxford University. He was recently honored with a special Evening Standard Theatre Award for bringing new life to the Old Vic.

ABOUT THE FILMMAKERS

DUNCAN JONES – Director and Writer

Director and Writer Duncan Jones, has just completed his first feature film *Moon* starring Sam Rockwell (*Choke*, *Frost/Nixon*, *The Hitchhiker's guide to the Galaxy*, *The Green Mile*, and *Charlie's Angels*) and Kevin Spacey (*American Beauty*, *The Usual Suspects*, *Se7en*, *LA Confidential* and *K-PAX*), as the voice of Gerty. Duncan, who has established a notorious reputation for controversial fare in the advertising arena, started out as a wild-cam operator for Tony Scott (director of *Spy Game*, *Enemy of the State*, *Top Gun* and *Crimson Tide*), before going on to work as an AD for cerebral promo and commercials director Walter Stern. After a stint in the computer games biz, Duncan created the CG/live action commercial *Blade Jogger*, which won a top award at the UK's Kodak Student Commercial Competition, and his short film *Whistle*, which has screened at festivals around the world and numerous times on Film Four in the UK.

After a period shooting low budget music videos, Duncan earned an opportunity to shoot his first big budget commercial with advertising guru Trevor Beattie. The result was Britain's longest primetime commercial... and possibly the most unusual advertising hoax ever broadcast in the UK causing a flood of newspaper inches as its authenticity was investigated. Trevor and Duncan immediately hit it off, and when Trevor left to start his own agency, he invited Duncan to join him at BMB as a creative/in house commercials director and all round ideas person. Their initial offering, the 90-second French Connection woman on woman fight fest "Fashion v Style" caused such controversy, it made front-page news and was subsequently named a finalist at the prestigious 2006 Cannes Lions.

Duncan's film making influences have been vast and eclectic, and to his great good fortune, he has had the chance to meet and in some cases work with those influences personally.

In 2005, Duncan founded Liberty Films with producer Stuart Fenegan to produce feature films and commercials. Duncan is currently writing and developing his next feature: *Mute* with support from The UK Film Council.

NATHAN PARKER – Writer

Born in London, Nathan Parker moved to America at the age of 13. He attended Bennington College in Vermont, and received a Masters degree in playwriting from Columbia University. Nathan's other screenplays include *Blitz*, based on the Ken Bruen novel, optioned by Lionsgate UK, and *Red Leaves*, based on the Thomas H. Cook novel, optioned in 2008 by Anonymous Content. Nathan lives in Los Angeles.

STUART FENEGAN – Producer

Stuart is a highly respected and prolific producer who has, in his very young life, already created four feature films, a number of television shows and countless broadcast commercials.

In 2005, Stuart founded Liberty Films with writer & director Duncan Jones to produce films and commercials and their first feature film *Moon* has recently been selected for the Sundance Film Festival in 2009. *Moon* which stars Sam Rockwell (*Choke*, *Frost/Nixon*, *The Hitchhiker's guide to the Galaxy*, *The Green Mile* and *Charlie's Angels*) and Kevin Spacey (*American Beauty*, *The Usual Suspects*, *Se7en*, *LA Confidential* and *K-PAX*), as the voice of Gerty, was shot in the UK in early 2008 and was immediately bought for all English speaking territories by Sony Pictures. Due for release in the first half of 2009, *Moon* is a thoughtful and romantic sci-fi thriller. Stuart's first film *Suave Bastard* - which he wrote and produced, premiered at the Cannes Film Festival in 2001. Stuart produced further short films that garnished more than 50 festival selections and a dozen awards.

In-between these two major accomplishments, Stuart line-produced an 18-episode TV series for acclaimed British producer Michael White (*Enigma*, *Monty Python* and *The Holy Grail*) which was broadcast on Sky TV. Stuart was also recruited into the advertising industry, where he produced many TV commercial campaigns for a wide range of clients, including: *T-Mobile*, *Radio Times*, *Carling*, *Virgin Atlantic*, *3 Mobile*, *Barclaycard*, *Heinz*, *Danone*, *Philips* and *French Connection* and in

addition to all of this, Stuart co-produced the feature *Cargo* (starring BAFTA Award winner Daniela Nardini) and subsequently took the helm producing the independent British film, *Too Much Too Young* (starring Steve John Shepherd, Adam Croasdell & Nick Brimble), written and directed by Sundance award winning filmmaker Trevor Steven Smith.

Stuart Fenegan is now concentrating on developing a slate of features at Liberty Films, including Duncan Jones's second feature *Mute*, and the feature film directorial debut of long time collaborator Charles Barker, called *Overnight*.

TRUDIE STYLER – Producer

Trudie Styler is an actress, film producer, director, environmentalist, human rights activist and UNICEF Ambassador.

Trudie's film credits with her production company Xingu Films include the documentaries *Boys from Brazil* (1993); IDA award-winning *Moving the Mountain* (1995); award-winning documentary on the making of a Walt Disney animation *The Sweatbox* (2002) which she co-directed; and *A Kind of Childhood* (2002). Feature film credits include *The Grotesque* (1996), Guy Ritchie's first two films *Lock, Stock And Two Smoking Barrels* (1998) and *Snatch* (2000) which she executive produced; *Greenfingers* (2001); *Cheeky* (2003); *Alpha Male* (2005); and *A Guide To Recognizing Your Saints* (2006) which premiered at the Sundance Film Festival, winning both the Directing Award for its writer/director Dito Montiel, and the Special Jury Prize for Outstanding Ensemble Performance. Commissioned by Glamour magazine, Trudie also directed her first short film entitled *Wait* in the summer of 2005 in New York. Forthcoming features include *Moon*, directed by Duncan Jones and starring Sam Rockwell; *American Reaper*, an adaptation of the upcoming graphic novel created by Pat Mills and Clint Langley; and a Xingu co-production with Ruby Films based on Haruki Murakami's novel *South Of The Border, West Of The Sun*.

A leading player in the Royal Shakespeare Company during the 1980s, Trudie studied drama at Bristol Old Vic Theatre School and has extensive experience in British repertory theatres. In many major roles she has co-starred alongside such notables as Peter O'Toole, Harvey Keitel, Greg Henry, Richard Berry, Alan Bates, James Earl Jones and Danny Huston. Her TV work has included roles in *The Scold's Bridle* (BBC, 1998); *Midsomer Murders* (ITV, 1999); a guest appearance in *Friends* (2001), a major role in the ABC series *Empire* (2004), and the highly acclaimed BBC series *Love Soup* (2005). Her most recent film roles include *Confessions Of An Ugly Stepsister* (2001); *Me Without You* (2001); *Cheeky* (2003) and *Alpha Male* (2005), and *Living Proof* starring Harry Connick Jr.

LIBERTY FILMS – Production Company

Liberty Films was founded by Stuart Fenegan and Duncan Jones in 2005 to produce feature films and commercials. Their first feature film *Moon* has recently been selected for the Sundance Film Festival in 2009 and has been picked up by Sony Pictures in all English speaking territories. Liberty Films is based in London, and currently has two films and two television projects in development.

ADDITIONAL INFORMATION

FAST FACTS: Space and the Moon

The Moon:

- The moon travels around the earth and is the earth's only natural satellite (it's the 5th largest natural satellite in the solar system).
- The moon is the only astronomical object that humans have traveled to and landed on.
- The moon is about 4.5 billion years old
- The moon is about 250,000 miles (384,400 kms) from the earth

- The moon travels at 2288 miles an hour (3683 km per hour)
- The President of the United States created the national Aeronautics and Space Administration (NASA) on October 1, 1958
- NASA's first high-profile program involving human spaceflight was Project Mercury, an effort to learn if humans could survive the rigors of spaceflight. On May 5, 1961, Alan B. Shepard Jr. became the first American to fly into space, when he rode his Mercury capsule on a 15-minute suborbital mission. John H. Glenn Jr. became the first U.S. astronaut to orbit the Earth on February 20, 1962.
- "That's one small step for [a] man, one giant leap for mankind". Neil A. Armstrong uttered these famous words on July 20, 1969, when the Apollo 11 mission fulfilled Kennedy's challenge by successfully landing Armstrong and Edwin E. "Buzz" Aldrin, Jr. on the Moon.
- Six of the Apollo missions (11, 12, 14, 15, 16 and 17) - went on to land on the moon to study soil mechanics, meteoroids, seismic, heat flow, lunar ranging, magnetic fields and solar wind.

Helium-3:

Helium-3 (He-3) is a light, non radioactive isotope of Helium, rare on earth and is needed for use in nuclear fusion. On Earth Helium-3 is a byproduct of tritium decay. Current supplies of Helium-3 come, in part, from the dismantling of nuclear weapons where it accumulates.

Professor Jerry Kulcinski, University of Wisconsin:

"This material [Helium-3], at several billion dollars a tonne, is what makes it [space travel] all worth while. There is nothing that we know of in the solar system that is worth while going out to get to bring back to the earth other than Helium-3."

With nuclear fusion power, 1 single tonne of Helium-3 would supply 10 million households with their total power requirement for 1 year.

The world is running out of energy and Helium-3 is the answer.

STAGE 6 FILMS

presents

a LIBERTY FILMS production

in association with XINGU FILMS and LIMELIGHT

SAM ROCKWELL

"MOON"

DOMINIQUE MCELLIGOTT

KAYA SCODELARIO

BENEDICT WONG

MATT BERRY

MALCOLM STEWART

and

KEVIN SPACEY as the voice of "GERTY"

Casting Directors

JEREMY ZIMMERMANN and MANUEL PURO

Make-Up and Hair Designer

KAREN BRYAN DAWSON

Costume Designer

JANE PETRIE

Conceptual Design
GAVIN ROTHERY

Production Designer
TONY NOBLE

Director of Photography
GARY SHAW

Music by
CLINT MANSELL

Editor
NICOLAS GASTER

VFX & Character Animation by
CINESITE

Line Producer
JULIA VALENTINE

Executive Producers
MICHAEL HENRY
BILL ZYSBLAT
TREVOR BEATTIE
BIL BUNGAY

Co-Producers
NICKY MOSS
ALEX FRANCIS
MARK FOLIGNO
STEVE MILNE

Story by
DUNCAN JONES

Written by
NATHAN PARKER

Produced by
STUART FENEGAN
TRUDIE STYLER

Directed by
DUNCAN JONES

LIBERTY FILMS XINGU FILMS LIMELIGHT
KODAK DOLBY INDEPENDENT

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