



RIVER ROAD ENTERTAINMENT Presents

BRAD PITT
SEAN PENN
JESSICA CHASTAIN

THE TREE OF LIFE

FIONA SHAW
IRENE BEDARD
JESSICA FUSELIER
and Introducing
HUNTER McCracken
LARAMIE EPPLER
TYE SHERIDAN

WRITTEN AND DIRECTED BY.....	TERRENCE MALICK
PRODUCED BY	SARAH GREEN
.....	BILL POHLAD
.....	BRAD PITT
.....	DEDE GARDNER
.....	GRANT HILL
EXECUTIVE PRODUCER.....	DONALD ROSENFELD
CO-PRODUCER	NICOLAS GONDA
CO-EXECUTIVE PRODUCERS.....	STEVE SCHWARTZ
.....	PAULA MAE SCHWARTZ
DIRECTOR OF PHOTOGRAPHY	EMMANUEL LUBEZKI ASC, AMC
PRODUCTION DESIGNER.....	JACK FISK
EDITED BY	HANK CORWIN ACE
.....	JAY RABINOWITZ ACE
.....	DANIEL REZENDE
.....	BILLY WEBER
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COSTUME DESIGNER.....	JACQUELINE WEST
MUSIC BY	ALEXANDRE DESPLAT
SENIOR VISUAL EFFECTS SUPERVISOR	DAN GLASS
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.....	and VICKY BOONE

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THE TREE OF LIFE

From director Terrence Malick (BADLANDS, DAYS OF HEAVEN, THE THIN RED LINE, THE NEW WORLD) comes a thought provoking film experience. His fifth film, THE TREE OF LIFE, is a hymn to life, excavating answers to the most haunting and personal human questions through a kaleidoscope of the intimate and the cosmic, from the raw emotions of a family in a small Texas town to the wildest, infinite edges of space and time, from a boy's loss of innocence to a man's transforming encounters with awe, wonder and transcendence.

An impressionistic story of a Midwestern family in the 1950's, the film follows the life journey of the eldest son, Jack, through the innocence of childhood to his disillusioned adult years as he tries to reconcile a complicated relationship with his father (Brad Pitt). Jack (played as an adult by Sean Penn) finds himself a lost soul in the modern world, seeking answers to the origins and meaning of life while questioning the existence of faith. Through Malick's signature imagery, we see how both brute nature and spiritual grace shape not only our lives as individuals and families, but all life.

River Road Entertainment presents THE TREE OF LIFE, written and directed by Terrence Malick and starring Brad Pitt, Sean Penn and Jessica Chastain. The producers are Sarah Green, Bill Pohlad, Brad Pitt, Dede Gardner and Grant Hill. The executive producer is Donald Rosenfeld, the co-producer is Nicolas Gonda, and Steve Schwartz and Paula Mae Schwartz are co-executive producers.

The film's artistic crew is comprised of skilled craftspeople who have collaborated with Malick in the past including four-time Academy Award® nominated director of photography Emmanuel Lubezki ASC, AMC (THE NEW WORLD, CHILDREN OF MEN); Academy Award® nominated costume designer Jacqueline West (THE CURIOUS CASE OF BENJAMIN BUTTON); Academy Award® nominated production designer Jack Fisk (THERE WILL BE BLOOD, DAYS OF HEAVEN) and a team of editors including Hank Corwin ACE (THE NEW WORLD), Jay Rabinowitz ACE (I'M NOT THERE, 8 MILE), Academy Award® nominee Daniel Rezende (CITY OF GOD), two-time Academy Award®-nominee Billy Weber (THE THIN RED LINE, DAYS OF HEAVEN) and Mark Yoshikawa (THE NEW WORLD). Alexandre Desplat, three time Academy Award nominee for THE CURIOUS CASE OF BENJAMIN BUTTON, THE QUEEN and THE KING'S SPEECH, composed the score.

THE BEGINNINGS

Terrence Malick has always created thought-provoking, intensely visual and viscerally emotional films of our times, each one a distinct experience rife with mystery and depth. His new film, *THE TREE OF LIFE*, may be simultaneously his most intimate and epic work yet – a quest that traverses from today’s urban corporate towers to a 1950s Texas family’s back yard, and at the same time, from the beginnings of life on earth to the end of the known universe, in search of what is true, what is lasting, what is infinite.

The story unfolds symphonically, like a piece of music divided into movements, or the limbs of a towering tree, tracing the evolution of a single life – that of Jack O’Brien, who is trying to square a series of lingering questions about his father’s anger, his mother’s love, his brother’s death, and his own struggles with meaning and faith. But Jack’s story plays out within the vast beauty and the recursive rhythms of the universe itself. His human struggles become part of the cosmos’ vast creative and destructive powers, as he begins to sense his connections to the dust of the stars, to the prehistoric creatures who once roamed the earth and to his ultimate destiny. It is a deep love story about how love emerges from life and life emerges from love.

THE TREE OF LIFE is an open-ended journey into uncharted territory for contemporary movie audiences, one that will no doubt impact each person in a unique way. As Malick enters such nebulous, imagination-rich worlds as childhood memory, pre-human history and the burning realm of the stars, the story plays out both at the microscopic level of the heart and at the unfathomably massive level of eons and eons of time, with both always in motion.

Sarah Green, who also produced *THE NEW WORLD*, was awed and excited by her initial encounter about the project. “Terry showed me an early treatment and I remember thinking immediately that this film *had* to be made – and that I would do everything possible toward that end,” she recalls.

Says Green, “The very title of the movie brings up so much. The ‘Tree of Life’ is a key symbol in many of the major religions and in Darwinism as well. It brings up nature; it brings up spirit. Everyone has a reaction to those words.”

“Terry has his own unique cinematic language,” notes producer Grant Hill, who previously worked with Malick on *THE THIN RED LINE*. “No one else talks the cinematic language that he has invented, in a sense. He has this wonderful gift of being able to really make you feel that you are there, that you know his characters. And with *THE TREE OF LIFE*, he takes that film language somewhere new in order to draw the audience into an original journey, to take a leap of faith, and to allow them to bring parts of their own life experiences into the canvas of this story – a story that is very much about a single family but also, simultaneously, the creation of the cosmos.”

The script would go through its own process of evolution, unfolding in new ways at every turn, yet always kept wide open to other possibilities as part of Malick’s process. It quickly attracted additional producers

who had been in touch for several years with Malick, hoping to work with him on impending projects: River Road's Bill Pohlad and Plan B partners Brad Pitt and Dede Gardner.

Says Pohlad of his reaction to a script that was a highly unconventional read, "It was an amazing piece of writing but not like anything I had read before. Basically it was like a poem. I don't know what I was expecting when I started to read it, but it just hit me on a very emotional level. It was an amazing, powerful script that balanced a profound intimacy with an epic scope."

Continues Pohlad, "There's a powerful connection to be made between the universal and the personal. The beauty of THE TREE OF LIFE is the organic weaving together of the two."

Gardner, who notes that seeing DAYS OF HEAVEN years ago blew her mind and inspired her own career in film, adds, "I was shocked by how moved I was by the script and I took a very particular thing away from it inside myself but I think different people will take different things away from it, and that is the real beauty of what Terry does in THE TREE OF LIFE."

She goes on, "For me, this family's story and what it tells us about ego, shame, humility and grace becomes so much more accessible because it is put so beautifully into the bigger context of a timeless, borderless world. What's so amazing to see is how Terry can bring all these vast layers of perspective – so enormous in size and scope – to it, without ever altering the feeling that this is an incredibly intimate and poignant family story."

As the film moves outward into time and space, it creates images largely unseen in the pantheon of motion picture history: images of the universe and earth forming out of explosive chaos, then growing and evolving into the stunning structures of life. Malick consulted with an array of scientists from around the world to better understand all the forces at work -- the physics, astronomy and biology—in what he was attempting to capture and, for the first time in his career, he worked extensively with visual effects. He did so in concert with the accomplished team of Douglas Trumbull of 2001: A SPACE ODYSSEY fame and veteran visual effects supervisor Dan Glass (MATRIX RELOADED, V FOR VENDETTA).

"I don't think I've ever seen any director try to authentically render the beginnings of the universe in a feature film before," states Gardner. "I think it's magical. I could watch hours of it. But beyond its beauty and wonderment, what's so impressive is the way Terry weaves that all into the film, allowing you to see that this family, this father's ego, these struggles that Jack feels inside are so miniscule and temporary in the face of it."

Sums up Green, "It's an extraordinary experience and one I don't believe filmgoers have had before, particularly the way Terrence Malick brings nature to the screen in all its wild, extreme glory."

Though a strand of specific themes weaves through all of Malick's films – the contrast of innocence and violence, nature and spirit, stark reality and transcendent beauty – there is something else that unites them: they aren't so much films a person watches but experiences a person inhabits.

THE O'BRIENS

The cast of THE TREE OF LIFE is as diverse as its sweeping themes – Academy Award nominee Brad Pitt and Oscar® winner Sean Penn lead a tight-knit group that includes newcomer Jessica Chastain and three hand-picked young boys from Texas who had no prior film experience.

“In some ways it was remarkably easy to put together this amazing cast because everyone who read the script reacted so strongly to the beauty and the poetry and the power of the ideas,” says Sarah Green. “It was a very organic process of pulling together some of the most talented people I’ve ever come across into this project.”

Brad Pitt came on board early after he and his Plan B partner Dede Gardner became involved as producers. He took on the role of Mr. O’Brien, a man who clearly loves his family deeply, yet is also a rigid authoritarian with huge expectations, a deep well of anger, and a belief that the world demands a toughness and steel-cored strength that must be imprinted onto his children.

“It would be very easy for Mr. O’Brien to just seem harsh for harshness sake, but instead, through Brad’s performance, you believe that he really loves his family, and you feel his struggles and his blindness,” observes Gardner. “Brad’s portrait is really precise, subtle and human.”

“The journey of Mr. O’Brien is stunning,” continues Hill. “His story is told in a very fragmented, Terry Malick style, that ultimately allows us to feel very, very strongly about the character. He is opened up over the course of the film, so that you start to see the ghosts that have haunted his life and continue to haunt him. It’s a performance from Brad that is very different from his other work.”

Pitt had never worked with Malick before and had to get accustomed to the director’s unusually unstructured process. “Brad was so willing to just jump in and go with it,” recalls Pohlad. “He really believed in Terry and was ready for any challenge.”

Sean Penn previously worked with Malick on THE THIN RED LINE, playing the hardened Sergeant Welsh, but here takes on a very different role. He plays the O’Brien’s son Jack as an adult, a successful architect who nevertheless feels lost in the corporate world of metal skyscrapers around him, and begins to recall his memories, knowledge and emotions, searching for connections that have gone missing.

Says Hill, “Sean allows us through his performance, which has all to do with body language and very few words, an understanding of all that his character is feeling. Every sinew of Sean’s body created that performance. He provides a wonderful insight into the comparison of contemporary life with life in the 1950s which is pivotal for the film. And then he leads us into the final section of the film, taking us on this incredible, emotional trip.”

“We only had Sean for a brief time, but he leads the entire journey,” notes Green. “He is our guide through the entire experience.”

The beating heart of Jack O'Brien's youthful memories is his mother, a luminous beacon of compassion, tolerance and unbounded love, and later of intense heartbreak. To play Mrs. O'Brien, Malick sought out an actress who most audiences would be seeing fresh, for the first time.

"The mother needed to be someone who just exudes love, who is the embodiment of grace, and so ideally, she would be someone who didn't bring a lot of public history," explains Green. "We were hoping to find someone new, which isn't easy because people become exposed so quickly in this day and age. But Jessica Chastain had been quietly working in New York, studying her craft, and when we saw her it was a real 'aha' moment."

Chastain, who earned a scholarship to Julliard after a series of Shakespearean performances in San Francisco, has done most of her work on the New York stage, making her feature film debut in 2008 in the indie feature *JOLENE*. She also appeared with Al Pacino in *SALOME*, and it was Pacino who first recommended her to Malick.

The entire filmmaking team remembers her audition. "I think we all had the instant conviction that Jessica was right for the role," says Gardner. "She plays a woman who is the essence of goodness and patience, and Jessica is that. She's very unusual in her comportment. She's other-worldly in her beauty, almost translucent, and she brings a feeling of grace and kindness that dovetails so beautifully with the mother of this family."

"Jessica did a beautiful job of creating this almost silent, but solid, strong force that holds the family together," adds Hill.

Right before her audition, Chastain held her own private Malick Film Festival. "I watched all his films in chronological order and when I was finished I felt like, 'I love this person,'" she says. "There's this connection in his work between nature and spirit that moves me and I love how he explores the ways we navigate between the two – and the question of are we animals or are we evolved, spiritual beings? And I found that this also how Terry is as a person. He's such a smart, scientific man, on the one hand, but then he is also is a great believer in the spirit."

It was only after she got the role that Chastain saw the script and, at first, she was in awe of her character. "She's the kind of woman that you aspire to be, all goodness and trust and forgiveness," she explains. "It's difficult to think of playing a character who is that spiritual and pure. But then I realized the way into her was through her love for her children. That was the key. "

She continues, "Mrs. O'Brien is someone who her whole life has said if I put others before me and am kind to all than everything will be OK. And then when it's not, that shakes her faith and raises questions. *Why are we here? Is there something beyond? Are you even real?* I think it is at that moment that the universe answers her – and I think for each person watching, the answer will mean a different thing."

As part of her preparation, Chastain also dove into period research. "I watched movies from the 30s and 40s, especially a lot of Lauren Bacall, which Terry asked me to, because he said there was a different way of talking then. He said to me, and I find this true, that nowadays we speak so fast because we're afraid someone is

going to cut us off. But in films from the 30s, there was this directness and slowness to the way they spoke, which is actually the way Terry speaks in real life.”

There is also a stark contrast between Mrs. O’Brien’s manner of speech, and being, and that of Brad Pitt as her husband. “Brad represents Nature and she, Grace, so he is really energetic and aggressive with the way he speaks while she is never reactive and her lessons come more through actions than words, through how she treats others. It was wonderful for me to work with Brad that way,” she says. “He was so brave and generous and he really went for the most difficult, scary scenes.”

Chastain worked equally closely with the three boys, all of them non-actors, who portray her young sons. She spent hours on the set with them playing tag, laughing and reading books, sparking a maternal connection that felt true, almost devastatingly so. “I think with Terry, acting becomes like magic, there is really a total suspension of disbelief. At the end of the production, my heart broke as I realized these were not really my boys,” she confesses.

Chastain says she was acutely aware that something powerful was in motion. “The film was so personal to all of us,” she says. “Everyone has asked these questions that the film asks and that makes it more than just a beautiful film. It’s an experience that makes you think about your life and the people you love and that changes you.”

Over a year was spent searching for the three boys who play the O’Brien siblings, with the filmmakers moving from town to town through Texas and Oklahoma, perusing over 10,000 kids, looking for qualities that transcended a lack of acting experience.

“We went into schools and just looked at faces, watched the kids interacting and responding, and put together a group who had a way of moving in the world that felt right to us. We narrowed it down to about 12 kids and then we started bringing them to Austin,” explains Green. “Interestingly, we ended up taking our three favorite candidates for Jack and making them the three O’Brien brothers. They were each so natural and felt connected to each other.”

Hunter McCracken took on the pivotal role of Jack. Says co-producer Nicolas Gonda, “We came across Hunter a year before we actually cast him and over that year, Hunter grew into Jack. He started to take on qualities that we hadn’t even thought of yet. We began to see the extremely sincere and sympathetic side to him that shows a type of interior sensitivity and thoughtfulness. As we started to work with him, we realized that this boy was extraordinary.”

Confirms Green, “None of us could take our eyes off Hunter. He has that gangly look and a feisty quality, a questioning nature that we found fascinating. He’s extremely smart and very creative; even Jessica said he gave her a run for her money. He has this goodness that you fall in love with, so that when Jack becomes troubled by life and begins to lose that purity, your heart is broken.”

Laramie Eppler takes on the family’s middle son R.L., who holds a special, if turbulent, place in his older brother’s memories. “Finding Laramie was a kind of miracle,” says Gonda. “He happened to accompany a

friend of his to a call-back audition but when we saw him, he had exactly that sweet quality we were searching for. We didn't find Laramie – he found us.”

Tye Sheridan, who plays the youngest brother, Steve, was one of the earliest choices. Remembers Gonda, “He just popped right away and we knew that this was someone who had such an old-fashioned American quality that he would lift up the story naturally. We weren't sure which brother he would portray but we knew we needed him in the movie.”

Neither the boys nor their families ever read the script, nor did they know of the film's full scope. All they knew for certain is that the three would portray Texas brothers in the 50s. This was a purposeful decision because the filmmakers didn't want the boys to think in terms of “performing.”

“It would have been counter-productive to find these boys with so many natural qualities and then ask them to be someone else,” explains Gonda.

The boys seemed to organically take to their roles, bringing the naturalistic curiosity, ease and wildness of boyhood innocence to the fore. “Terry was trying to get to something that was very true. So he looked for boys who he thought could develop into the roles,” says Pohlada. “It was fun to see the boys grow as the film grew, and vice versa, to see Terry mold their roles as they brought more and more to the table.”

While the boys may have simply been playing with each other in an organic way, the impact of it on screen is raw and heartfelt. “Some of the most unique, moving and quite frankly stunning sequences in the movie come out of just witnessing these boys interact together, which has a quality on screen that I don't think has been seen before,” comments Hill. In what may be a first for a major motion picture, 90-95% of the cast are non-professionals.

“Terry's instincts about these things are infallible and it worked out superbly with everybody. He manages somehow in his style and his approach to get people who are not trained actors and who are not used to the process to become comfortable and deliver what he has been thinking of for the roles,” states Pohlada.

“His way of working is mystifying,” muses Pohlada, “and impressive. You watch the process but you're never quite sure how it's going to come out. Not only does he shoot out of chronological order but the images are so varied, you wonder how he's going to put it all together. And yet, later it all starts to make incredible sense. You see that there are all of these other levels adding to it, which results in greater and greater richness.”

THE VISUALS

In the midst of creating the full breadth of THE TREE OF LIFE, Terrence Malick would put on film some of the most primeval, chaotic and seemingly unknowable moments that have ever percolated in the human imagination.

These include the formation of the universe in a stunning blast of cosmic power 14 billion years ago; the formation of Earth from the accretion of solar nebulae 4.5 billion years ago; the appearance of the first single-celled life forms in the Proterozoic Eon; the 160 million years during which dinosaurs reigned as the most

dominant and complex beings on the planet; and the universe's ultimate fate projected billions of years from now when our sun has become a white dwarf and the scattered remnants of Earth trail behind.

To create all of this in an authentic way would mean using extensive visual effects for the very first time in Malick's career. It would also mean doing so with an original approach that would jibe with Malick's aesthetic sensibilities – mixing Old School paint-and-water effects with the latest in digital generation to find an organic, even emotional, feeling within these seemingly spectacular, mind-boggling events which are of course nature, played out on the screen.

Years ago, when the project was still just a seed of an idea in his mind, Malick began consulting with Douglas Trumbull, a pioneer in the inventive use of special effects, most renowned for immersing audiences in outer space for Stanley Kubrick's masterwork 2001: A SPACE ODYSSEY. Trumbull went on to create effects for Steven Spielberg's classic CLOSE ENCOUNTERS OF THE THIRD KIND, Ridley Scott's BLADE RUNNER and the first STAR TREK movie, as well as directing such sci-fi films as SILENT RUNNING and BRAINSTORM.

Though he has not worked in Hollywood for years, Trumbull was drawn to Malick's vision for THE TREE OF LIFE. For one thing, Malick wanted every image to feel like a natural phenomenon, which meant relying as little as possible on computers, and using what Trumbull dubs "Non-Computer Graphics."

"Terry and I share a perspective on visual effects and imagery as it pertains to wanting to get to something that's completely organic. We both want to push into new territories of what film can actually be. It wasn't that we didn't use computers on this film – we used a lot of them and there are some truly amazing computer graphics," explains Trumbull. "But, for example, when you see the dinosaurs they look like truly living creatures and they are then super-imposed into a world that is completely real. It's not a synthetic world with a synthetic creature in it. Only 10 to 20 percent of what you're seeing is computer-generated, but you can't tell which part of the frame is computer generated and which part is real which fits into Terry's naturalistic world."

Trumbull had fallen in love with Malick's naturalism as soon as he saw DAYS OF HEAVEN while he was then working on STAR TREK: THE MOVIE. "I was really impressed that the movie had such a profound effect on my memories. It was a very ethereal, experiential movie that was trying to break the language of cinema," he observes. "What I like about Terry's films is that it's more of a poetic film style. He's constantly trying to learn something, which is rewarding."

When he read a script for THE TREE OF LIFE, he was overtaken by its creative possibilities. "It takes a simple human story and puts it in the spectacular framework of the beginning and end of the universe and the infinity of life," Trumbull says.

Soon after, Trumbull and Malick began a series of hypothetical conversations about how some of the sequences in Malick's vision could best be created. "We talked about doing many of the intergalactic effects he wanted the way that we did things many, many years ago -- using water and paint and high-speed cameras," Trumbull explains.

They also talked a lot about astronomy in general, says Trumbull, “about the workings of the universe, the Big Bang Theory, cosmic expansion, general relativity and how they might all fit together. Terry wanted to explore these ideas as an artist, not a scientist, to take film into new territory. He would talk about certain things he wanted to see – protostars [the earliest conglomerations of dust and gas becoming stars], accretion disks [a rotating disc of gas and dust that forms around stars and other massive space objects], the sun turning into a Red Giant [a star in the last stages of its life which has expanded after core collapse] – and we would talk about how it might be done.”

Then Trumbull put together a kind of secret laboratory in Austin, Texas, dubbed the “Skunkworks,” where they began to experiment. “We worked with chemicals, paint, fluorescent dyes, smoke, liquids, CO₂, flares, spin dishes, fluid dynamics, lighting and high speed photography to see how effective they might be,” he says. “It was a free-wheeling opportunity to explore, something that I have found extraordinarily hard to get in the movie business. Terry didn’t have any preconceived ideas of what something should look like. We did things like pour milk through a funnel into a narrow trough and shoot it with a high-speed camera and folded lens, lighting it carefully and using a frame rate that would give the right kind of flow characteristics to look cosmic, galactic, huge and epic.”

To keep the creativity flowing, Malick did not use typical storyboards for these sequences. “He didn’t want a mechanistic approach that would be set in cement,” observes Trumbull. “He would rather have mysterious phenomena spontaneously occur while the camera was rolling.”

This process of experimenting and shooting individual effects went on for well over a year. “All along,” says Trumbull, “Malick was hunting for the Tao, that completely unanticipated phenomena, those magical unexpected moments that no one could possibly design.”

That hunt proved to be very satisfying. “I’m very proud of how it all worked and all that we discovered,” concludes Trumbull. “I hope the result is a kind of experiential, immersive cinema that goes beyond words and beyond the envelope of a conventional Hollywood movie.”

About four years ago, producer Grant Hill also brought in Dan Glass to work in concert with Malick and Trumbull on the high-tech end of the visual effects. The request from Hill took Glass aback, “As a visual effects professional I never imagined I would have the opportunity to work with a filmmaker like Terrence,” he explains. “It was very exciting.”

The process was quite different from what he had experienced on some of cinema’s biggest action, fantasy and sci-fi blockbusters, including *MATRIX RELOADED* and *BATMAN BEGINS*. “Visual effects are normally very systemized, very planned out at the earliest stages,” he comments, “but Terry was more interested in creating vignettes that really communicate emotion and mood and are more spontaneous feeling.”

In keeping with that process, Glass never learned the full story of *THE TREE OF LIFE*, or anything about the O’Brien family. He was only made aware of the sections of the film tracing the history of the universe, the earth and nature itself.

Like Trumbull, he spent a lot of time with Malick discussing what we have gleaned of the history and fate of the universe over billions of years from the latest scientific research. “Terry had read and read and had a phenomenal level of knowledge about our current understanding in these areas,” Glass says. “He had contacted world experts and it was very important to him that in the midst of trying to make beautiful, emotional imagery that it also be representative of the latest scientific theories. As we arrived at ideas and shots, these would be sent to scientists for their input.”

Science consultant, Dr. Andrew H. Knoll, Fisher Professor of Natural History at Harvard University, talked with Malick and his team for some years about the history of life and the processes that underpin that history. “What impresses me about Terrence Malick is his deep commitment both to artistic vision and to the facts that inform his film’s philosophy,” says Dr. Knoll. “Terrence worked hard to get the science right, seeing in life’s history the broadest of frames for an intimate family story.”

Glass also joined the proceedings at the Skunkworks in Austin, bringing his own assortment of smoke machines, dyes, chemicals and other Old School cinematic tools to add to the mix. “Most contemporary directors would have done these scenes in a very different way. For example, the moment where a meteor hits the earth could be very flashy. But Terry wanted to make it very understated, where you see just the arc of the earth as the shadow of night is crossing over it, and then the meteor hits and the wake is this dispersion of clouds and matter that was created with milk in a circular tank. The result was a very natural, organic feel.”

That same kind of organic feel is imbued in recreating the time of the dinosaurs, in which life takes on a fiercer intelligence and perhaps the beginnings of compassion. Glass worked with a lot of filmed material, from redwoods in Northern California to the Atacama Desert in Chile. “Then we would decide where we could place the creatures, almost like an afterthought,” he explains. “We would fit in a creature maybe half framed out of the shot to make it feel more natural. The creatures were chosen to be more understated, not the famous representations of dinosaurs you expect, but more as if you’ve come across a scene from every day life. We worked in close consultation with renowned paleontologist Dr. John “Jack” Horner from Montana State University to keep everything accurate to what we know.”

These gaps in human knowledge gave Malick, Glass and Trumbull an open space in which to create. “A lot of what you see in the film is something closer to poetry or painting in the way that it was made,” sums up Glass of the film. “But I think the beauty of that is it allows everyone to draw their own different impressions of what they’re seeing and enjoy it in a personal way.”

The great span of natural worlds depicted in *THE TREE OF LIFE*, from intergalactic movements to rustling trees to domestic moments of love and fear, flow out of the camerawork of four-time Oscar®-nominated cinematographer Emmanuel “Chivo” Lubezki who previously worked with Malick on *THE NEW WORLD*. As he had done before with Malick, Lubezki focused not at all on typical master shots or coverage, but rather on the sheer expression of emotion through organic images and perpetual motion. He did so by feeling his way into the shots, using natural lighting and handheld cameras, and following the sun, the wind, the trees and his instincts as much as the dialogue or action.

“Terry is the most visual director I’ve come across and he and Chivo have a huge amount of trust between them,” says Sarah Green. “They both are driven to use visuals to their fullest extent.”

Adds co-producer Nicolas Gonda, “Chivo Lubezki is a vital part of Terry’s process. In a sense he had to be as much a writer as a D.P. because when the two of them are on the set, things can change in the moment. It’s a dance between the two of them riffing creatively off each other.”

THE DESIGN

Also joining in the dance was production designer Jack Fisk, who has worked with Malick on each of his films since *BADLANDS*, and most recently brought his grand sense of scale to Paul Thomas Anderson’s oil epic *THERE WILL BE BLOOD*.

Fisk had known for many years that Malick was quietly working on a large-scale project that had something to do with natural history, but it was awhile before the director showed him anything on the page. “I think I was working on *MULHOLLAND DRIVE* at the time that I first heard about it,” the designer recalls. “Terry came in with about 20 pages of the script. He only talked about it being a small film about a family – and it was some time again before I realized it was also going to involve special effects and extensive nature photography. But with the live-action portion, I had my hands full. I knew Terry wanted to shoot in an unconventional way, to be spontaneous and natural.”

As production approached, Fisk searched for a Texas town that still retained a slower, quieter 1950s feel. He found what he was looking for in Smithville, about 40 miles outside of Austin. First settled in the mid-1800’s, Smithville lies nestled at the eastern edge of the fabled “Lost Pines of Texas” and near the banks of the Colorado River. With its broad streets lined with sprawling magnolias, and its mix of Queen Anne, Craftsman and Victorian houses hosting ample lawns with children at play, Smithville could easily be mistaken for a time machine to the American past.

“Smithville looks like it hasn’t changed in 50 years,” muses Dede Gardner. “And Terry wanted there to be no movie trucks or trailers anywhere in sight so that you could walk down any block and shoot. You’d wander around and see bicycles left on lawns, dogs roaming around the neighborhood, kids toys in the yard – it was an extraordinary place.”

Taking advantage of the tenor of the town, Fisk began creating the O’Brien house, and the backyard territory where the boys first encounter so much of life around the tree their father plants. Fisk explains: “What I wanted to do with the production design was to create a town that wasn’t at all specific, that was more timeless, that was more like a childhood memory of the way things one were, a memory that could apply to everyone.”

To that end, says Fisk, “the sets are more about color and light than anything substantive. Color and texture are what the camera sees, and since Terry did not light the sets, the colors became very important. I always approach sets as a sculpture, like a work in progress that evolves. I don’t go locked in with an idea.”

He continues, “My approach to the O’Brien house was from what I remembered from my own childhood. Terry’s films also always have a lot of earth and naturalism so I try to incorporate the environment as much as possible. One thing I’ve learned from Terry is to always appreciate the amazing things that surround us.”

The sets in Houston, where a grown Jack O’Brien, moves through a world of finance and power in steel high-rises that pierce the sky, become the antithesis of Smithville. “The contrast of this little town with the big, modern city shows the life many of us find ourselves leading a generation later. It’s a powerful image that in Houston, the trees are in the lobbies of big buildings instead of in the yards.”

Shooting also took place at Austin’s Barton Springs, the State Capitol in Austin and amid the grain and cotton fields of Manor, Texas. The film’s climactic scenes were shot in a variety of stark landscapes, including Utah’s Goblin Valley, the Bonneville Salt Flats, Mono Lake, Death Valley, and Matagorda Bay Nature Park, the rustic shoreline where the Colorado River meets the Gulf of Mexico.

Throughout the production, Fisk says a kind of organic connection developed between all of the cast and crew, which allowed each of the film’s different elements to combine in unexpected ways. “Terry never calls it his film, he always says ‘it’s our film.’ There’s a sense that all of us are working together to create moments that become the big picture of the film. It’s a great way to work.”

Also excited to work again with Malick was costume designer Jacqueline West, a two-time Academy Award® nominee who collaborated with him on *THE NEW WORLD*, and most recently designed the costumes for *THE SOCIAL NETWORK*. Says West, “There’s nobody like Terry as a filmmaker. He’s an artist and a philosopher, but he makes his ideas accessible to everyone like a painter, like Van Gogh. When I work with Terry, I feel like I’m working on something that’ll endure.”

For West, this was especially true of *THE TREE OF LIFE*. “It was the most beautiful script I’ve ever read,” she comments. “I found it to be the most moving depiction of what it means to be part of a family -- how you’re connected to those you’ve lost and all that’s gone before and to what it all will mean when your own life ends. I’d never seen any of that put on paper in a movie script before.”

To prepare for the production, West researched films such as *INTOLERANCE* and *NOSTALGIA*. “I felt a timelessness with the project. I wanted to immerse myself in films that had kept their evocative qualities even after many years. This film needed a subtle touch,” says West.

West has also worked numerous times with Brad Pitt, including helping to age him backwards in *THE CURIOUS CASE OF BENJAMIN BUTTON*. “I really enjoy working with Brad,” she says. “He calls me a ‘Method Costumer’ because I like to dress characters from the inside out.”

This was the only way to approach the fluid world of memories at play in *THE TREE OF LIFE*. West was inspired by the title of the film itself. “The centerpiece of the movie to me was that tree in the O’Brien yard. I wanted the family to look almost like they grew out of that yard, too, so I tried to keep the colors very organic and muted like in nature,” she explains.

West continues: “For Jessica, her clothes are classic and simple to allow her character to shine through. For Brad I looked to a photo I found of Texas-based NASA engineers standing in the wind in soft, muted gabardines. I felt that in all the rigidity of his character, there was still a soft side that should come through in his wardrobe. But he has to be intimidating to the boys, so he’s always in a suit. He never really undresses or exposes his inner self to his children.”

West collaborated closely with the actors and Malick in all her choices. “I made a little closet for Jessica with all the items we had picked and then she would just pull the clothes out that fit how she felt that day. It was a lovely way to do it.”

Chastain loved working with West in this way. “Jackie helped me to know my character in a way I couldn’t even have come close to on my own. Everything she gave me were just the perfect choices,” says the actress.

For the three O’Brien boys, West allowed their outfits to echo one another. “They are definitely individuals but they are also brothers who have that kind of common thread, so I tried to keep the similarity going, and also that sense that they wore hand-me-downs from each other.”

West saw Sean Penn’s older version of Jack as standing in stark opposition to those boys. “The palette of the family is soft and almost sepia-toned, like a photograph, but Jack became an architect with very sharp lines in his life. I felt that a black suit created the right contrast to the earthy tones of his memories and Terry was in agreement. He loved the modernity of it.”

THE TREE OF LIFE also marks the fifth time that West has collaborated with Jack Fisk, with whom she has a nearly symbiotic relationship. “I almost feel that I don’t have to communicate with Jack, we feel so similarly about using design and palette to tell a story. Just as Jack’s sets reveal Mr. and Mrs. O’Brien’s take on life, the clothes had to do the same.”

Perhaps the most unusual scene to design for was the climactic sequence, as the O’Brien family meets again in a numinous space. “I talked with Terry about how this would be a very emotional, beautiful moment and that there should be a lovely softness, an ethereal feeling, yet using everyday clothes,” she explains.

West says that the entire experience of THE TREE OF LIFE will stand out as something entirely different from anything else in her career. “Working with Terry feels like you’re doing much more than making a movie,” she summarizes. “I think for all of us, it had to come from a different place. With Terry, it’s more like you’re all going out and painting a painting together.”

THE MUSIC

But the art of making a movie is not just visual but also aural – with music and sound as vital to the experience of THE TREE OF LIFE as color, texture and mood. Voiceovers bleed into the orchestral score by

Alexandre Desplat and vice versa, forging a sonic environment in which all the everyday noises and grand melodies of life carry equal weight, and become another source of wonder and mystery.

“The film can be seen as a requiem to a lost son,” says Green. “And the music is a reflection of that idea. Many of the compositions are requiems, from the opening Tavenor, to the Preisner over the early universe sequence, to the Berlioz over the future.”

But the absence of music also played a pivotal role for Malick. As Gardner describes, “Silence is as equally powerful as music to Terry. He uses it like a single instrument, but with the impact of a full symphony orchestra.”

Enhancing that experience is the work of French composer Desplat, noted for his sensual, moody scores for such films as *THE KING’S SPEECH* and *THE CURIOUS CASE OF BENJAMIN BUTTON*, who was instantly drawn to the themes of *THE TREE OF LIFE*.

In early conversations, Desplat understood that Malick wanted something “trance-like and meditative” for the score, that he wanted it to be as natural and innate an element as the trees, grass and stellar implosions. “The main thing Terry told me was that the music should be flowing like a body of water throughout the film. So there was a river-like feeling to what I tried to achieve,” Desplat says. “The music had to be very organic and earthy so we used only live instruments and no electronics. There is a lot of piano, which is very simple and basic. And even though the movie is very spiritual, I didn’t want the music to ever be New Age-y. I wanted a timeless quality, a shimmering quality, where vibrations arise from the sounds of nature.”

He worked with Malick, who speaks fluent French, in unorthodox ways. “We worked by talking about everything, about philosophy, poetry, visual perceptions, many various things,” he explains. “We talked about light, silence, nature, childhood innocence.”

Malick had already chosen existing music from several composers, including the 19th Century French Romantic Hector Berlioz – known for his mix of emotional turbulence and elegant classicism – and the 20th Century Hungarian Gyorgy Ligeti – whose is perhaps most widely known for pieces used in Kubrick’s 2001: *A SPACE ODDYSEY*. Desplat used their work as cues to inspire his own.

Desplat then recorded about two hours of score with the London Symphony Orchestra, without any picture. “Terry had shown me chunks of the film, so I had a sense of the pace, the fluidity, the density, but I did not want to follow it literally,” he explains. “When the score was recorded, I put it in Terry’s hands to edit all the layers as he wanted. He could play with it as another part of his toolbox.”

Like everyone involved in *THE TREE OF LIFE*, Desplat trusted that somewhere in this river-like process, unexpected and unrepeatable moments would break the surface. Concludes Desplat, echoing his compatriots on the film, “I trusted in the idea that Terry is always an alchemist, who will find just the right mix to turn mercury into gold.”

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ABOUT THE CAST

BRAD PITT (Mr. O'Brien/ Produced by), one of today's strongest and most versatile film actors, is also a successful film producer, with his company Plan B Entertainment.

He was an Academy Award nominee for his performance in David Fincher's THE CURIOUS CASE OF BENJAMIN BUTTON and Terry Gilliam's TWELVE MONKEYS, for which he won a Golden Globe® Award. He was also a Golden Globe Award nominee for his performances in Edward Zwick's LEGENDS OF THE FALL and Alejandro González Iñárritu's BABEL.

Pitt recently wrapped MONEYBALL as Billy Beane for Bennett Miller. This Sony picture will be released in Spring 2011. The previous year, Pitt starred in Quentin Tarantino's INGLORIOUS BASTERDS as Lt. Aldo Raine. Prior to INGLORIOUS BASTERDS, Pitt appeared in Joel and Ethan Coen's comedy thriller BURN AFTER READING, which had its world premiere as the opening night attraction at the 2008 Venice International Film Festival. The previous year, he was named Best Actor at Venice for his portrayal of Jesse James in THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD directed by Andrew Dominik.

Opposite George Clooney, his BURN AFTER READING co-star, he also appeared in Steven Soderbergh's hits OCEAN'S ELEVEN, OCEAN'S TWELVE and OCEAN'S THIRTEEN with him. Born in Shawnee, Oklahoma, he grew up in Springfield, Missouri, and attended the University of Missouri at Columbia where he majored in Journalism. Right before graduation, he moved to Los Angeles to study graphic design, but instead began to pursue an acting career, studying with Roy London. Soon after, he began securing roles in television, including the series "Glory Days" and the acclaimed telefilms "The Image" directed by Peter Werner and "Too Young to Die?" directed by Robert Markowitz.

It was Mr. Pitt's role in Ridley Scott's Academy Award-winning THELMA AND LOUISE that first brought him national attention. He soon went on to star in Robert Redford's Academy Award-winning A RIVER RUNS THROUGH IT, Dominic Sena's KALIFORNIA and Neil Jordan's INTERVIEW WITH THE VAMPIRE. He has also starred in Tom DiCillo's JOHNNY SUEDE, which won the Golden Leopard Award for Best Picture at the 1991 Locarno International Film Festival; Ralph Bakshi's COOL WORLD, Tony Scott's TRUE ROMANCE, Barry Levinson's SLEEPERS, Alan J. Pakula's THE DEVIL'S OWN, Jean-Jacques Annaud's SEVEN YEARS IN TIBET, Martin Brest's MEET JOE BLACK, and two previous David Fincher films SE7EN and FIGHT CLUB.

More recent films include Doug Liman's MR. AND MRS. SMITH, which was one of 2005's biggest hits, Wolfgang Petersen's TROY, Patrick Gilmore and Tim Johnson's animated feature SINBAD: LEGEND OF THE SEVEN SEAS, Tony Scott's SPY GAME, Gore Verbinski's THE MEXICAN, Guy Ritchie's SNATCH, as well as cameo roles in Soderbergh's FULL FRONTAL and Clooney's CONFESSIONS OF A DANGEROUS MIND.

Pitt's Plan B Entertainment develops and produces both film and television projects. Plan B has thus far produced such films as Martin Scorsese's *THE DEPARTED*, which won four Academy Awards®, including Best Picture and Best Director, Michael Winterbottom's *A MIGHTY HEART*, for which Angelina Jolie received Golden Globe, Independent Spirit, Critics' Choice, and Screen Actors Guild Award® nominations, Robert Schwentke's *TIME TRAVELLER'S WIFE*, Rebecca Miller's *THE PRIVATE LIVES OF PIPPA LEE*, and the Oscar nominated *THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD* starring Brad Pitt and Casey Affleck and directed by Andrew Dominik.

Two-time Academy Award winner **SEAN PENN** (Jack) has become an American film icon in a career spanning nearly three decades. Penn has been nominated five times for the Academy Award as Best Actor for *DEAD MAN WALKING*, *SWEET AND LOWDOWN*, *I AM SAM* and won his first Oscar in 2003 for his searing performance in Clint Eastwood's *MYSTIC RIVER* and his second Oscar as Best Actor in 2009 for Gus Van Sant's *MILK*. The performance as gay rights icon Harvey Milk also garnered Penn "Best Actor" awards from The Screen Actors Guild, New York Film Critics Circle and Los Angeles Film Critics Association.

Penn has also received Best Actor awards at the Cannes (*SHE'S SO LOVELY*) and Berlin (*DEAD MAN WALKING*) Film Festivals, as well as being a two-time winner of Best Actor honors at the Venice Film Festival (*HURLYBURLY*, *21 GRAMS*). Penn was last seen in Doug Liman's drama *FAIR GAME* opposite Naomi Watts. He recently wrapped production on Paolo Sorrentino's *THIS MUST BE THE PLACE*.

Penn's feature film directorial debut came with 1991's *THE INDIAN RUNNER*, which he also wrote and produced. In 1995, he directed *THE CROSSING GUARD*, which he also wrote and produced. His third film as director/producer was 2001's *THE PLEDGE* starring Jack Nicholson and was named in the Top Ten Films of 2001 by The National Board of Review. Since then, Penn wrote and directed the United States contribution to the compilation film *11'09'01*. This important project gathered 11 acclaimed directors from around the world to create short films in response to the horrific events of September 11, 2001. In 2003 the film was nominated for a French Cesar in the best European Union Film category and received a special recognition award from the National Board of Review. As writer, producer and director, *INTO THE WILD* marked Penn's fourth feature film, which opened to rave reviews in September 2007. The film, based on Jon Krakauer's best-selling non-fiction book, premiered at the Telluride and Toronto Film Festivals and appeared on many lists of the top ten films of 2007.

Penn has appeared on stage in productions including Alfred Hayes' *Girl on the Via Flaminia* and Albert Innaurato's *Earthworms In Los Angeles*. On Broadway, Penn performed in Kevin Heelan's *Heartland* and John Byrne's *Slab Boys*. He appeared in David Rabe's *Hurlyburly*, at the Westwood Playhouse, and *Goose and Tom Tom*, at Lincoln Center, both productions directed by the author. Most recently, Penn starred opposite Nick Nolte and Woody Harrelson in *The Late Henry Moss*, written and directed by Pulitzer Prize-winning writer Sam Shepard.

In 2002, Sean Penn was presented with the Modern Master Award at the Santa Barbara International Film Festival, and in 2003, became the youngest recipient to ever receive the Donostia Lifetime Achievement Award from the San Sebastian Film Festival. In 2004, he was honored with the John Steinbeck Award for outspoken torch-bearers in the creative arts. In 2008, Penn received the Desert Palm Achievement Award for Acting, after being presented in 2007 with the Director of the Year Award for INTO THE WILD from the Palm Springs International Film Festival. Penn served as President of the jury for the 2008 Cannes International Film Festival and later that year was named a Knight in the French Legion of Honor.

As a journalist, Penn has written for Time, Interview, Rolling Stone and The Nation magazines. In 2004, Penn wrote a two-part feature in The San Francisco Chronicle after a second visit to the war-torn Iraq. In 2005, he wrote a five-part feature in the same paper reporting from Iran during the election which led to the Ahmadinejad regime. Penn's landmark interviews with Venezuelan President Hugo Chavez, and Cuba's President Raul Castro, were published in The Nation and The Huffington Post. Penn's interview with President Castro was the first-ever interview with an international journalist.

Penn's humanitarian work has found him in New Orleans in the immediate aftermath of Hurricane Katrina and more recently in earthquake-ravaged Haiti. In January 2010, Penn founded the J/P Haitian Relief Organization which focuses on medical aid, protection, and re-location. His organization is currently serving as UN IOM designated Camp Management for the largest IDP camp in Port-au-Prince and established the first emergency re-location in the country. For his efforts, Penn received the Commander's Award for Service (US Army 82nd Airborne Division), 82nd Airborne Award for Meritorious Service, the Operation Unified Response JTF Haiti Certificate from Lieutenant General, US Army Commander P.K. Keen, along with the 1st Recon 73rd Division Coin of Excellence, 2nd Brigade Combat Team Coin of Excellence, Commendation of Excellence United States Southern Command, and Award of Excellence by the Deputy Commander US Southern Command. Earlier this year, Penn was honored with the "Children's and Families Global Development Fund Humanitarian Award" presented by the Ambassador of the Republic of Haiti, Raymond A. Joseph and his wife, Lola Poisson-Joseph. In July 2010 Penn was knighted by Haitian President Rene Preval in a ceremony in Port-Au-Prince. Penn recently received the 2010 Hollywood Humanitarian Award from the Hollywood Film Festival and the 2011 Stanley Kramer Award from the Producers Guild of America.

JESSICA CHASTAIN (Mrs. O'Brien) has emerged as one of Hollywood's most sought after actors of her generation.

Born and raised in Northern California, Chastain attended the Juilliard School in New York City. While there she starred in *Romeo and Juliet* and went on to receive glowing reviews for her performances in *The Cherry Orchard* opposite Michelle Williams at Williamstown, and Richard Nelson's *Rodney's Wife* opposite David Strathairn off-Broadway at Playwright's Horizons.

Chastain stars as the female lead in Miramax's THE DEBT alongside Helen Mirren and Sam Worthington. Chastain is an Israeli Mossad agent sent on a mission to apprehend the WWII Nazi surgeon from the concentration camp who tortured Jewish prisoners. Production took place in Budapest and Tel Aviv.

Chastain will also be seen in Ami Mann's upcoming feature film, THE FIELDS. This psychological thriller is based on true events that took place in a small Pennsylvania town in 1973. In this project Jessica will star alongside Sam Worthington and Chloe Moretz.

Chastain recently wrapped production on Dreamworks' adaptation of the best-selling Kathryn Stockett novel THE HELP playing Celia Foote, an insecure Southern lady constantly trying to fit in with the high society women who reject her. The story centers on black maids working in white households in the early 1960s in Jackson, Miss. Viola Davis, Emma Stone, Bryce Dallas Howard and Octavia Spencer are among the cast. The film will be released in August 2011.

Chastain will soon begin filming WETTEST COUNTY, opposite Shia LaBeouf and Tom Hardy. The film will be directed by John Hillcoat and produced by Doug Wick.

In 2009, Jessica played the role of Desmonda in the classic play *Othello* opposite Phillip Seymour Hoffman. Directed by Peter Sellars, the project ran beginning in Vienna, then Germany and finishing in New York.

At the senior class Juilliard showcase, Jessica landed a coveted talent deal with Emmy award winning executive producer and writer John Wells, the show runner of "E.R.," "West Wing" and producer of WHITE OLEANDER. After completing a pilot for John Wells and director PJ Hogan (MY BEST FRIEND'S WEDDING), Jessica returned to the stage in the Los Angeles Wadsworth Theatre production of *Salome*, where Academy Award Winners Estelle Parsons (director) and Al Pacino handpicked Jessica to play the title role of 'Salome' opposite Al. Continuing the collaboration, producer Barry Navidi commenced the film version of 'Salome' entitled WILD SALOME directed by Al Pacino, where they filmed behind the scenes and portions of the play's production.

Chastain's stage work in *Salome* received enormous critical attention and led to her landing the dynamic title role of JOLENE in the Dan Ireland directed production opposite Rupert Friend, Frances Fisher, Dermot Mulroney and Michael Vartan. This adaptation of the E.L. Doctorow (Ragtime) short story Jolene depicts a young woman's odyssey of relationships over the course of ten years. Chastain won the Best Actress Award at the 2008 Seattle Film Festival for this role.

Chastain currently lives in California.

FIONA SHAW (Grandmother) was born and educated in Ireland. After a degree in philosophy at the University College Cork, she went to R.A.D.A. and was awarded the Bancroft Gold Medal. Theater credits at RNT include Julia in *The Rivals*, *Shen Te Shui* in *The Good Person of Sichuan* (Olivier Award for Best Actress), the Woman in *Machinal* (Evening Standard and Laurence Olivier Awards for Best Actress), Millament in *The Way of the World*, the title roles in the controversial *Richard II* and *The Prime of Miss Jean Brodie*, and *The*

Power Book by Jeanette Winterson. For the RSC her work includes *Philistines*, *As You Like It*, *Les Liasons Dangereuses*, *Mephisto*, Beatrice in *Much Ado About Nothing*, Portia in *The Merchant of Venice*, Mistress Carol in *Hyde Park*, Katharine in *The Taming of the Shrew*, and *Electra* (Laurence Olivier and London Critics' Awards). At Old Vic Theatre, Shaw performed Rosalind in *As You Like It* (Laurence Olivier Award for Best Actress); at Greenwich Theatre, the title role in *Mary Stewart*; at Garrick Theatre, *Footfalls*; at Abbey Theatre, Dublin and Playhouse Theatre, London, *Hedda Gabler* (London Critics' Award); *Jeanne d'Arc au Bucher* at BBC Proms, and at Lincoln Center, Robert Wilson's *DD3*. She has performed T.S. Eliot's *The Waste Land* in Europe, North America, and Australia (New York Drama Desk Award for Best Actress). Films include *My Left Foot*, *Mountains of the Moon*—Bob Rafelson, *Three Men and a Little Lady*—Disney, *Undercover Blues*—Herbert Ross, *The Last September* dir. Deborah Warner, *Harry Potter and the Sorcerer's Stone*—Warner Brothers. Shaw has been awarded D.LITT Trinity College Dublin, in 2001, and an honorary LLD National University of Ireland 1999. In 2002, Shaw was awarded L'Officier des Artes et des Lettres by the French government, and was awarded a C.B.E. (Commander of the British Empire) in the New Years honours list.

IRENE BEDARD (Messenger) was born and raised in Anchorage, Alaska and received her BFA in theater arts from the University of the Arts in Philadelphia. After school, she moved to New York City and was a founding member of the Native American theater ensemble, Chuka Lokoli. She performed on stages all over the Big Apple including Circle in the Square, Ensemble Studio Theater, and the prestigious Joseph Papp Public Theater.

Soon after, she began a career in film and television and has over 40 credits including Lakota Woman for which she was nominated for a Golden Globe in Terrence Malick's THE NEW WORLD, the Robert Redford produced GRAND AVENUE, Steven Spielberg's miniseries "Into the West," cult classic SMOKE SIGNALS, and the voice of Disney's POCAHONTAS. She has won numerous best actress and best supporting actress awards.

HUNTER McCracken (Young Jack) is making his acting debut in THE TREE OF LIFE. Hunter was born to parents Melissa and Reese McCracken, at Possom Kingdom Lake, Texas and for a time attended school in Clifton, Texas. Currently, Hunter attends Bryson High School in Bryson, Texas. Hunter was playing on the school play ground in Clifton, Texas when he was asked to audition for a possible role in THE TREE OF LIFE. After over a year of auditions for this movie, Hunter was selected to play Jack O'Brien, Brad Pitt's oldest child of three. Hunter was unaware of his acting talents, but after the filming of this movie, Hunter is considering other acting possibilities. Hunter enjoys hunting, fishing, sports, and spending time with his friends.

LARAMIE EPPLER (R.L.) is making his acting debut in THE TREE OF LIFE. He was born in Wichita Falls, Tx and raised in Iowa Park, Tx where he is currently an 8th grader at W.F. George Middle School.

Laramie is active in football, basketball, baseball, track and National Honor Society. He spends his time working and showing Market Goats in Jr. FFA and hunting and rodeoing.

TYE SHERIDAN (Steve) was born on November 11, 1996, the first child of Bryan and Stephanie Sheridan. Since birth, he has lived in the small town of Elkhart, Texas, east of Houston. His family has resided in Elkhart for many generations. From a very early age, Tye has been involved in the outdoors, especially when it comes to hunting and fishing. He has attended Elkhart Independent School System since kindergarten, and has always achieved academically, being at the top of his class every year. Besides academic success, he has excelled at many sports in his lifetime - as a small child on the pee-wee league of football and baseball; as an eighth grader, he was the quarterback on his junior high football team and has been an awarded track runner. When it comes to his hunting and fishing, Tye has been known to get up as early as 4 am on a Saturday - true passions for him.

Known for his comic wit, Tye would amuse his parents with comedy as imitations since the age of three. While filming *THE TREE OF LIFE*, he relocated with his mother and sister to Smithville for four months. Even under the most stressful situations, Tye remains grounded and always shows the upmost respect for his elders, and well as everyone he meets. Others will always remember him not only for his talent, but also his sweet spirit.

Besides sports and the outdoors, his other hobbies include riding four wheelers, being with friends and cousins, and playing video games. Along with his parents and little sister, Madison, the entire family is proud of Tye's many achievements with many more to come.

ABOUT THE FILMMAKERS

TERRENCE MALICK (Written and Directed by) was born in Illinois. He grew up in Texas and Oklahoma. He graduated from Harvard University in 1966, attended Oxford University as a Rhodes Scholar, worked for LIFE and THE NEW YORKER, and taught philosophy at MIT before going to the American Film Institute in Los Angeles. He is the director of BADLANDS, DAYS OF HEAVEN, THE THIN RED LINE, THE NEW WORLD, and the upcoming UNTITLED LOVE STORY.

SARAH GREEN (Produced by) is currently producing Terrence Malick's new UNTITLED LOVE STORY starring Ben Affleck, Olga Kurylenko, Rachel McAdams and Javier Bardem. She produced Malick's epic adventure THE NEW WORLD, released by New Line in 2005, and she is executive producer on TAKE SHELTER, written and directed by Jeff Nichols and starring Michael Shannon and Jessica Chastain. TAKE SHELTER is scheduled for a fall 2011 release by Sony Pictures Classics.

Green served as producer on the Academy Award-winning FRIDA, directed by Julie Taymor and starring Salma Hayek and Alfred Molina, and on DIRTY DANCING: HAVANA NIGHTS, both Miramax releases. She produced GIRLFIGHT and STATE AND MAIN in 2002. GIRLFIGHT won the Prix de la Jeunesse at the Cannes Film Festival, shared the Grand Jury Prize and won Best Director for Karyn Kusama at the Sundance Film Festival, as well as multiple awards for then newcomer Michelle Rodriguez, and STATE AND MAIN won multiple cast awards for an ensemble that included Philip Seymour Hoffman, Sarah Jessica Parker, Alec Baldwin and Julia Stiles, as well as four screenplay nominations for writer/director David Mamet.

Previously, Green produced Mamet's THE WINSLOW BOY, THE SPANISH PRISONER, AMERICAN BUFFALO (directed by Michael Corrente) and OLEANNA. She produced three films for writer/director John Sayles: THE SECRET OF ROAN INISH, nominated for three Independent Spirit Awards; PASSION FISH, nominated for two Academy Awards, two Golden Globes and two Independent Spirit Awards (winning one); and CITY OF HOPE, which won the Grand Prix at the Tokyo Film Festival and the Critics' Award at the Edinburgh International Film Festival. She also produced the Emmy Award® winning American Playhouse production of ANDRE'S MOTHER, which was named Best Television Movie of 1990 by the National Board of Review.

Green serves on the boards of the Producers Guild of America and the Austin Film Society.

As the founder of River Road Entertainment, **BILL POHLAD** (Produced by) has been producing quality films for more than twenty years. His ability to seek out unconventional material and bring it to light has established him as a producer unafraid to take creative risks. His involvement in groundbreaking films such as Ang Lee's Oscar winning epic BROKEBACK MOUNTAIN, Robert Altman's A PRAIRIE HOME

COMPANION, and Sean Penn's INTO THE WILD have made Pohlada one of the most influential forces at work in independent film.

Most recently, Bill produced Terrence Malick's THE TREE OF LIFE, starring Brad Pitt and Sean Penn, and Doug Liman's FAIR GAME, starring Naomi Watts and Sean Penn.

As an executive producer, Pohlada has backed another Lee epic LUST, CAUTION, as well as a trio of powerful documentaries; Robbie Kenner's FOOD, INC., Brett Morgen's CHICAGO 10 and Jonas Akerlund's I'M GOING TO TELL YOU A SECRET featuring Madonna. Pohlada also produced FUR-AN IMAGINARY PORTRAIT OF DIANE ARBUS starring Nicole Kidman and Robert Downey, Jr. and the coming of age rock biopic THE RUNAWAYS, starring Kristen Stewart and Dakota Fanning.

Pohlada founded his company, River Road Entertainment, in 1987 as a vehicle to produce and direct films out of his hometown of Minneapolis. In 1990, he wrote, directed and co-produced his first feature film, OLD EXPLORERS, starring veteran actors Jose Ferrer and James Whitmore. Pohlada went on to produce and direct numerous commercial, corporate and documentary film projects throughout the 1990's.

In 2001, Pohlada drew on his discerning taste to lead River Road Entertainment back into the feature film business, with a steadfast commitment to produce quality films. He currently divides his time between the Minneapolis and Los Angeles offices.

DEDE GARDNER (Produced by) is President of Plan B Entertainment. She most recently produced the film, EAT, PRAY, LOVE, starring Julia Roberts, Javier Bardem, James Franco, Richard Jenkins, Viola Davis and Billy Crudup and directed by Ryan Murphy. Gardner is currently serving as a producer on the upcoming film, COGAN'S TRADE, starring Brad Pitt and James Gandolfini and directed by Andrew Dominik.

Previous credits include, THE TIME TRAVELER'S WIFE, starring Eric Bana and Rachel McAdams and directed by Robert Schwentke; THE PRIVATE LIFE OF PIPPA LEE, starring Robin Wright, Alan Arkin, Keanu Reeves and Blake Lively and directed by Rebecca Miller; THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD, starring Brad Pitt and Casey Affleck and directed by Andrew Dominik. The film won Best Film from the San Francisco Film Critics and St. Louis Film Critics and was nominated by the London Film Critics Circle. Brad Pitt received the Best Actor at the Venice Film Festival while both Casey Affleck and cinematographer Roger Deakins received Academy Award nominations for their work on the film. In addition, Affleck received Best Supporting Actor Awards from the National Society of Film Critics and the National Board of Review as well as nominations from the Golden Globes, the London Film Critics Circle, the Chicago Film Critics Association and the Broadcast Film Critics Association among others. Roger Deakins also received the National Board of Review's Career Achievement in Cinematography Award as well as nominations from several Film Critics Associations. Also released in 2007, the real-life drama A MIGHTY HEART, starring Angelina Jolie and directed by Michael Winterbottom. An official selection at the 2007 Cannes Film Festival, Jolie received the Best Actress Award from the Santa Barbara Film Festival as well as nominations from the Screen Actors Guild and most major Film Critics Associations; the independent drama YEAR OF THE DOG,

starring Molly Shannon and Laura Dern and the comedy drama *RUNNING WITH SCISSORS*, starring Annette Bening and directed by Ryan Murphy for which Bening received a Best Actress Satellite Award and a Golden Globe nomination.

Plan B is currently in early pre-production on the film adaptation of Max Brooks' book, *WORLD WAR Z* with Marc Forster attached to direct and Brad Pitt attached to star, and *SELMA*, to be directed by Lee Daniels.

They are in development on a number of projects with such filmmakers as David Fincher (*THE CURIOUS CASE OF BENJAMIN BUTTON*), Bennett Miller (*CAPOTE*), Greg Mottola (*ADVENTURELAND*), David Gordon Green (*PINEAPPLE EXPRESS*), Taika Waititi (*BOY*) and Phil Morrison (*JUNEBUG*).

Prior to her work at Plan B, Gardner served as executive vice president of production at Paramount Pictures. Among the films she was involved with during her seven-year tenure at the studio are *ELECTION*, *ORANGE COUNTY*, *ZOOLANDER*, and *HOW TO LOSE A GUY IN TEN DAYS*.

She began her career as a location scout in New York City before taking a position at Innovative Artists and, subsequently, in the literary department at the William Morris Agency.

GRANT HILL (Produced by) previous producing credits include *NINJA ASSASSIN*, *SPEED RACER*, *V FOR VENDETTA*, *THE MATRIX REVOLUTIONS*, *THE MATRIX RELOADED*, *THE THIN RED LINE* (for which he was nominated for an Academy Award) and *TITANIC*.

After completing a law degree in 1978 at the University of Melbourne, Hill moved to the Middle East where he worked for a year before relocating to Asia. Based in Thailand, he worked extensively in South Asia before returning to his native Australia in 1983. After completing a graduate degree at the newly established Australian Film School in Sydney, Hill started working in the film industry as a location manager and then as a production manager. Upon moving to the United States in 1992, he served as head of production for Village Roadshow Pictures in their Los Angeles office.

He is currently producing the Wachowski's *CLOUD ATLAS*.

DONALD ROSENFELD (Executive Producer) has had a successful and distinguished career as a producer of motion pictures, producing 30 feature films over a 24 year period. Following a bachelor's degree in history from Vassar College, and a masters degree in film from New York University's Tisch School of the Arts, Rosenfeld became the president of Merchant Ivory Productions, producing the films of James Ivory and Ismail Merchant, as well as managing the company for 11 years. During his time at Merchant Ivory, Rosenfeld produced such critically acclaimed, award winning films as *MR & MRS BRIDGE*, starring Paul Newman and Joanne Woodward; *HOWARDS END* (8 Oscar Nominations); *THE REMAINS OF THE DAY* (9 Oscar Nominations); *JEFFERSON IN PARIS* and *SURVIVING PICASSO*, among others.

In 1999, Rosenfeld founded High Line Pictures, producing Sundance Film Festival winners *THE COLOR OF THE BRISK LEAPING DAY*, as well as *FORTY SHADES OF BLUE*. In 2002, Rosenfeld won an

Emmy Award for the 14 hour film, “New York,” directed by Ric Burns. In 2004, work began on “Andy Warhol,” a Peabody winning, multiple Emmy awarded, four hour epic exploration of the life and work of artist, Andy Warhol. In 2005, EUGENE O'NEILL, starring Liam Neeson, Christopher Plummer and Al Pacino, was released to great acclaim. His most recent films include IN THE REAL WORLD and the critically acclaimed: ANTON CHEKHOV'S THE DUEL. Pre -production has just begun on his latest film, EFFIE, from Emma Thompson's original screenplay, which explores the life of that most Victorian of Victorians, John Ruskin. Starting in January 2012, Rosenfeld will shoot his debut film as a director, a feature film, entitled THE CITY.

A member of the Academy of Motion Picture Arts and Sciences for the past 19 years, Rosenfeld has taken on major film restoration projects, such as the oeuvre of Indian master, Satyajit Ray (in collaboration with the Academy archive, Poona archive and Martin Scorsese); and, he is currently working with Maya Lin (The Vietnam Memorial), on a global project to identify and promote the preservation of the Earth's endangered and vanishing animal, plant and sea species.

NICOLAS GONDA (Co-producer) is currently producing Mr. Malick's latest film, a modern day love story starring Ben Affleck, Javier Bardem, Rachel McAdams, Rachel Weisz and Olga Kurylenko. Mr. Gonda is continuing his collaboration with Mr. Malick on several projects in the near future.

Mr. Gonda began his career working for Focus Features while a student at New York University. He lives in Austin, Texas.

STEVE SCHWARTZ (Co-Executive Producer) is the president of Chockstone Pictures.

Along with Brad Pitt, Dede Gardner and Paula Mae Schwartz, Steve is producing COGAN'S TRADE, a heist comedy starring Brad Pitt, and directed by Andrew Dominik.

Along with Nick Wechsler and Paula Mae Schwartz, Steve Schwartz produced THE ROAD, starring Viggo Mortensen, a film based on the Cormac McCarthy Pulitzer Prize winning novel.

Projects in development include THE HOST, based on the novel by Stephanie Meyer; AN EYE AT THE TOP OF THE WORLD, a climbing adventure; a stealth project, HIDDEN MOUNTAIN; SERENA, based on the Ron Rash novel; and SPIRAL, based on the techno-thriller by Paul McEuen—these to be produced alongside Nick Wechsler and Paula Mae Schwartz.

Also in development, MOB COPS, to be produced alongside Paula Weinstein and Paula Mae Schwartz; KILLER INSTINCT, to be produced with Barbara DeFina and Paula Mae Schwartz; and THE LAST OF THE TRIBE, to be produced alongside Ed Saxon, Doug Liman, Dave Bartis and Paula Mae Schwartz, with Doug Liman attached to direct.

Steve and Paula Mae are teaming with writers Karen McCullah and Kiwi Smith, and Seth Jaret, to produce the comedy LOVE IT OR LEAVE IT. Roger Schwartz will co-produce.

Steve, Paula Mae and Roger Schwartz (along with Nathan Reimann) are also producing a fight comedy, TAPPED OUT.

In 1990, together with his wife Paula Mae, Steve co-founded Schwartz Communications, the largest PR agency in the world for emerging-technology companies.

Previously, he had been Jack Welch's speechwriter at GE, as well as a software company executive.

Steve holds an MFA from Columbia University's School of the Arts (Writing Division). At Columbia, he studied with Anthony Burgess and Nadine Gordimer. Steve is a Phi Beta Kappa graduate of Bowdoin College, where a building bears his name (the Schwartz Outdoor Leadership Center).

An avid climber, hiker and kayaker, Steve has served on the boards of the American Alpine Club, the Appalachian Mountain Club and Bowdoin College.

PAULA MAE SCHWARTZ (Co-Executive Producer) is CEO of Chockstone Pictures and a producer, along with her husband, Steve, and Nick Wechsler, of a film adaptation of *THE ROAD* by Cormac McCarthy. Starring Viggo Mortensen, *THE ROAD* is directed by John Hillcoat.

Along with Brad Pitt, Dede Gardner and Steve Schwartz, Paula Mae is producing *COGAN'S TRADE*, a heist comedy starring Brad Pitt, and directed by Andrew Dominik.

Projects in development include *THE HOST*, based on the novel by Stephenie Meyer; *AN EYE AT THE TOP OF THE WORLD*, a climbing adventure; a stealth project, *HIDDEN MOUNTAIN*; *SERENA*, based on the Ron Rash novel; and *SPIRAL*, based on the techno-thriller by Paul McEuen—these to be produced alongside Nick Wechsler and Steve Schwartz.

Also in development, *MOB COPS*, to be produced alongside Paula Weinstein and Steve Schwartz; *KILLER INSTINCT*, to be produced with Barbara DeFina and Steve Schwartz; and *THE LAST OF THE TRIBE*, to be produced alongside Ed Saxon, Doug Liman, Dave Bartis and Steve Schwartz, with Doug Liman attached to direct.

Paula Mae and Steve are teaming with writers Karen McCullah and Kiwi Smith, and Seth Jaret, to produce the comedy *LOVE IT OR LEAVE IT*. Roger Schwartz will co-produce.

Paula Mae, Steve and Roger Schwartz (along with Nathan Reimann) are also producing a fight comedy, *TAPPED OUT*.

Chockstone Pictures is the second company that Paula Mae and Steve Schwartz co-founded—the first, Schwartz Communications in 1990. Now an international public relations firm with offices in Boston, London, San Francisco, and Stockholm, Schwartz focuses on innovative health care and technology.

Paula Mae is the former President and Board Chair of the Gloucester Stage Company, a professional equity theatre known for introducing new plays, many of which have gone on to Broadway and the world stage.

After getting a BA degree from Boston University, Paula Mae started her career in journalism at Newsweek, then moved on to D'Arcy McManus advertising and Richard Weiner, Inc., where the American Film Institute was her client. An avid film buff, Paula Mae taught in the "Filmmakers in the Schools" program in New York.

EMMANUEL LUBEZKI ASC, AMC (Director of Photography) is a cinematographer known for his groundbreaking techniques and characteristic style. Born in Mexico City, Mexico, Lubezki began his career in Mexican film and television productions in the late 1980s. His first American production was the 1993 independent film TWENTY BUCKS. Over the following 25 years, he has collaborated with many prominent directors, including Terrence Malick, Alfonso Cuaron, Mike Nichols, Tim Burton, Michael Mann, and The Coen Brothers. He has been nominated for four Academy Awards for his work on A LITTLE PRINCESS (1996), SLEEPY HOLLOW (1999), THE NEW WORLD (2006) and CHILDREN OF MEN (2007). Lubezki's most recent work includes a new film with acclaimed director Terrence Malick, a yet untitled film, shot in Oklahoma in the fall of 2010. He begins work in March, 2011 on GRAVITY, directed by Alfonso Cuaron.

JACK FISK (Production Designer) is an Oscar nominated production designer who has worked with notable directors such as Brian De Palma, Terrence Malick, and Paul Thomas Anderson.

His work includes such films as A THIN RED LINE, MULLHOLAND DRIVE, THERE WILL BE BLOOD, and WATER FOR ELEPHANTS.

HANK CORWIN ACE (Editor) is an American Cinema Editor's Eddie Award nominated film editor who has worked with notable directors such as Terrence Malick, Oliver Stone, and Robert Redford.

His works includes films such as NATURAL BORN KILLERS, NIXON, THE HORSE WHISPERER, THE LEGEND OF BAGGER VANCE, and THE NEW WORLD.

JAY RABINOWITZ ACE (Editor) has enjoyed a long creative collaboration with Jim Jarmusch. Their previous work together includes BROKEN FLOWERS, COFFEE AND CIGARETTES, GHOST DOG: THE WAY OF THE SUMURAI, YEAR OF THE HORSE (for which Mr. Rabinowitz received an A.C.E. [American Cinema Editors] Award nomination), DEAD MAN, NIGHT ON EARTH, and the "INT. TRAILER. NIGHT." segment of the TEN MINUTES OLDER series of short films.

His other credits as film editor include Mark Webber's directorial debut EXPLICIT ILLS; Todd Haynes' I'M NOT THERE; Frank Oz' THE STEPFORD WIVES; Adam Bhala Lough's BOMB THE SYSTEM (for which he was honored with the Best Editing award at the Milan Film Festival) and WEAPONS; Curtis Hanson's Academy Award-winning 8 MILE; Arliss Howard's BIG BAD LOVE and R. Less Howard's telefilm DAWN ANNA; Stacy Cochran's short RICHARD LESTER!; Paul Schrader's Academy Award-winning AFFLICTION; Keith Gordon's MOTHER NIGHT; Lodge Kerrigan's CLEAN, SHAVEN; and Sara Driver's WHEN PIGS FLY.

Mr. Rabinowitz' editing for Darren Aronofsky's REQUIEM FOR A DREAM was cited as the year's best by the Phoenix Film Critics Society and the Online Film Critics Society; subsequently, the latter group cited his editing for Mr. Aronofsky's THE FOUNTAIN as the year's best.

He also functioned as music editor on EXPLICIT ILLS; BOMB THE SYSTEM and WEAPONS; BIG BAD LOVE; REQUIEM FOR A DREAM; WHEN PIGS FLY; and Mr. Jarmusch's BROKEN FLOWERS, COFFEE AND CIGARETTES, and GHOST DOG: THE WAY OF THE SAMURAI.

For Barry Levinson and Tom Fontana, he edited numerous episodes of the television series "Oz" and "Homicide: Life on the Street." Mr. Rabinowitz worked with legendary photographer Robert Frank on the latter's film LAST SUPPER.

He is currently at work editing THE TREE OF LIFE, the new film from writer/director Terrence Malick.

A native of São Paulo, Brazil, **DANIEL REZENDE** (Editor) studied advertising at ESPM. After ESPM he began working as an editor on numerous television commercials and music videos.

Rezende received an Academy Award nomination and also earned a Bafta Award and the Cinema Brazil Grand Prize for his work on Fernando Meirelles' CITY OF GOD. Nominated for four Academy Awards, CITY OF GOD was the first feature film Rezende worked on as editor. After his work on CITY OF GOD, Rezende went on to work with Walter Salles on MOTORCYCLE DIARIES and DARK WATER. Rezende then returned to Brazil to edit the THE YEAR MY PARENTS WENT ON VACATION and CITY OF MEN and then reunited with Fernando Meirelles on the English-language feature film BLINDNESS.

Rezende went on to edit THE ELITE SQUAD, which won the Golden Bear at Berlin Film Festival in 2008 and became the highest grossing film of all time in Brazil.

Currently he is working once again with Fernando Meirelles on 360 which stars Anthony Hopkins, Jude Law and Rachel Weisz.

BILLY WEBER (Editor) is an Academy Award nominated editor whose career has spanned over three decades and has worked with notable directors such as Terrence Malick, Tim Burton, and Tony Scott.

Weber got his start in film working in the print shop at Universal Studios collating scripts and delivering them around the lot. He later transferred over to the editorial department to work in film shipping. After a few years, Weber was asked to edit an \$85,000 feature called MESSIAH OF EVIL, and he has been editing ever since.

His work includes editing for films like BADLANDS, DAYS OF HEAVEN, BEVERLY HILLS COP, PEEWEE'S BIG ADVENTURE, TOP GUN, BEVERLY HILLS COP 2, MIDNIGHT RUN, DAYS OF THUNDER, GRUMPIER OLD MEN, BULWORTH, MURDER AT 1600, THE THIN RED LINE and MISS CONGENIALITY.

As his career went on, Weber began to show interest in a directing career. In 1992, Tim Burton asked him to be the second unit director on BATMAN RETURNS, and in 1993, he directed his own film, JOSH AND S.A.M.

MARK YOSHIKAWA (Editor) is an editor who has worked in motion pictures over the last decade and a half with notable directors such as Tom Hanks, Christopher Guest, and Terrence Malick.

His editing work includes films such as *THE NEW WORLD* and *LYMELIFE*.

JACQUELINE WEST (Costume Designer) is a costume designer whose work has been recognized in numerous films such as *THE SOCIAL NETWORK*, *THE CURIOUS CASE OF BENJAMIN BUTTON*, *STATE OF PLAY*, and *QUILLS*. Most recently, West designed costumes for Francis Lawrence's *WATER FOR ELEPHANTS* starring Reese Witherspoon and Robert Pattinson. She reunites with Terrence Malick after working together on *THE NEW WORLD*.

After graduating from the University of California at Berkley, West followed in the footsteps of her mother, a popular avant garde fashion designer in the 1940's and 50's. From 1988 to 1997, West ran her own company and designed a nationally acclaimed line of clothing. West went on to own retail stores in the Bay Area and contemporary departments in Barney's New York and Tokyo.

West's first foray into film, as a creative consultant on *HENRY AND JUNE*, was the start of a long relationship with its award-winning director Phillip Kaufman and led to future projects with such illustrious filmmakers as Terrence Malick and David Fincher.

Jacqueline West is a two-time Academy Award Nominee for her work on *THE CURIOUS CASE OF BENJAMIN BUTTON* and *QUILLS*. She currently serves on the Advisory Board of the Fashion Institute of Design and Merchandising in Los Angeles, and spends her time between Los Angeles and her ranch in Deadwood, South Dakota.

After composing the music for over 50 European films and being nominated for 2 Cesar Awards, **ALEXANDRE DESPLAT**(Composer), burst onto the Hollywood scene in 2003 with his evocative score to *GIRL WITH THE PEARL EARRING* (starring Scarlett Johansson and Colin Firth), which earned him Golden Globes, BAFTA and European Film Awards nominations.

His reputation was solidified by his critically acclaimed score to Jonathan Glazier's film *BIRTH* (starring Nicole Kidman) and Stephen Gaghan's film *SYRIANA* produced by Steven Soderbergh, starring George Clooney and Matt Damon, which earned him yet another Golden Globe nomination. *THE QUEEN* directed by Stephen Frears and starring Helen Mirren, garnered him his first Academy Award nomination. In the same year he was also won a Golden Globe Award for his score to *THE PAINTED VEIL* starring Edward Norton and Naomi Watts.

In 2007, he wrote the music for *The GOLDEN COMPASS* directed by Chris Weitz and starring Nicole Kidman and Daniel Craig, which is the first movie based upon the beloved trilogy, *HIS DARK MATERIALS* by Philip Pullman and *LUST, CAUTION* for Academy Award winning Director Ang Lee.

In 2008, Alexandre composed the score for David Fincher's *THE CURIOUS CASE OF BENJAMIN BUTTON* starring Brad Pitt and Cate Blanchett, which earned him his second Academy Award Nomination and

his fourth Golden Globe nomination. In the following year, he composed the music for Nora Ephron's JULIE & JULIA starring Meryl Streep and Amy Adams, CHERI directed by Stephen Frears, COCO BEFORE CHANEL starring Audrey Tautou, THE PROPHET directed by Jacques Audiard, which was the Official French Selection for the Oscar category of Best Picture in a Foreign Language, TWILIGHT SAGA: NEW MOON directed by Chris Weitz, and THE FANTASTIC MR. FOX directed by Wes Anderson, which brought Alexandre his third Academy Award nomination. Recently released was Roman Polanski's contemporary film noir motion picture THE GHOST WRITER starring Ewan McGregor and Pierce Brosnan, THE SPECIAL RELATIONSHIP directed by Richard Loncraine, TAMARA DREWE directed by Stephen Frears, HARRY POTTER AND THE DEATHLY HALLOWS (PART 1) directed by David Yates and THE KING'S SPEECH directed by Tom Hooper, starring Geoffrey Rush, Helena Bonham Carter and Colin Firth, which brought Alexandre his fifth Golden Globe nomination and fourth Academy Award nomination. In 2010, Alexandre was selected as one of the nine luminaries to serve as a juror for the 63rd Cannes Film Festival.

Upcoming movies include THE GARDENER directed by Chris Weitz and HARRY POTTER AND THE DEATHLY HALLOWS (PART 2) directed by David Yates.

DAN GLASS (Senior Visual Effects Supervisor) feature film credits as Lead or Senior Visual Effects Supervisor: THE TREE OF LIFE, NINJA ASSASSIN, SPEED RACER, V FOR VENDETTA, BATMAN BEGINS, MATRIX RELOADED, MATRIX REVOLUTION, AND 13 GHOSTS.

Other feature film credits include MISSION IMPOSSIBLE: 1 AND 2, THE BEACH, SLEEPY HOLLOW, NOTTING HILL, THE AVENGERS, EVENT HORIZON, THE SAINT. Notable commercial work includes co-supervision of the Guinness "Surfer" commercial in the UK, which went on to win numerous awards.

After completing a degree in Architecture at University College London, Dan began his career at the Computer Film Company in London where he literally learned from the ground up starting first as a runner and projectionist and then working as a cg artist, programmer and compositor. Now based in Los Angeles, he continues to be drawn to the profession for its never-ending inventiveness and fusion of artistic and technical demands.

Unit Production Managers

SARAH GREEN
SUSAN KIRR

First Assistant Director
Key Second Assistant Director

BOBBY BASTARACHE
KATHLEEN TULL

Mr. O'Brien
Jack
Mrs. O'Brien
Young Jack
R.L.
Steve
Grandmother
Guide
Mr. Reynolds
Architect
Father Haynes
Robert
Jimmy
Cayler
Harry Bates
George Walsh
Jo Bates
Jack's Wife
Messenger
Jack @ 2
Jack @ 5
R. L. @ 2
Samantha
Mrs. Kimball
Mrs. Stone
Beth
Rue
Prisoner
Tyler Stone
Mr. Brown
Mrs. Brown
Jane
Clergyman
Mr. Bagley
Dusty Walsh
Jack's Work Colleague
Tommy
Robert #2
Bi-Plane Pilot
Erma
Nicholas Swimmer
Organist Double
Hand Double for Mr. Pitt
Stunt Coordinator

BRAD PITT
SEAN PENN
JESSICA CHASTAIN
HUNTER McCracken
LARAMIE EPPLER
TYE SHERIDAN
FIONA SHAW
JESSICA FUSELIER
NICOLAS GONDA
WILL WALLACE
KELLY KOONCE
BRYCE BOUDOIN
JIMMY DONALDSON
KAMERON VAUGHN
COLE COCKBURN
DUSTIN ALLEN
BRAYDEN WHISENHUNT
JOANNA GOING
IRENE BEDARD
FINNEGAN WILLIAMS
MICHAEL KOETH
JOHN HOWELL
SAMANTHA MARTINEZ
SAVANNAH WELCH
TAMARA JOLAINE
JULIA M. SMITH
ANNE NABORS
CHRISTOPHER RYAN
TYLER THOMAS
MICHAEL SHOWERS
KIM WHALEN
MARGARET ANN HOARD
WALLY WELCH
HUDSON LONG
MICHAEL DIXON
WILLIAM HARDY
TOMMY HOLLIS
COOPER FRANKLIN SUTHERLAND
JOHN CYRIER
ERMA LEE ALEXANDER
NICHOLAS YEDINAK
CHRIS OELKERS
THOMAS PAVLECHKO
JEFF P. SCHWAN

Key Artistic Consultant
Artistic Consultant

A.J. EDWARDS
KEITH FRAASE

Associate Editor	CHRISTOPHER ROLDAN
Associate Producers	SANDHYA SHARDANAND, IVAN BESS
Line Producer	SUSAN KIRR
Executive in Charge Of Production	FRANK HILDEBRAND
Consultant	JOHN McNEES
Visual Effects Consultant	DOUGLAS TRUMBULL
Supervising Sound Editor / Sound Designer	CRAIG BERKEY
Music Editor	DICK BERNSTEIN
Post Production Consultant	SHANE HAZEN
Natural History Producers	GREGORY ELIASON, NIGEL ASHCROFT
Natural History Consultant	KEENAN SMART
Camera Operator/Steadicam	JOERG WIDMER
First Assistant Camera	ERIK L. BROWN
Second Assistant Camera	JEREMY RODGERS
Camera Loader	PATRICK B. COATE
2 ND Unit Photography	PAUL ATKINS, PETER SIMONITE
Additional Camera Operator	NATHANIEL VORCE
Underwater Unit Photography	PETE ROMANO
Aerial Photography	VANCE HOLMES
Still Photographer	MERIE WEISMILLER WALLACE, SMPSP
Additional Steadicam Operator	GEORGE NIEDSON
Assistant to Mr. Lubezki	CAREY RUSSELL
Red Technician	DEAN GEORGOPOULOS
Script Supervisor	REBECCA FULTON
Art Director	DAVID CRANK
Set Decorator	JEANETTE SCOTT
Leadman	DAVID HACK
Set Dressers	TOM CHRISTOPHER, CHRIS CLAYTON
On-Set Dresser	KENNETH GASTON KILGORE, SARAH NATSUMI MOORE
Art Department Coordinator	ELLIOTT HOSTETTER
Art Production Assistant	RUTH De JONG
Art Department Production Assistant	MARK SPACEK
Construction Coordinator	ALEC JHANGIANI
Construction Foreman	ROBERT WEINBERGER
Lead Scenic	DEREK AVERY DREWES
Lead Greens	R. SHAY MILLER
Sculptor	RAUL V. CARRERA
	D. CHILDRESS

First Assistant Editor	CHRISTOPHER ROLDAN
Associate Editor	JULIA BLOCH
Second Assistant Editor	RACHEL McPHERSON
Post Production Assistants	SHANE HAZEN, NICK ELLSBERG, T.J. VOLGARE
Casting Associate	KATHLEEN DRISCOLL-MOHLER
Local Casting Assistants	SARAH DOWLING, JENNY GODDARD
Unit Publicist	SPOOKY STEVENS
Sound Mixers	JOHN PRITCHETT, C.A.S., KIRK FRANCIS, C.A.S.
Boom Operators	DAVID M. ROBERTS, SCOTT JACOBS
Sound Utilities	DAVID SEAN HARPER, KAY COLVIN
Costume Supervisor	SUZY FREEMAN
Assistant Costume Designer	J.R. HAWBAKER
Set Costumers	STEPHANIE A. STEEL, YVONNE WILBURN
	M. CAROLINE PRUET
Seamstress	ESTHER MARY MARQUIS
Additional Costumers	CHERYL G. SMITH, ANNETTE HOFFMAN
	NAOMI GATHMAN
Costume Production Assistant	LARA LEWIS
Department Head Makeup	DARYLIN NAGY
Makeup Artist to Mr. Pitt	JEAN A. BLACK
Department Head Hair	KELLY NELSON
Assistant Hair	ALISSA ROSE SHORES
Gaffer	MARK MANTHEY
Best Boy Electric	JANET JENSEN
Electricians	THOMAS E. DAVIS, SPENCER PHARR
Key Grip	DONIS RHODEN
Best Boy Grip	JEFF ANDRUS
Grips	BRAD ALLEN, MATT COWAN
Property Master	BYRON SCOTT THOMAS
Property Assistants	JAY F. McCUIN, LESLIE KOLTER
Special Effects Coordinator	DON HASTINGS
Special Effects Foreman	RYAN ROUNDY
Special Effects Technician	BRIAN CROSS
Production Accountant	JENNY FITZGIBBONS
First Assistant Accountant	JENNI WIELAND
Payroll Accountant	DON GILLESPIE
Accounting Clerk	DANA SILVERMAN
Production Coordinator	HANS GRAFFUNDER
Location Manager	JOHN K. PATTERSON
Key Assistant Location Manager	MARK JARRETT
Locations Assistants	JESSICA RENZI BAILEY, LAURA NOEL BORLAND
Assistant Location Manager-Houston	CRAIG BUSCH
Location Scouts	PETER ATHERTON, SHOBI PARTOS
Western Tour Production Supervisor	SCOTT CHESTER
Western Tour Assistant Location Manager	ANDREW HODGE
Assistant Production Coordinator	BILL LANIER
Production Secretary	SCOTT MAXSON
Office Production Assistant	TOL WARE
Post Production Supervisors	ERICA FRAUMAN, TIM PEDEGANA
Post Production Accountant	DON GILLESPIE
Post Production Coordinators	MARLA QUINTANA, CONNER MCKINLEY
Post Production Assistants	RENO LAURO, DAN VEST
2 ND 2 ND Assistant Director	SCOTT R. MEYERS
2 ND Unit 1 st Assistant Director	LEORA BACKER

Underwater Unit 1st Assistant Director
Additional 2nd Assistant Directors
Set Production Assistants

PHILIP HARDAGE
SUSAN JASSO, VANESSA GAITAN
MARY BETH MEADOWS, BRIAN MURPHY, LISA MCPHERSON

Research Coordinator
Assistant Research Coordinator
Assistant to Ms. Green
Production Assistant to Ms. Green
Assistant to Mr. Pohlad
Assistant to Ms. Gardner
Assistant to Mr. Pitt
Assistant to Mr. Hill
Assistant to Mr. Gonda
Production Assistant to Mr. Malick
Post Production Assistants to Mr. Malick
Assistants to Mr. Penn
Animal Wrangler
Chef
Assistant Chefs
Craft Service
Set Medic
Set Teachers
Organ/Piano Coach to Mr. Pitt
Transportation Coordinator
Transportation Captain
Picture Car Coordinator
Drivers

RUSSELL LEIGHTY
MATT PULLIAM
MORGAN POLLITT
SCOTT COLQUITT
JOLYNN MARTIN
ASHLEY TENER
NAZIA KAHN
MATT BILSKI
LAUREN MIKUS
GERRY DE LEON
MARLA QUINTANA, COURTNEY STEPHENS
SATO MASUZAWA, CHET BADALATO
BOBBI COLORADO
JOSH MOREHEAD
JOEL POAGE, DAVID ACKERMAN, RICHARD EHLERT
DEBBIE MANNING BILSKI
RANDY BILSKI
SHARI EICHLER, BARBARA CHARBA
THOMAS PAVLECHKO
CRAIG FEHRMAN
RANDY CANTOR
RUSSELL SCOTT
JOSH CARY FRANCISCO de la FUENTE
CODY HAYNES DAVID HOLT
CLIFF G. HUNT DUSTIN LITTLE
CHARLES D. RUSSELL ANGIE SAENZ
WILBURN WHITE

Production Services
Line Producer
Director of Photography

ITALY UNIT
CITRULLO INTERNATIONAL
CARLO HINTERMANN
JOERG WIDMER

Photography at
Courtesy of

Villa Lante
the Ministry of Culture - Department of Architectural Heritage
and Landscape Preservation for the Provinces of Rome, Rieti
and Viterbo.

Photography at
Courtesy of

The Sacred Wood of Bomarzo
Bosco Sacro di Bomarzo S.R.L.

New York Photography
Versailles Photography
Photography at
Courtesy of

ELLEN KURAS, A.S.C.
BENOIT DELHOMME
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l'Etablissement public du musee et du domaine national de
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ANDY MCEVOY MIKE WERCKLE

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ADAM GRAVOIS BRIAN DELMONICO

Concept Artist

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GEORGE HULL

Natural Realm Visual Effects By: PRIME FOCUS VFX

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MICHAEL FINK

Visual Effects Supervisors

BRYAN HIROTA MIKE SHAND

Animation Supervisors

LYNDON BARROIS

Visual Effects Producer

BRIDGITTE NANCE KRUPKE

Digital Supervisor

MICHAEL SPAW

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PATRICK THOMPSON	JESÚS L. YAPOR	KEN LAM
KENNETH NAKADA	TIM CHRISTENSEN	ELIAS GONZALEZ
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2D Supervisor	GRUFF OWEN

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NATIONAL CENTER FOR SUPERCOMPUTING APPLIANCES, UNIVERSITY OF ILLINOIS

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Additional Re-Recording Mixer

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Booth Producer	SOLRE LEMONNIER
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Programming	ALEXANDRE DESPLAT, XAVIER FORCIOLI
Scoring Music Editor	PETER CLARKE
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SUMMIT ENTERTAINMENT

“Funeral Canticle”

Written by John Tavener and Mother Thekla
Performed by George Mosley, Paul Goodwin
and the Academy of Ancient Music
Courtesy of Harmonia Mundi USA

“Cosmic Beam Take 5”

Written and Performed by Francesco Lupica
Courtesy of Twentieth Century Fox Film Corporation

“Symphony No. 1”

Written by Gustav Mahler
Performed by the Polish National Radio Symphony Orchestra conducted by Michael Halász
Courtesy of Naxos
By arrangement with Source/Q

“Morning Prayers”

Written by Giya Kancheli
Courtesy of ECM Records

“Faunophonia Balkanica”

Written, Performed and Produced by Arsenije Jovanovic
Courtesy of Arsenije Jovanovic

“Wind Pipes”

Written and Performed by Michael Baird
Courtesy of Sharp Wood Records

“Approaching”

Written, Performed and Produced by Arsenije Jovanovic
Courtesy of Arsenije Jovanovic

“Ta Há 1”

Written and Performed by Klaus Wiese
Courtesy of Aquamarin Verlag GmbH, Germany

“Snapshot from the Island”

Written and Performed by Tibor Szemzo
Courtesy of Leo Records

“Lacrimosa 2”

Composed by Zbigniew Preisner
Performed by Elzbieta Towarnicka (soprano) and the Sinfonia Varsovia
and the Varsov Chamber Choir, conducted by Jacek Kaspszyk
Courtesy of New Music B.V.

“Troops Advance in Grass”

Written and Performed by Francesco Lupica and Lee Scott
Courtesy of Twentieth Century Fox Film Corporation

“Ascending and Descending”

Written by David Hykes

Performed by David Hykes and The Harmonic Choir

Courtesy of Harmonic Presence Foundation

“Resurrection in Hades”

Written by John Tavener and Mother Thekla

Performed by Joseph Jennings and the Chanticleer Choir and Chorus

Courtesy of Warner Classics

By arrangement with Warner Music Group Film & TV Licensing

“Berlioz: 7. Domine Jesu Christe [Requiem Op. 5 (Grande Messe des Morts)]”

Performed by Wandsworth School Boys Choir, London Symphony Chorus, London Symphony Orchestra, Sir Colin Davis

Courtesy of Decca Music Group Ltd.

Under license from Universal Music Enterprises

“Siciliana Da Antiche Danze Ed Arie Suite III”

Written by Ottorino Respighi

Performed by the National Symphony Orchestra of Ireland Conducted by Rico Saccani

Courtesy of Naxos

By Arrangement with Source/Q

“Hymn to Dionysus”

Composed by Gustav Holst

Performed by The Royal Philharmonic Orchestra and Chorus

Courtesy of Unicorn-Kanchana Records

“My Country –Vltava (The Moldau)”

Composed by Bedrich Smetana

Performed by Vaclav Smetacek and

The Czech Philharmonic Orchestra

Courtesy of SUPRAPHON

“Brahms: 2. Andante moderato [Symphony No. 4 in E minor, Op. 98]”

Performed by Berliner Philharmoniker, Herbert von Karajan

Courtesy of Deutsche Grammophon GmbH, Hamburg

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“Symphony No. 3”

Written by Henryk Górecki

Performed by the Polish National Radio Symphony Orchestra conducted by Antoni Wit

Courtesy of Naxos

By Arrangement with Source/Q

“Pièces de clavecin, Book II 6e Ordre N°5:

Les Barricades Mistérieuses

Written by Francois Couperin (1668-1733)

Performed by Angela Hewitt

Courtesy of Hyperion Records Ltd.

“J.S Bach: Fugue [Toccatà and Fugue in D Minor, BWV 565]”
Performed by Helmut Walcha
Courtesy of Deutsche Grammophon, GmbH, Hamburg
Under license from Universal Music Enterprises

“The Well-Tempered Clavier”
Written by Johann Sebastian Bach
Performed by Jenő Jandó
Courtesy of Naxos
By arrangement with Source/Q

“Pièces de clavecin, Book II 6e Ordre N°5:
Les Barricades Mistérieuses
Written by Francois Couperin
Performed by Hanan Townshend
Courtesy of Hanan Townshend

“Hymn 87: Welcome Happy Morning”
Performed by Hanan Townshend
Courtesy of Hanan Townshend

"Mussorgsky: Pictures at an Exhibition - Promenade - The Tuileries - Bydio (Piano Version)"
Performed by Vladimir Ashkenazy
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“Schumann: 1. Allegro affettuoso [Piano Concerto in A Minor, Op. 54]”
Performed by Martha Argerich, Gewandhausorchester, Leipzig, Riccardo Chailly
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“Klangschalen 2”
Written and Performed by Klaus Wiese
Courtesy of Akasha, Germany

“Eternal Pulse”
Written and Performed by Hanan Townshend
Courtesy of Hanan Townshend

“After the Rain: Antiphon”
Written by Barry Guy
Performed by Richard Hickox and the City of London Sinfonia
Courtesy of NMC Recordings

“Harold in Italy”
Written by Hector Berlioz
Performed by the San Diego Symphony Orchestra conducted by Yoav Talmi
Courtesy of Naxos
By Arrangement with Source/Q

“Piano Sonata No.16 in C Major K. 545”
Composed by Wolfgang Amadeus Mozart
Performed by Jim Lynch

“Siciliana Da Antiche Danze Ed Arie Suite III”
Written by Ottorino Respighi
Performed by Hanan Townshend
Courtesy of Hanan Towhshend

“Lacrimosa 2”
Written by Zbigniew Preisner
Performed by Hanan Townshend
Courtesy of Hanan Townshend

“Berlioz: 10. Agnus Dei [Requiem, Op. 5 (Grande Messe des Morts)]”
Performed by Wandsworth School Boys Choir, London Symphony Chorus, London Symphony
Orchestra, Sir Colin Davis
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Written, Performed and Produced by Arsenije Jovanovic
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“Ma Maison”
Written, Performed and Produced by Arsenije Jovanovic
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