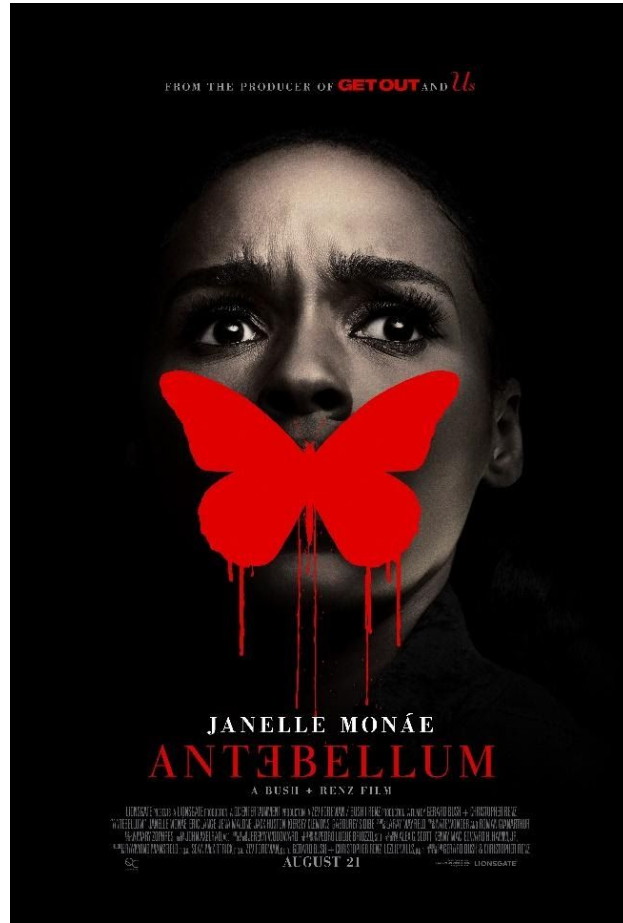


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Rating:
Running Time:
Official Site:
Facebook:
Twitter:
Instagram:
Hashtag:

R for disturbing violent content, language, and sexual references
105 minutes
<https://antebellum.movie/>
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ANTEBELLUM

PRODUCTION INFORMATION

Successful author Veronica Henley (Janelle Monáe) finds herself trapped in a horrifying reality that forces her to confront the past, present and future – before it's too late.

Visionary filmmakers Gerard Bush + Christopher Renz (Bush + Renz) – best known for their pioneering advertising work engaged in the fight for social justice – write, produce and direct their first feature film, teaming with QC Entertainment, producer of the Academy Award®-winning films GET OUT (Best Original Screenplay, 2017) and BLACKKKLANSMAN (Best Adapted Screenplay, 2018), Zev Foreman, and Lezlie Wills for the terrifying new thriller **ANTEBELLUM**.

Lionsgate presents a Lionsgate / Bush + Renz Production / QC Entertainment / Zev Foreman, A Film By Gerard Bush and Christopher Renz, *ANTEBELLUM*. Starring Janelle Monáe, Eric Lange, Jena Malone, Jack Huston, Kiersey Clemons, Gabourey Sidibe. Casting by Laray Mayfield. Music by Nate Wonder and Roman Gianarthur. Costume Designer is Mary Zophres. Editor is John Axelrad, ACE. Production Designer is Jeremy Woodward. Director of Photography is Pedro Luque Briozzo, SCU. Executive Producers are Alex G. Scott, Kenny Mac, Edward H. Hamm, Jr. Produced by Raymond Mansfield, Sean McKittrick, Zev Foreman, Gerard Bush and Christopher Renz, and Lezlie Wills. Written and Directed by Gerard Bush and Christopher Renz.

The film will be released on September 18, 2020 on PVOD.

An Introduction to ANTEBELLUM

By

Michael Eric Dyson

In a world where George Floyd's death has sparked a social movement that addresses the nation's long and brutal racial history, the Lost Cause has gained renewed currency as activists wrestle with statues and flags that testify to the bitter struggle over national identity. The cultural clash over the Confederacy is taking place as we redefine the racial landscape and argue about what makes us uniquely American. Beyond that, the prominence of the *New York Times'* 1619 Project forces us to turn once again to America's original sin.

Slavery still ignites heated debates about how the past affects the present, and how bitter disagreement over enslaved Black people led kinfolk to take up arms against one another on bloody battlefields in the Civil War. That "Late Unpleasantness," as southern historians took to calling the Civil War, has so deeply stained the American consciousness that thousands of folks each year participate in reenactments of its most notable conflicts. White Southerners who lost the war but won the battle to interpret the war's meaning can't seem to let go of that war, or the Confederacy, or for that matter, the idea of slavery that backed it all.

But what if they didn't have to surrender slavery? What if they could find a way to get us back to the old days where Black folk were shackled and had to obey the ruthless will of white overseers and owners? That sounds like a horror film, and that's just what *Antebellum* is – a brilliant, disturbing piece of visual magic and historical imagination wrapped inside of a highly charged thriller that keeps us on the edge of our seats precisely because it yanks us from the present and transports us into a dark, foreboding, and hateful racial past.

Or does it? The nation is presently torn between a vision of national thriving that borrows from the demented and twisted mindset encouraged by neo-Nazis and assorted bigots, and one that owes a debt to confronting our worst instincts and communing with the better angels of our nature. *Antebellum* forces us to confront the fact that in the midst of such epic seizures of social discontent, the choice to revert back to a racist past without hopping in a time machine to get there is a truly horrifying thought – and according to this film, a realistic prospect.

The horrors of racism and slavery are most clearly seen when lives otherwise meant for excellence and greatness and freedom are subject to subservience, oppression and humiliation. The white supremacist imagination has featured Black bodies in its fantasies as stuck perpetually in slavery, and if there was any way that such an imagination could have its way, Black folk in 2020 would be somehow transported back in time when the rawhide whip of the malevolent overseer lashed bodies with a message of brutal domination.

If *Antebellum* is not quite a fever dream, it is a film born of nightmare – in the mind of its creators, and in the national imagination from which we scarcely seem able to awaken. It is to the filmmakers' credit that we feel the trauma and thrill, the horror and catastrophe, of the racial nightmare of slavery. With this remarkable film, they have managed to throw fresh light on an ancient malady in a way that is both scary and compelling.

ABOUT THE FILM

Antebellum is a terrifying new thriller from activist filmmakers Gerard Bush and Christopher Renz, two exciting new voices in contemporary cinema, and from Lionsgate and QC Entertainment – the producer of the seminal horror films *Get Out* and *Us*.

Antebellum was always meant to be a stunning and mind-bending mystery that unfolds as a metaphor for the current climate of racism. And for Bush and Renz, the chance for their artistic statement to help shape, reflect, and define this moment – to spur a dialogue and to change and broaden our understanding of the world around us – was irresistible.

“When we conceived *Antebellum*, we did not – could not – envision the way that systemic racism would break through to force the meaningful conversation we desperately need. But it has,” says Bush. “What we did intend was for the film to force the audience to look at the real-life horror of racism through the lens of film horror. We’re landing in the middle of the very conversations that we hoped *Antebellum* would spur. So to release the film in this environment is all we could ask for – as artists, we’re grateful to have the opportunity to add our voices in this cultural moment.”

Antebellum centers on Veronica (Janelle Monáe), a Ph.D. sociologist and bestselling author whose books explore the disenfranchisement of black people in the U.S., which has long been written into the country’s DNA. She’s devoted to her loving husband Nick and young daughter Kennedy, both of whom she must leave to travel to New Orleans, where she’s to speak at a talk. There, her empowering words remind the audience members that though Black people are often expected to be seen and not heard, their time is *now*.

What Veronica doesn’t yet realize is that fate has chosen her to save us from our past – and to uncover a horrific secret that connects her to a Civil War era enslaved woman, Eden (also played by Monáe), toiling in a perfectly manicured cotton field amidst stifling, omnipresent heat, as the Civil War rages around her and others laboring under inhuman circumstances. Across time and different worlds and eras, Eden and Veronica find themselves enveloped in life-altering circumstances.

For eight-time GRAMMY®-nominated singer and actor Janelle Monáe, the decision to work with first-time directors was a canny one: an activist herself, Monáe chose a project that promised to work within the horror-thriller genre to deliver a challenging and thought-provoking movie that would not end for the audience when the credits rolled. “Christopher and Gerard’s

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script was a conversation starter around race, politics, what it means to be an American, and what the American Dream means today – all in a thriller unlike any I’ve seen before,” she says.

Monáe also points to the film’s more horrific moments. But instead of relating supernatural events, *Antebellum* spins a tale of real-life terrors. “The concept of silencing black people is pure horror,” she explains. “Chris and Gerard leaned into the framework of a psychological thriller to depict these horrors.”

Antebellum also stars Eric Lange (*Escape At Dannemora*), Jena Malone (*The Hunger Games*), Jack Huston (*Boardwalk Empire*), Kiersey Clemons (*Lady and the Tramp*), Oscar nominee® Gabourey Sidibe (*Precious: Based on the Novel ‘Push’ by Sapphire, Best Actress, 2009*), Marque Richardson (*Dear White People*), Robert Aramayo (upcoming series *Lord of the Rings*), Lily Cowles (*Roswell*), and introducing Tongayi Chirisa (*The Jim Gaffigan Show*).

The film is written and directed by Gerard Bush and Christopher Renz. Produced by Raymond Mansfield, p.g.a. (*Get Out, BlackKkKlansman*), Sean McKittrick, p.g.a. (*Us, Get Out*), Zev Foreman, p.g.a. (*Dallas Buyers Club*), Gerard Bush and Christopher Renz, and Lezlie Wills, p.g.a. (*All Rise*). The behind-the-scenes team also includes executive producers Alex G. Scott (*Booksmart*), Kenny Mac, and Edward H. Hamm, Jr., director of photography Pedro Luque Briozzo, SCU (*Jacob’s Ladder*), production designer Jeremy Woodward (*Thoroughbreds*), film editor John Axelrad, ACE (*Ad Astra*), three-time Academy Award® nominee costume designer Mary Zophres (including *The Ballad of Buster Scruggs, Costume Design, 2018*), composers Nate Wonder and Roman GianArthur, music supervisor Christopher Todd Mollere, and casting by Laray Mayfield.

Lionsgate presents, a Lionsgate production, a QC Entertainment production, a Zev Foreman/Bush|Renz production.

PAST AND PRESENT

Writers /Producers/Directors Gerard Bush and Christopher Renz, were best known for creating advertising for brands like Harry Winston, Vogue, and Porsche before reorienting their careers toward disruptive, change-agent work for social justice, including the 2017 PSA “Against the Wall” as well as the shorts “Kill Jay-Z” (for his album “4:44”), “The Glass House” (starring Maxwell and actress Yomi Abiola), and “17” for Tidal. They trace the origins of *Antebellum* to a nightmare Bush had a few years ago, after he had experienced a series of personal losses. “This nightmare was about a woman named Eden,” Bush recalls. “The experience was horrific and so

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real that I immediately wanted to talk about it with Chris. It felt like my ancestors had visited me to tell me the story. We thought it had the makings of an exciting short story and film.”

Another touchstone was William Faulkner’s well-known line, from *Requiem for a Nun*, which points to us being bound to our history while struggling to overcome it. The quotation opens the film and its meaning permeates every frame.

“First of all, we love Faulkner,” says Bush, “and that quote feels like life in America – that we don’t learn from the lessons of the past, and instead allow them to evolve and fester into a set of tactics that are repeated again and again. *Antebellum* is about that haunting of the present by the past.”

Renz adds that the Faulkner line “resonates on such a deep level and prepares audiences for what’s to follow. During production we were constantly reminded of the fact that racism remains alive and well. And since completing the film, we’ve seen the entire country experience a long-overdue reckoning, as if half the country has woken up to Faulkner’s idea of the past not even being past. If they’re now awake, we’d like our film to be the shot of adrenaline that gets them fired up and out of bed.”

The two filmmakers weave a tale that reverberates on several levels. By making a movie that is in every sense a horror film, Bush and Renz could use their artistic point of view to subvert the genre toward their purposes. “It was always important to us to give the audience a rollercoaster ride. We use the familiar thriller genre elements as a gateway for people to experience what it is to be the ‘other’ in this country,” Renz continues. “Through entertainment and suspense, we can examine those kinds of racial fissures by confronting them head on.”

Bush and Renz’s bold vision and scenes of propulsive action and terror drew the attention of producers Raymond Mansfield, Sean McKittrick, Zev Foreman, and Lezlie Wills. “We always love working with first-time feature filmmakers,” says McKittrick. “Gerard and Christopher are incredibly passionate and care deeply about the story they are telling and the impact the story can have. It’s been a special opportunity for us to help them mold this story into something that is complex and original.”

Foreman calls *Antebellum* a “triumphant movie that’s terrifying and thrilling while revealing a lot about the world we live in and the one we want to live in. It will speak to many different people in a way that’s shocking, while it begins a conversation that couldn’t be more important.”

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Wills adds that she thought the script was “the most honest, audacious, and provocative script I’d ever read. It’s a thriller and, in an intriguing way, a superhero movie. Audiences are going to be surprised that they’ve been holding their breath for the entire movie.”

VERONICA / EDEN

Antebellum’s action, suspense, and themes center around Veronica. Renz and Bush envisioned the contemporary figure as, says the former, “representing her ancestors, who sacrificed so much for Veronica. Through that, she has developed a set of skills and experience that inform her work as a successful author and activist in the modern era.” Even the meaning of her name speaks to the character’s defining trait – “she who brings victory.”

Veronica’s connection to Eden is being kept under wraps, but Bush offers some tantalizing clues. “They both must unravel a life-changing mystery that requires a relentless determination to survive and emerge on the other side,” he reveals. “Veronica and Eden possess a similar set of tools, which are crucial to their survival and enable Eden to seek liberation from this horrific nightmare she shares with Veronica.”

The filmmakers approached Monáe to portray the two characters. “We’ve always been big fans of Janelle as an artist, and especially loved one of her first albums, *Many Moons*, as well as her work in the film *Moonlight*,” Renz states.

Bush continues, “Janelle has this otherworldly mythological presence in her face, soul, and spirit; it’s a quality unique to her. Chris and I were looking to cast someone who felt unexpected. We think the world is going to take notice of Janelle’s incredibly riveting performance – and discover what we already knew about her.”

Monáe was moved to join the project by the chance to play *Antebellum*’s two extraordinary protagonists – Veronica and Eden. “When I read their script, it was, like, ‘Pow!’ – because it was full of twists. I love psychological thrillers that go in directions you’re not expecting. You think it’s one thing, but it turns out to be another.”

For Monáe, the film provided the opportunity to portray a woman not unlike the real-life figures she’s long admired. “I felt like I know, love and respect so many women who reminded me of Veronica – powerful, community-serving, strong-willed women who refuse to have their voices silenced as they represent those who are marginalized,” she shares. “I wanted to take on a character that could make us feel proud, especially in today’s climate. I think it’s important to honor women like that, through this film. There are heroes like that all over this country.”

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Veronica is a trailblazing figure whose new book *Shedding the Coping Persona* points to how marginalized people throughout history have had to take on a certain persona in order to survive – “reducing or even eliminating their true selves, including their humanity, in order to be accepted within mainstream society,” says Bush.

“And it’s still happening in our world, today,” Renz emphasizes, “with people of color, the LGBTQ community, and anyone who’s still being marginalized.”

Veronica’s book is a roadmap to break this vicious cycle of inequity. But at the same time, it has drawn the attention of dark, nationalistic forces that will go to extraordinary and terrifying lengths to silence her powerful voice.

Going a step further, Monáe echoes the notion that Veronica “represents nothing less than a modern superhero, and we don’t see enough of those types of characters in our films.” She points to a big action scene where “Veronica really shines as she takes on the symbols of white supremacy and a toxic patriarchy. She’s trying to save herself and the people around her.”

THE ANTEBELLUM SOUTH

Eden’s life of hardship, terror, and survival at any cost is defined by where she lives and toils, at a Civil War-era plantation. Bush and Renz immerse the audience in this picturesque hellscape via a breathtaking and startling five-minute “oner” – a single moving camera shot, which opens the film. “We wanted to grab the audience by the throat and not let go until the other side of the movie,” Bush explains. The camera captures a magnificent house sitting atop endless, perfectly manicured cotton fields, 100-year-old towering trees, assorted animals, a young girl playing, slaves working on laundry, a singed Confederate flag – and a freshly recaptured enslaved woman, Eden, hoisted over the backside of a horse being led by a Confederate soldier.

Balancing beauty and horror, the electrifying and intricate shot wasn’t without its share of logistical nightmares. “There were frustrations every day, even tears sometimes, and definitely tears of joy on the final day of shooting the scene,” says Renz. “Everyone gave their heart and soul to make it happen.”

After her capture, we experience Eden enduring back-breaking work picking cotton, as well as constant struggles with the sadistic head overseer Captain Jasper (Jack Huston), his wife

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Elizabeth (Jena Malone), and the facility's intimidating owner known only as "Him" (Eric Lange). "With most movies, you aim to have one great villain, and we have three," McKittrick enthuses.

Huston's strikingly handsome Jasper sports a coal-black handlebar mustache and a soul that's equally dark. "He's bad to his core and a reprehensible human being," notes the actor, who is perhaps best known for his work as the complex killer Richard Harrow in *Boardwalk Empire*. "Initially, that was my biggest fear in taking on the role, because it was so hard to find Jasper's heart."

It was Huston's uncle, noted actor and director Danny Huston, who convinced Jack that Jasper was a character worth exploring. "He told me, 'You must take risks and be scared' – and I was scared of Jasper every day of filming. There's something insidious about him that really got under my skin. I'm thinking if I have that kind of reaction, then I hope the audience will, too."

Renz and Bush, who credit casting director Laray Mayfield with suggesting Huston, note that the actor himself found a way into Jasper. "Jack told us that he always kept in mind that Jasper is a character who's playing a character," Bush explains, offering an intriguing hint about the figure. "Jack brought a dimension to Jasper that moves beyond villainy to where you can see the contours of the real person leaking out. For Jasper, someone must be on their knees for him to stand tall."

Jasper's wife, "Elizabeth, is just another product of the systemic hate that passes for normal in this country" says Malone, whose notable credits include *The Hunger Games* film series and Jane Austen's *Pride & Prejudice*.

It's a role unlike any Malone has played, and she says she was hooked on the project while reading the script. "It takes the concept of plot twist to another level, and that was the most punk-rock moment of the film," she explains. "It will shatter audiences' expectations. The way that Chris and Gerard move between these two worlds is not only clever, but necessary to tell the story. They pull the rug out from under you so you can view these really intense things in a new way."

McKittrick adds that Malone's approach to the role was startling. "Jena committed to the character in a frightening way. She will terrify audiences."

The man known only as Him, who is always adorned with Confederate grays, is, says Eric Lange, a "high-placed Louisiana politician whose family has long owned the plantation and the land around it." Moreover, he has taken Eden as a concubine, often spending the night in her ramshackle slave quarters.

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Lange was impressed with the two directors, noting that “there’s something really infectious about being around artists so connected to their story and characters. Chris and Gerard draw you into a world that’s not only brutal but is one you can grow comfortable in because there’s a certain distance of history around it. Ultimately, though, they force you to reconcile what’s happening there with what’s going on today. It’s kind of scary to think about.”

Monáe says that Huston, Malone, and Lange are “some of the best actors in the business,” adding that she had conversations with the three about the film’s provocative themes. “It was important that we all connected, to better understand where we stood. The four of us had some really important and eye-opening conversations.”

There are two other enslaved people with whom Eden connects at the plantation: Eli, a towering figure who recognizes Eden’s unique qualities and insists that she lead an escape from their pastoral prison; and Julia, a new arrival who’s young, defiant, and has an unusual approach to dealing with the situation.

Eli is mysterious, insists rising star Tongayi Chirisa, who portrays the character. “We don’t know much about him – how long he’s been at the plantation, for example. But when Eli meets Eden, he understands that only she has the strength to potentially liberate them. He’ll do anything he can to help her and help himself out of their dire circumstances.”

Mansfield calls Chirisa a “standout who really conveys Eli’s mix of sensitivity, powerful masculinity, and strength. We saw his audition and knew then that Tongayi was our guy.”

Monáe adds that scenes she shares with Chirisa were “touching, moving, and tough. We had to really lean on one another. Just looking at him and seeing how much of a fighter he is, gave me strength.”

Kiersey Clemons’s Julia is part of a group of newly arrived laborers who, to their overseers, are nothing more than human chattel. Despite the shocking circumstances in which she finds herself, Julia is strong-willed and ready to say or do anything to survive. Clemons, like Monáe, says the film is the “black woman superhero movie we’ve long been waiting for,” adding that she had, in fact, contacted Monáe, whom Clemons knew was reading the script, and “we had this discussion about it being that kind of movie.”

“Kiersey is an artist that everybody should be talking about,” says Monáe. “We both understood the responsibility we shared in playing our characters. Just by looking at me, she really helped me find me power in our scenes together.”

Clemons, who brings an unexpected and modern shading to her performance, shares a scene with Robert Aramayo, as a Confederate soldier, Daniel, who’s drawn to Julia when he

spots her serving him at a lavish dinner. Their encounter in Julia's cabin is heartbreaking and disturbing.

A NIGHT ON THE TOWN

A world away from Eden's antebellum plantation life, and before embarking upon her own harrowing journey, Veronica meets up with two friends, Dawn (Gabourey Sidibe) and Sarah (Lily Cowles) for a night on the town after Veronica's talk. The sequence, set at a New Orleans restaurant, is rich with friendship and laughter – but with some ominous underpinnings that point to darker things to come. "It was important to depict a slice of Veronica's life, to ground her extraordinary story in something that feels plausible and real," says Bush.

Gabourey Sidibe, as Dawn, brings a heightened mix of comedy and strength to these scenes. The Academy Award® nominee (for *Precious: Based on the Novel 'Push' by Sapphire*) describes Dawn as "affluent and filled with black girl magic. She's beautiful, determined, smart, and 100 percent knows her worth; in fact, she dares you not to be aware of those things about her. Dawn, Veronica, and Sarah are celebrating their friendship and life itself."

The scene's importance certainly wasn't lost on Sidibe. "This is the part of the film where the audience gets to breathe and relax – until Christopher and Gerard snatch you right back to the terror and trauma," she says with a laugh.

As Renz notes, Sidibe, like her onscreen character, makes a big impression. "She's a scene-stealer and her work will trigger a lot of conversation. It's a pop culture moment every time Gabby is on screen."

The third member of the trio is Sarah, who like her compatriots, is smart, high-powered, and ambitious. In addition, explains Lily Cowles, "She's really goofy, funny, full of joy, and loves her friends. In the restaurant scene, you get to see the way these three women are supportive of one another."

Cowles also recognizes that amidst the levity and fun, "there's a repeated micro-aggression that's aimed at Veronica and Dawn – the two women of color – that Sarah is aware of but perhaps doesn't completely understand. "The maître d' seats them at the wrong table, and the waiter tries to talk them into having prosecco instead of the champagne they just ordered," she explains. "So we get to see, in these subtle ways, that a horrible historic legacy exists today."

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"The 'girls' night out' scene is one of my favorites," says Monáe. "Gabourey's and Lily's energy, as Dawn and Sarah, is exactly what Veronica needs at that moment. The characters are able to pull out the joy in Veronica, who can let everything hang out with them."

DESIGNING ANTEBELLUM

Bush and Renz wanted a startlingly beautiful look for the film, providing a stark contrast to the unfolding terrors. "Beauty is the canvas to frame the story," Bush explains. "We want audiences to consider the gorgeous colors of the Antebellum South in the midst of what's happening to our characters."

Mansfield notes that, "Chris and Gerard came to the project from day one with what they wanted it to look like and push every frame of this film with an authenticity that feels like this is something we couldn't make up," with Foreman adding, "They have created something that is going to 'wow' and terrify you at the same time. It's like a beautiful painting."

Central to that look was the directors' decision to model the cinematography of *Antebellum* after an unexpected source... from 1939. Bush explains: "The benchmark for filmmaking for many years was *Gone with the Wind*, but it's a nightmare to look at it in a contemporary context, given its embrace of slavery as an institution. So, we charged our director of photography, Pedro Luque Briozzo, to lean into that film's look in a way that explored the juxtaposition of beauty and horror."

Briozzo was on the same page. "I understood that Gerard and Chris were very visual and wanted a painterly feel," he states. Briozzo embraced the directors' notion of doing something special with the optics, and met with officials at Panavision and inquired about the lenses used in *Gone with the Wind*. "They had those pre-1940s lenses, which were perfect." Well, almost. For the modern era scenes, he was able to source – again, from Panavision – "beautiful, old-school anamorphic lenses that give the film a more modern, while still classical feel."

Production designer Jeremy Woodward's mandate was for audiences "to feel epic senses of space. It's really a testament to the elegance of the screenplay and provides a rewarding path for a production designer."

"The palette has an arc," he continues. "In the first act, we see worn, dusty browns, as well as vibrant greens. The second act's look is much sleeker: Veronica's house is a palette cleanser. There are crisp whites – very spare, very clean. But then, as the story bends, the

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palette changes. The New Orleans hotel where Veronica is staying becomes more saturated and intense, with a darker palette, which is reinforced in the restaurant where the three women meet.”

Three-time Academy Award® nominee Mary Zophres created the costumes, which, like all the design elements, mix beauty with horror. A highlight was designing for Monáe, who, says Zophres, made some important contributions to her wardrobe. “It was Janelle’s idea, which I loved, to seek out African American designers, or those of African descent. She really walks the walk and talks the talk – just like Veronica does.”

“It was important to me that we used some black designers,” Monáe confirms. To that end, Zophres brought aboard Oswald Boateng, a British fashion designer of Ghanaian descent, who created the dress Veronica wears during her fateful speech; Folake Kuye Huntoon, a Nigerian based in California, who designed some other outfits for Monáe; and the company Zaaf, whose prize-winning handbags are made in Africa.

Zophres similarly welcomed Jena Malone’s ideas about Elizabeth’s wardrobe. “Jena had a great idea very early on,” Zophres relates. “She imagined Elizabeth always being covered up, with no skin exposed. I loved that and went back and re-sketched my image of Elizabeth, always giving her a high neckline and long sleeves. Gerard, Chris, and I also decided to make Elizabeth’s final look, for the climactic horse chase, a bold red wool cape worn over a red Antebellum dress. The cape is long and a full circle which flows over her horse giving it added drama. It’s a twisted homage to red riding hood.”

Another key player in creating the film’s look was Sanford Biggers, a conceptual artist who uses painting, sculpture, video, and performance to spark conversations about the history and trauma of Black America. A longtime friend of Bush, Biggers served as the art and cultural consultant on *Antebellum*.

Biggers says the project held several draws for him. “It’s a thriller and I really liked its tension and the buildup. Within my own work I’m often looking back at different instances in American history and then trying to rewrite them into a more contemporary, maybe even futuristic mind frame. I thought this film had that type of emotional and psychological tension that I strive to have in my work, so *Antebellum* is almost an extension of my own practice.”

“My work is about being on the cutting edge of what’s happening in contemporary culture in art, in politics, in social commentary, and I wanted to put some of that conversation into an entertaining and thrilling narrative and journey,” he adds.

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Biggers points to a few of his contributions to the film. "I've been doing paintings on antique quilts and happened to have a quilt from 1886, which we used in Eden's cabin on the plantation. There's another moment in the story where you see that same quilt, but it's repurposed, redesigned, and modified; you begin to see a connection there. So, there's this visual and almost subliminal information that's coming at you through every part of the film."

Biggers worked closely with Zophres on an outfit that Veronica wears while giving her talk in New Orleans. "I happened to be in New York a few weeks before coming down to New Orleans and I saw an incredible show of the fashion designer Ozwald Boateng from London, and I thought we should get that in the film," he recalls. "So I reached out to my contacts and we were able to obtain a new Boateng outfit that had yet to be released. That's one of our moments of getting really cutting-edge culture into the film."

ON LOCATION AT THE EVERGREEN PLANTATION

For the majestic if harrowing scenes set at Him's acreage, production filmed on location at The Evergreen Plantation, located on the west side of the Mississippi River, about 40 miles northwest of New Orleans.

"We actually wanted and had committed to finding and identifying a real plantation, and honoring the ancestors," Renz points out. "As soon as we arrived at Evergreen for a location scout, we knew we had to film there. The ghosts of enslaved people are stained on the trees and on the blades of grass. It's in the air and soaked into the wood of those cabins. You can feel that energy; it's palpable."

Jane Boddie is the director of The Evergreen Plantation, overseeing farming, tourism and filming on the property. Protective of everything from the structures to the trees and the surrounding sugarcane fields, her mission is to educate visitors to the site about what happened there from the 1700s to the present day. "We had to honor that legacy, that this is someone's place of memory, a holy place," she explains. It's the only location in the U.S. where all of the slave quarters still exist in their original positions."

Honoring the sacred nature of the slave quarters, the filmmakers designed and built those sets nearby.

For the entire cast and crew, filming at Evergreen was an unforgettable experience. "Shooting on an actual plantation was such an invaluable part of telling this story," says Eric

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Lange. "In a way, there's no acting required; it's there, 360 degrees around you. Even the heat and humidity became another character."

Tongayi Chirisa adds: "Filming at that plantation made the experience richer and even sacred. You felt the gravity of what transpired during that era, who these men and women were, the conditions they lived in, and what they had to endure. It was the last piece of the puzzle I needed to complete my character."

Biggers sums up, "When we weren't rolling I could see people being transformed by being there and grappling with the history. This is a deeply complicated American story, and being on that plantation speaks to that."

WRAPPING UP

With principal photography completed, Bush and Renz began work on various post-production duties. They brought aboard Nate Wonder and Roman GianArthur to compose a chilling and haunting score. Both artists are best known for their collaborations with Monáe, through her Wondaland Arts Society, a record label, TV and film production company, and management firm. *Antebellum* is their motion picture debut.

Renz and Bush were thrilled with the result. "Nate and Roman took a chance on us and we took a chance on them," says Bush, with Renz adding, "It was crucial to us that the score gives you something that feels hauntingly beautiful and leans into the horror of the experience. Their score feels and sounds like something the moviegoing audience has not experienced."

Editor John Axelrad worked closely with Bush and Renz to shape the film. "We were really excited to 'meet' the movie during the editing process," Renz remembers, with Bush interjecting, "We had scripted the film in great detail – we're obsessive-compulsive with everything about *Antebellum* – but there were parts of the movie we discovered that we didn't know existed, and which could be revealed only at the edit bay."

With final preparations being made to ready the film for its PVOD release, some of the cast and filmmakers reflect on their hopes for the film.

Jack Huston notes, "From the beginning, Gerard and Chris said that this needs to be stunning. Every frame needs to be a painting. At the same time, the film is going to be shocking and terrifying for audiences. You want them to be overwhelmed, and I think *Antebellum* will do just that – overwhelm people."

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Monáe states that she hopes “audiences gain a deeper appreciation about what it means to be black, a woman, and a member of other marginalized groups. It’s a discussion that should be had amongst everyone. The film may also lead you to look at how abuses of power happen, and to think about our future and how we’re going to protect this next generation from repeating the mistakes of the past. We don’t see that on screen as much as we should.”

The two artists whose vision for *Antebellum* was sparked by a nightmare, have the last word. “We made this film because we had not seen movies that dealt with slavery through the prism of horror,” Renz explains, as Bush adds, “Horror is not always science fiction or based on the supernatural; there’s plenty of horror in our history and present day, and that’s what we’d like audiences to experience.”

Antebellum opens September 18, 2020 on PVOD.

ABOUT THE CAST

JANELLE MONAE [Veronica/Eden] – is one of the most celebrated artists of our time. An 8-time Grammy-nominated singer, songwriter, producer, performer, activist, and fashion icon, she is known worldwide for her inimitable style and visionary sound, which celebrates the spectrum of identity. Monáe’s album *Dirty Computer* was nominated for two Grammy awards in the categories of ‘Album of the Year’ and ‘Best Music Video’. As a humanitarian, her position as a co-chair for When We All Vote, and her Fem the Future initiative, empowering other female filmmakers inspires and empowers not only fellow creatives but society as a whole.

As an actor, Janelle will headline the upcoming dramatic thriller *Antebellum* from the acclaimed writing and directing team, Gerard Bush + Christopher Renz, which will premiere on PVOD on September 18th. Premiering at Sundance, Janelle can also be seen in the upcoming Gloria Steinem biopic, *The Glorias: A Life on the Road*, as Dorothy Pitman Hughes. The film will be released by Roadside Attractions on September 25th. Earlier this spring, Janelle starred in the second season of Amazon’s critically acclaimed series, *Homecoming* which was released in May 2020. Janelle was recently on the big screen in Kasi Lemmon’s *Harriet* (Cynthia Erivo) for Focus Features, and Janelle voices the role of the wise-cracking pound dog “Peg” and performs two original songs in Disney’s remake of *Lady and the Tramp*, in collaboration with her Wondaland Arts Society team.

JENA MALONE [Elizabeth] - was most recently seen in the independent David Bowie biopic *Stardust* playing his wife of 10 years, Angie, as well as the independent feature *Lorelei* in which she plays a single mother whose high school boyfriend reunites with her after he is released from a 15-year prison sentence. Both debuted at this year’s Tribeca Film Festival.

Malone is in production on the fourth season of Amazon’s *Goliath* where she will star opposite Billy Bob Thornton. She plays a new character “Samantha Margolis” who is the managing partner of the white-shoe law firm Margolis & True who has much to prove under

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tremendous adversity while dealing with debilitating health issues. The series is scheduled to return later this year.

Malone was most recently seen in Nicolas Winding Refn's Amazon series *Too Old to Die Young* opposite Miles Teller and John Hawkes, which premiered at the 2019 Cannes Festival; she previously worked with Refn in *The Neon Demon* for director Nicolas Winding Refn opposite Elle Fanning and Keanu Reeves which Broad Green released in 2016.

Quite prolific for her young age, Malone began acting at age 12 and is well known for her breakout performance in *Stepmom* opposite Julia Roberts and Susan Sarandon. She is most recently best known for her performance in three installments of *The Hunger Games* franchise: *Catching Fire*, *Mockingjay Part 1* and *Mockingjay Part 2*. She starred as Johanna Mason, a Tribute from District 7 who is proficient with an axe. Malone also starred opposite Kevin Costner and Bill Paxton in the History Channel's acclaimed mini-series *Hatfields & McCoys*, which broke cable records and became the most-watched entertainment telecast of all time on cable and also earned an Emmy Nomination for Outstanding Mini-Series and a Golden Globe Nomination for Best Mini-Series.

She has appeared in many acclaimed film and television projects over the years, including but not limited to the *The Public* directed by Emilio Estevez which premiered at TIFF in 2018, *Lovesong* directed and co-written by So Yong Kim which premiered at the 2016 Sundance Film Festival, *Time Out of Mind* directed by Oren Moverman which premiered at the 2014 Toronto and New York Film Festivals, Paul Thomas Anderson's and Warner Bros *Inherent Vice* which premiered at the New York Film Festival and was nominated for Best Adapted Screenplay at the 2015 Academy Awards, ANGELICA based on the novel by bestselling author Arthur Phillips, premiered at the 2015 Berlin Film Festival, Zack Snyder's SUCKER PUNCH, Ami Mann's DAKOTA, Oren Moverman's THE MESSENGER, Sean Penn's INTO THE WILD, Anthony Minghella's COLD MOUNTAIN, Brian Dannelly's SAVED! and Joe Wright's PRIDE AND PREJUDICE.

JACK HUSTON [Captain Jasper] - has distinguished himself as one of our industry's finest young actors in film, television and theatre. He most recently wrapped the social thriller *Antebellum* for Lionsgate opposite Janelle Monae. Currently, Jack is playing 'Eric Rudolph' in *Manhunt: Unabomber* for Spectrum and will next star in Noah Hawley's award winning series *Fargo* for FX.

In theaters this fall, Jack stars opposite Alicia Vikander and Riley Keough in *The Earthquake Bird* directed by Wash Westmoreland as well as *The Irishman* for Martin Scorsese opposite Robert De Niro and Al Pacino, both for Netflix.

Jack first gained recognition for his portrayal of 'Richard Harrow' in HBO's Emmy award winning series, *Boardwalk Empire*, for which he earned a SAG Award for best ensemble cast. Last year, Jack starred in Matthew Weiner's *The Romanoffs* on Amazon. Huston's additional credits include the award winning David O. Russell film, *American Hustle*, opposite Jennifer Lawrence, which earned him another SAG Award for Best Ensemble, *Kill Your Darlings* for Killer Films, David Chase's *Not Fade Away* for Paramount Pictures opposite James Gandolfini, Billie August's *Night train to Lisbon* with Jeremy Irons.

In theatre, Jack starred in Hitchcock's classic, *Strangers on a Train* produced by Barbara Broccoli for London's West End. Born in London, Huston attended the drama institute Hurtwood House.

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GABOUREY SIDIBE [Dawn] – made her film debut as the title character in Lee Daniels' Academy Award-nominated film, *Precious: Based on the Novel 'Push' by Sapphire*. For her role as 'Precious,' Sidibe received Academy Award and Golden Globe Award nominations for 'Best Actress,' as well as SAG, Broadcast Film Critics, and BAFTA nominations. She won the Independent Spirit Award and an NAACP Image Award for 'Best Actress,' the 'Breakthrough Performance Award' from The National Board of Review and the 'Vanguard Award' at the Santa Barbara International Film Festival.

Sidibe's television credits include memorable roles on several seasons of the Emmy Award-nominated anthology series *American Horror Story*, and all seasons of the Golden Globe Award-nominated series *The Big C*, opposite Laura Linney. She also played the role of 'Denise,' alongside Billy Eichner and Julie Klausner, in all three seasons of Hulu's hilarious *Difficult People*. She can currently be seen as 'Becky' on the smash hit series, *Empire*.

Sidibe's other film credits include Gregg Araki's *White Bird in a Blizzard*, opposite Shailene Woodley; the action-comedy *Tower Heist*, for director Brett Ratner, opposite Eddie Murphy and Ben Stiller; a cameo appearance in Martin McDonagh's *Seven Psychopaths*, opposite Woody Harrelson; *Grimmsby*, opposite Sacha Baron Cohen; *Life Partners*, which premiered at the Tribeca Film Festival; and Victoria Mahoney's independent film, *Yelling to the Sky*, which premiered at the Berlinale Film Festival.

Sidibe made her directorial debut with the short film, *The Tale of Four*, as part of Refinery29's groundbreaking Shatterbox series. The film won the Audience Award for favorite narrative short at both Urban World and the Black Star Film Festival. Most recently, she directed two episodes of *Empire*.

Her critically acclaimed first book, *This Is Just My Face: Try Not to Stare*, was released in May 2017 by Houghton Mifflin Harcourt.

LILY COWLES [Sarah] - began her journey as an actor performing in small town playhouses, moved into martial arts, and eventually landed in the world of television with a recurring role on Michelle and Robert King's *BrainDead*.

Cowles currently stars as 'Isobel' on CW's *Roswell* reboot, and is delving into motion capture and voice-over for two major confidential video game franchises.

ERIC LANGE [Him/Senator Mathers] – received a Critics' Choice Award nomination for his transformative role opposite Patricia Arquette and Benicio del Toro in Showtime's award-winning series *Escape at Dannemora*, directed by Ben Stiller. Lange recently recurred in HBO's period drama *Perry Mason*. His upcoming projects include a lead role opposite Courtney B Vance in AMC's gritty courtroom drama *61st Street*, which follows south-Chicago's infamously corrupt criminal justice system. He also has a lead role opposite Rosa Salazar in Netflix's upcoming series *Brand New Cherry Flavor*, a supernatural revenge thriller set in 1990's Hollywood, based on the book of the same name. Previous work includes a co-starring role in Netflix's award-winning limited series *Unbelievable* (opposite Toni Collette, Kaitlyn Dever and Merritt Weaver) and a Series Regular role in Netflix's *Narcos*, playing the CIA station chief who helped bring down Pablo Escobar and his Colombian drug cartel. Lange had a season-long arc on the final season of Amazon's *Man in the High Castle*; he was the lead villain in season 1 of FX drama *The Bridge*; and had memorable recurring arcs on Showtime's *Weeds* and ABC's *Lost*. In film, he appeared in Taylor Sheridan's *Wind River* (opposite Jeremy Renner and Elizabeth Olsen), *Nightcrawler* (with Jake Gyllenhaal), and Dan Fogelman's *Imagined* (with Al Pacino). On stage, Lange starred on Broadway (Manhattan Theatre Club), and in Los Angeles (Geffen Theatre) in Donald Margulies' *The Country House* opposite Blythe Danner.

Tongayi Chirisa [Eli/Tarasai] - originally from Zimbabwe, has made a smooth transition to Hollywood, landing major roles in both film and television. He recently wrapped one of the leading roles in the much anticipated Andy Sandberg comedy feature, *Palm Springs*, due out early 2020.

His first American series regular was playing 'Friday' for NBC's *Crusoe*. He followed that up as a series regular in the critically acclaimed *The Jim Gaffigan Show*. His other credits include starring roles in *American Horror Story*, *N.C.I.S.*, *Hawaii 5-0*, *The Guest List*, and a recurring role on the CW's *iZombie*.

Chirisa, a major player in the South African film scene, has starred in such features as "Blood Covenant," "Evil In Our Midst," and "Zimbabwe." He won 'Best Film Actor' for the Zimbabwean feature, "Tanyaradzwa," at the Zimbabwean Academy Awards. He also starred in a serial radio drama, "Mopani Junction," that was taken off air at the height of political turmoil in Zimbabwe.

Chirisa studied for a Bachelor's degree in Live Performance at AFDA in Johannesburg and went on to have an illustrious career in South Africa, playing the lead in "Mr. Bones: Back From The Past." He made his South African television debut in the hit mini-series, "Diamonds," directed by British director, Andy Wilson, and also appeared in "Skin," directed by Anthony Fabian that co-starred Sam Neill.

KIERSEY CLEMONS [Julia] – A natural talent on the rise, actress Kiersey Clemons is quickly establishing herself as one of Hollywood's most sought-after new talents.

Clemons was most recently seen in Disney's live action version of *Lady and the Tramp*, where she plays the iconic role of "Darling," opposite of Justin Theroux and Tessa Thompson. Clemons also starred in the Blumhouse Productions thriller, *Sweetheart*. Directed by J.D. Dillard, *Sweetheart* made its debut at the 2019 Sundance Film Festival.

Clemons made her mark on the industry in 2015 with her role as "Diggy" in *Dope*, the dramatic-comedy following a nerdy teenage boy who, while already navigating social life of being less than 'cool' and surviving in a poor, crime ridden area, gets into drug running, leading himself and his friends into adventures around Los Angeles. *Dope* received the Grand Jury prize at the 2015 Sundance Film Festival and went on to win an AAFCA as well as nominations for BET Award, GLAAD Media Award and an NAACP Image Award.

Other film credits include 2020 animation *SCOOB!* which was the top-rented film across multiple streaming platforms its first weekend, the 2018 critically acclaimed *Hearts Beat Loud*, 2017 reimagining of *Flatliners*, *Only Boy Living in New York* directed by Marc Webb, and *Neighbors 2: Sorority Rising* opposite Zac Efron and Chloe Grace Moretz.

Additionally, Clemons starred in the 2019 live television movie remake of *Rent*, alongside Vanessa Hudgens and Jordan Fisher. She is also commonly recognized for her role in the TBS series, *Angie Tibecca* as well as her role as 'Bianca' in the Golden Globe and Emmy Award winning Amazon series *Transparent*. Other television credits include Netflix's *Easy*, Steven Spielberg's *Extant*, and Fox's *New Girl*.

Outside of acting, Clemons is a classically trained and talented musician. She has collaborated with Grammy Award-winning producer/artist, Pharrell Williams, on multiple-tracks and her vocals can be heard in a handful of projects, including *Dope*, *Transparent*, and *Hearts Beat Loud*.

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Clemons passionately supports environmental organizations that promote, preserve and protect national parks and beaches. She also lends her voice to support women's organizations, helping to educate and take action on pressing issues facing women and girls worldwide.

Clemons currently resides in Los Angeles.

ROBERT ARAMAYO [Daniel/Corporal #2] – British actor and Juilliard graduate, Robert Aramayo, is presently in New Zealand filming one of the lead roles in Amazon's spectacular series production of *Lord of the Rings*. He is soon to be seen in the Netflix/Left Bank limited series *Behind Her Eyes* as well as *The King's Man* directed by Matthew Vaughn and is on screen now in *Suicide Tourist* opposite Nikolaj Coster-Waldau as well as a famed killer in *Mindhunter* directed by David Fincher. Aramayo had two films screen at TIFF September 2019, *Galveston*, opposite Ben Foster and Elle Fanning, directed by Melanie Laurent – as well as the Black List script *Standoff at Sparrow Creek* directed by Henry Dunham.

Additional work last year includes *Stray Dolls* opposite Cynthia Nixon which premiered at the 2019 Tribeca Film Festival.

His first film appearance was in Tom Ford's critically-acclaimed feature *Nocturnal Animals* opposite Amy Adams, Jake Gyllenhaal, and Michael Shannon. In television he starred in HBO's *Game of Thrones* playing a young 'Ned Stark' followed by the leading role of 'Bill Harley' on the Discovery Channel miniseries *Harley and the Davidsons*.

Robert hails from Hull in England.

MARQUE RICHARDSON [Nick] - just wrapped *Genius: Aretha* opposite Cynthia Erivo for Imagine Entertainment and Nat Geo. He can next be seen with Janelle Monae in the upcoming Lionsgate feature *Antebellum* as well as the indie *Inheritance*, opposite Lily Collins and Simon Pegg. He will also star in the upcoming TNT limited series *Tell Me Your Secrets* with Lily Rabe.

Marque plays 'Reggie Green' in Netflix's critically acclaimed *Dear White People*. Prior to that, he did Charles Stone's Netflix feature, *Step Sisters*. Additionally, he was in the Emmy and Golden Globe nominated, *All the Way* for HBO, opposite Bryan Cranston and Anthony Mackie with Steven Spielberg producing and Jay Roach directing. Before it was adapted for TV, Marque also starred in the film version of *Dear White People* which won a Special Jury Award at Sundance.

ABOUT THE CREW

GERARD BUSH & CHRISTOPHER RENZ [Co-Writers Co-Directors] – known as Bush +Renz –are a writer/director duo driven by their passion for telling powerful stories of the dis-enfranchised, marginalized, and underrepresented. Their primary objective is to amplify the visibility of a host of social justice and cause-based issues currently impacting society –including climate change, LGBTQ equality, women's equality, voter suppression, mass incarceration, et al. The duo has worked with The Bill + Melinda Gates Foundation, Amnesty International, Emily's List, Priorities USA, and MLK Memorial Foundation, to name just a few.

Bush + Renz first captured the imagination of pop culture with their viral police brutality PSA *Against The Wall*, starring Michael B. Jordan, Danny Glover, and Michael K.

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Williams, and the critically acclaimed visual E.P. *17* (loosely based on the murder of seventeen-year-old Trayvon Martin at the hand of a vigilante) for Jay-Z's music entertainment platform Tidal. *17*, which was produced by legendary activist and entertainer Harry Belafonte — went on to serve as the visual centerpiece for the 2017 Poor People's Campaign initiative. Bush + Renz also wrote and directed the politically charged and highly acclaimed music short film, *Kill Jay-Z*, for the multi-Grammy nominated 4:44 project by superstar Jay-Z, as well as the short music film, *The Glass House*, produced in partnership with the social justice non-profit organization Sankofa – starring multi-Grammy award-winning R&B icon Maxwell and actress/activist Yomi Abiola.

Most recently, the pair were commissioned by Maxwell to create a visual meditation celebrating black beauty for his latest single, *Shame*, starring a host of the most in-demand black supermodels working in fashion today. Vogue Magazine called the piece, "A breathtaking, unapologetic celebration of black beauty." Bush + Renz is also producing the documentary *All Deliberate Speed* on the re-segregation of the U.S. Public School System.

The hallmark of Bush + Renz's work is an unbending commitment to breathtaking visuals, working seamlessly in concert with ultra-rich, original multi-textured narratives. Always in service to the story – Bush + Renz's unwavering attention to detail has them counted among a new generation of the most talked-about filmmakers to enter the stage.

Antebellum is their first full-length feature film.

RAYMOND MANSFIELD [Producer] – is a veteran producer and a founding partner at QC Entertainment. Mansfield's passion for storytelling has led him to a 20-year career dedicated to shepherding a diverse array of filmmaker-driven films. Mansfield has been integrally involved in all aspects of film production, from financing to development, packaging, on-set production, and sales and distribution.

Since launching in 2015, QC -- standing for Quality Control -- has quickly become a go-to company for producing and financing distinct, entertaining and socially relevant director-driven films. QC Entertainment are the Academy Award nominated producers behind two of the most talked about recent films – *Get Out* and *BlackKkKlansman*. Involved in every step of the way from development to production to release, both films led to back to back Academy Award Best Picture nominations and Academy Award winning screenplays for the producers along with being critical and commercial successes.

Mansfield brought Ron Stallworth's autobiography, *Black Klansman*, to QC Entertainment and went on to develop and produce the film alongside QC's Sean McKittrick and Monkeypaw's Jordan Peele. Directed by visionary filmmaker Spike Lee, *BlackKkKlansman* had its World Premiere screening at the Cannes Film Festival where it won the Grand Prix and received a ten-minute standing ovation. The film went on to become a critical and global box office success including Lee winning his first Academy® Award for Best Adapted Screenplay and Academy® Award nominations for Best Picture, Best Director, Best Editing, Best Original Score, and Best Supporting Actor for Adam Driver.

Mansfield also served as producer on QC's *The Oath*, which marked Ike Barinholtz's feature directorial debut based on his original screenplay. The film starred Barinholtz, and Tiffany Haddish and featured an ensemble cast including Nora Dunn, Jon Barinholtz, Carrie Brownstein and John Cho. In addition, he served as producer on QC's feature *Time Freak* directed by Andrew Bowler. The film starred Asa Butterfield and Sophie Turner, and was adapted from Bowler's Academy Award® nominated short film of the same name.

Mansfield served as Executive Producer on Jordan Peele's feature directorial debut *Get Out*, which QC developed, produced and financed from the initial pitch through its successful

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release. The acclaimed film became a global box office smash, culminating with Peele winning an Academy Award® for Best Original Screenplay, and Academy Award® nominations for Best Picture, Best Director, and Best Actor for Daniel Kaluuya.

Other QC projects include Zoe Lister-Jones' directorial debut, *Band Aid*, starring Lister-Jones, Adam Pally and Fred Armisen. QC financed and produced the film which was led by an all-female production crew and premiered at the 2017 Sundance Film Festival in the U.S. Dramatic Competition section; *Pride & Prejudice & Zombies*, written and directed by Burr Steers, a fresh twist on Jane Austen's classic, released by Screen Gems in 2016; and *A Futile & Stupid Gesture*, directed by David Wain and starring Will Forte, Domhnall Gleeson and Joel McHale, which was released by Netflix following its World Premiere at the 2018 Sundance Film Festival. Most recently, QC served as Executive Producers on "The Wrong Missy," which was produced with Adam Sandler's Happy Madison. Since its May release, the film is among the Top 10 Netflix films of all time with over 59 million subscribers watching in the first 28 days of release.

Prior to QC, Mansfield was Co-Founder & Co-President of Movie Package Company (MPC), a packaging/finance/production company with a focus on the business aspects of filmmaking, structuring risk mitigated investment opportunities for financiers interested in the field of entertainment. Over the course of his career, Mansfield has raised over \$250 million for film "packaging": development, production and distribution financing which included structuring numerous finance models, and negotiated worldwide distribution deals, intellectual property deals, and above-the-line talent deals.

Mansfield's highlights prior to QC include *The Messenger*, directed by Academy Award® nominee Oren Moverman and starring Academy Award® nominee Woody Harrelson, Ben Foster, Steve Buscemi and Samantha Morton, which received multiple Academy Award® nominations including Best Screenplay & Best Lead Actor; crime-thriller, *Dog Eat Dog*, written and directed by two-time Golden Globe and Palme d'Or nominee Paul Schrader, and starring Academy Award® winner Nicolas Cage and Academy Award® nominee Willem Dafoe, which closed the Cannes International Film Festival 2016 Director's Fortnight; *Kumiko, The Treasure Hunter*, starring Academy Award® nominee Rinko Kikuchi which was co-produced by Academy Award® winner Alexander Payne and went on to garner multiple Independent Spirit Award nominations; and *And So It Goes*, directed by Academy Award® nominee Rob Reiner, and starring Academy Award® winners Michael Douglas and Diane Keaton.

Over the course of his career, Mansfield has Produced, Executive Produced or been a production executive on films which have garnered twelve Academy Award® nominations, seven Golden Globe nominations, seven BAFTA nominations including one win, two AFI Awards for Movie of the Year, a Grammy Award for "Best Instrumental Composition," and other prestigious nominations and wins including from the DGA, WGA, SAG and PGA (including *Get Out* being honored with the Stanley Kramer Award). The films have also premiered and received awards at the world's leading film festivals including Cannes, Toronto, Sundance, Berlin and SXSW.

SEAN MCKITTRICK [Producer] – is a veteran producer and a founding partner at QC Entertainment. For nearly two decades, McKittrick has championed bold storytellers and storytelling, and been integrally involved in every facet of film production as well as production and distribution financing.

Since launching in 2015, QC -- standing for Quality Control -- has quickly become a go-to company for producing and financing distinct, entertaining and socially relevant

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McKittrick brought Jordan Peele’s original screenplay, *Get Out*, to QC Entertainment. McKittrick and QC produced and financed *Get Out* from the initial pitch to Peele’s feature directing debut through its successful release as a critically acclaimed and box office smash. Peele went on to win the Academy Award® for Best Original Screenplay with the film garnering Academy Award® nominations for Best Picture, Best Director and Best Actor for Daniel Kaluuya.

McKittrick went on to produce Peele’s sophomore directorial feature, *Us*, starring Lupita Nyong’o. Premiering at the SXSW Film Festival, the film opened at the top of the U.S. box office, breaking the record for the highest grossing opening weekend for an original horror movie in history.

Other recent releases which McKittrick produced include QC’s *BlackKkKlansman* from visionary director Spike Lee. *BlackKkKlansman* had its World Premiere screening at the Cannes Film Festival where it won the Grand Prix and received a ten-minute standing ovation. The film went on to become a critical and global box office success including Lee winning his first Academy® Award for Best Adapted Screenplay and Academy® Award nominations for Best Picture, Best Director, Best Editing, Best Original Score, and Best Supporting Actor for Adam Driver. McKittrick also produced QC’s *The Oath*, written and directed by Ike Barinholtz which marked his feature directorial debut. The film starred Barinholtz, and Tiffany Haddish and featured an ensemble including Nora Dunn, Jon Barinholtz, Carrie Brownstein and John Cho. Prior to QC, McKittrick and fellow QC partner Edward H. Hamm Jr. formed Darko Entertainment to produce and finance filmmakers with unique voices and help their films reach a wider audience. The diverse range of Darko films that McKittrick developed and produced include *Bad Words*, the directorial debut of Jason Bateman, *The Box*, starring Cameron Diaz, Frank Langella, and James Marsden, *Hell Baby*, the co-directorial debut of actors/screenwriters Thomas Lennon and Robert Ben Garant, which had its World Premiere at the 2013 Sundance Film Festival, writer/director Bobcat Goldthwait’s critically acclaimed film, *God Bless America*, starring Joel Murray; *Jimi: All Is by My Side*, written and directed by Academy Award® winner John Ridley; and *World’s Greatest Dad*, starring Academy Award® winner Robin Williams, which premiered at the Sundance Film Festival.

Over the course of his career, McKittrick has produced films which have garnered ten Academy Award® nominations, six Golden Globe nominations, seven BAFTA nominations including one win, two AFI Awards for Movie of the Year, one Grammy win for Best Instrumental Composition, and other prestigious nominations and wins including from the DGA, WGA, SAG and PGA (including *Get Out* being honored with the Stanley Kramer Award). The films have also premiered and received awards at the world’s leading film festivals including Cannes, Toronto, Sundance, Berlin and SXSW.

McKittrick graduated from UCLA, going on to develop and produce his first feature, *Donnie Darko*, at 24-years-old. The film was first championed by the Sundance Film Festival in 2001, and has gone on to become one of the most successful cult films ever.

ZEV FOREMAN [Producer] – currently serves as eOne’s President of Production while overseeing the day-to-day development and production of their global film slate. Most recently he has worked as an Executive and Producer of a number of both independent and studio

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projects. Zev's credits include yet to be released *Antebellum* through Lionsgate from Gerard Bush and Christopher Renz, *Blue Bayou* through Focus from Justin Chon, and *The Starling* from Ted Melfi. Additionally his credits include Billy Friedkin's *Killer Joe*, Jean-Marc Vallée's Oscar nominated *Dallas Buyers Club*, Andrew Niccol's *Good Kill* and Nacho Vigalondo's sci-fi drama *Colossal*, starring Anne Hathaway. Prior to his work at eOne and as an independent Producer, Zev served as President of Production at independent film company Voltage Pictures where he oversaw a slate for over 8 years spanning more than 20 titles. Foreman had previously held a director role at film financier, Grosvenor Park, where he worked on films such as Oscar winner, *The Hurt Locker*, and Ed Zwick's *Defiance*.

LEZLIE WILLS [Producer] – marks her first producing credit with *Antebellum*. She began her career as an assistant at Overbrook Entertainment and later joined Mandate Pictures. Wills relocated to New York where she accepted a position for Viacom working amongst the company's vast networks. She returned to Los Angeles to join the scripted team at John Legend's production company, Get Lifted Film Co. Wills joined SpringHill Entertainment as a scripted executive in 2020 and continues to develop projects under her own production company, Late Bloomer Entertainment. She is a native of Los Angeles and a graduate of Spelman College in Atlanta, GA.

ALEX G. SCOTT [Executive Producer] – has been working in feature film production for over fifteen years. Most recently, he executive produced *Booksmart*, Olivia Wilde's directorial debut, and Justin Simien's upcoming feature *Bad Hair*. His other recent credits include Jonah Hill's *Mid90s* and Greta Gerwig's *Ladybird*.

Scott served as co-producer on *The Revenant* and *Thank You for Your Service*. As a production supervisor, he worked on *Django Unchained*, and *Love & Mercy*.

PEDRO LUQUE [Cinematographer] – is a native of Uruguay, where he spent the early part of his career working on documentaries, commercials, and features in South America. One of his first English-language features was the horror-thriller, *Don't Breathe*. Luque has since filmed *Look Away*, *Extinction*, and *The Girl in the Spider's Web*. He also was the cinematographer for the pilot episode of DC's *Swamp Thing*. Next up for the talented cinematographer is *Antebellum*, where he brings his discerning eye.

In addition to his work in features, Luque has filmed the music videos for The Cult and Selena Gomez as well as countless commercials for the South American market.

Luque lives in Los Angeles, California.

JEREMY WOODWARD [Production Designer] –found his way to the film business after a journey that started with him at college imagining a career as a science writer, illuminating obscure aspects of geology and biology for a curious public. After a pair of history and studio courses roused an atavistic interest in architecture, he withdrew from school to work as a cub architect at a firm in his hometown, to explore the possibility of becoming a third-generation architect.

He enrolled at Rhode Island School of Design to earn an Architecture degree, where he also fell in with a local performance troupe doing screwball mystery rock and roll musicals in loud, smelly, foam-rubber mask and puppet costumes. The architecture studio and the stage

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formed an unorthodox two-track education which dashed any chance he might ever settle into a conventional profession.

After he was graduated from RISD with a BFA and his BArch, he stayed in the Providence art community, where he worked as a designer and fabricator in support of myriad forms of narrative storytelling, designing more than 50 theatrical productions in Providence and beyond, building large and unusual objects, creating puppet spectacles, oversize musical instruments, and generally having a good time.

His first entry to film work was when director Neil Salley asked Jeremy to design a variety of tv ads and public service announcements over the span of a couple years. When Jeremy then moved into narrative film, he quickly found his footing, first as set designer and then art director, working on projects like *Moonrise Kingdom*, *The Way Way Back*, *Black Mass*, and *Gold*. Now as a production designer, he is best known for *Thoroughbreds* and *Slenderman*. His latest film, *Sound of Metal*, received rave reviews at TIFF and was acquired by Amazon Studios.

Perhaps his most idiosyncratic accomplishment is the design, construction and tenure as resident designer of The Virginia Theatre Machine, a tiny itinerant trailer theater, thrilling audiences in town squares and parking lots throughout the Commonwealth of Virginia since 2009.

MARY ZOPHRES [Costume Designer] – has collaborated with the Coen brothers as their costume designer on fourteen films. She started with *Fargo*, *The Big Lebowski*, *O Brother, Where Art Thou?*, *The Man Who Wasn't There*, *Intolerable Cruelty*, *The Ladykillers*, *No Country for Old Men*, *Burn After Reading*, *A Serious Man*, *True Grit*, which earned her a British Academy of Film and Television Arts (BAFTA) Award nomination and an Academy Award nomination, *Inside Llewyn Davis*, *Hail, Caesar!* and most recently, *The Ballad of Buster Scruggs*, which earned her another Academy Award nomination and a BAFTA nomination for Best Costume Design.

Her earlier credits include serving as the assistant costume designer for the Coen Brothers on *The Hudsucker Proxy*. Zophres has been the costume designer on several movies for Steven Spielberg, including *The Terminal*, *Catch Me If You Can*, which brought her a BAFTA nomination for 'Best Costume Design,' and *Indiana Jones and the Kingdom of the Crystal Skull*.

Zophres' other film credits as costume designer include the Farrelly brothers' *Dumb & Dumber*, *Kingpin* and *There's Something About Mary*; Timothy Hutton's *Digging to China*; Oliver Stone's *Any Given Sunday*; Terry Zwigoff's *Ghost World*; Brad Silberling's *Moonlight Mile*; Bruno Barreto's *View From the Top*; Nora Ephron's *Bewitched*; Joe Carnahan's *Smokin' Aces*; Robert Redford's *Lions for Lambs*; Ruben Fleischer's *Gangster Squad*; and Christopher Nolan's *Interstellar*. Zophres worked as costume designer on Jon Favreau's *Iron Man 2*, which starred Robert Downey, Jr. and on Favreau's *Cowboys & Aliens*; Alex Kurtzman's *People Like Us*; Valerie Faris and Jonathan Dayton's *Battle of the Sexes*; Damien Chazelle's *La La Land*, for which she received Academy Award and BAFTA nominations, and his most recent film, *First Man*.

Zophres earned a degree in art history and studio art from Vassar College before beginning her professional career working in the fashion industry for Norma Kamali and Esprit. She began working in the film industry as the extras wardrobe supervisor on Oliver Stone's *Born on the Fourth of July*.

LIONSGATE®

JOHN AXELRAD, ACE [Editor] – Prior to *Antebellum*, the last project for John Axelrad, ACE was the 20th Century Fox science fiction drama *Ad Astra* for director James Gray. It premiered in competition at the 2019 Venice International Film Festival and was his fifth collaboration with Mr. Gray, previously co-editing the feature *The Lost City of Z* for him with Lee Haugen. After premiering as Closing Night Film at the 2016 New York Film Festival, *The Lost City of Z* was theatrically released by Amazon Studios and Bleecker Street Media in April, 2017.

That same year Axelrad also collaborated with Lee Haugen and co-edited the Charlie Hunnam and Rami Malek prison drama *Papillon*. In 2015, Axelrad edited the Universal Studios comedy/horror film *Krampus* and co-edited Sony's *Miles Ahead*, a narrative comedy/drama about the life and music of Miles Davis. Starring and directed by Don Cheadle, the biopic premiered as Closing Night Film at the 2015 New York Film Festival. Prior to that, Axelrad edited the comedy-dramas *Before We Go* (dir. Chris Evans) and *Rudderless* (dir. William H. Macy). Axelrad's earlier collaborations with director James Gray have all premiered at the Cannes Film Festival: *The Immigrant*, *Two Lovers*, and *We Own the Night*. In between those films, Axelrad edited the thriller *Gone* for Lakeshore and Summit Entertainment, the romantic comedy *Something Borrowed* for Alcon Entertainment and Warner Bros, and the Miramax romantic comedy *The Switch*. In 2009, Axelrad edited Fox Searchlight's critically acclaimed *Crazy Heart* for director Scott Cooper. *Crazy Heart* won Jeff Bridges the Academy Award for Best Actor.

Earlier credits for Axelrad include James Gunn's horror/comedy *Slither*, directors Danny and Oxide Pang's horror/thriller *The Messengers*, and Sony Screen Gems' horror/thriller *Boogeyman*. He was also an additional editor on David Koepp's *Stir of Echoes* in 1999. In 2002, Axelrad served as editor on the pilot and 11 episodes of CBS' crime drama television series *HACK*.

Axelrad began his editing career mentored by some of the best editors in Los Angeles, including working as an assistant editor for Anne V. Coates, ACE on *Out of Sight*, *Erin Brockovich*, and *Unfaithful*. He made the move to editor by cutting several independent feature films and television movies in between assisting jobs.

Unit Production Manager	Alex G. Scott
First Assistant Director	Gary Marcus
Key Second Assistant Director	Chelsea Donison

CAST

(In Order of Appearance)

Little Blonde Girl	Arabella Landrum
Elizabeth	Jena Malone
Him / Senator Denton	Eric Lange
Veronica / Eden	Janelle Monáe
Eli / Professor	Tongayi Chirisa
Amara (Ghanaian Queen)	Achok Majak
Captain Jasper	Jack Huston
Julia	Kiersey Clemons
Purcell	T.C. Matherne
Daniel	Robert Aramayo
Nick	Marque Richardson
Kennedi	London Boyce
Talking Head	Bernard Hocke
Yoga Instructor	Dayna Schaaf
Dawn	Gabourey Sidibe
Strange Man with Flowers	Todd Voltz
Sarah	Lily Cowles
Hotel Concierge	Caroline Cole
Housekeeper	Geraldine Glenn
Camille	Grace Junot
Rebecca (Hostess)	Victoria Blade
Sam (Waiter)	Choppy Guillotte
Tall Man (Dawn's Admirer)	Lyle Brocato
Gus (Driver)	Eric Stratemeier
Overseer #1	Bill Martin Williams
Joy (Book Fan)	Trula M. Marcus
Laura (Daughter of Book Fan)	Betsy Borrego
Melanie (Young Woman #2 at Conference)	Devyn Tyler
Enslaved Male	Kimani Bradley
Stunt Coordinators	Jason Rodriguez
Veronica / Eden Stunt Double	Tracy Keehn Dashnaw
Eden Stunt Double	Scheryl W. Brown
Him Stunt Double	Vanesha Harris
Eli Stunt Doubles	Tim Bell
Elizabeth Stunt Doubles	Floyd Anthony Johns Jr.
Amara Stunt Double	Joe Nin Williams
Stunt Players	Whitney Coleman
	Julienne Joyner
	Lauren Goodes
	Aaron Matthews
	Bradley E. Royster
	Chris Bryant
	Cole Naillon
	Craig Carter
	Danny Cosmo
	Darron Cunningham
	Dartenea Bryant
	Hayden Ethan Lee
	Jason M. Owen
	Jeff Brockton
	Kevin Reid
	Matt Thompson
	Michael Ortiz
	Raion Hill
	Jay Ryon Marshall
Stand-Ins	Anneliese Franklin
	Kendal Toles
	Thomas Rothermel

CREW

Art Director	Michelle C. Harmon
Set Decorator	Chere Theriot
"A" Camera Operator	Remi Tournois, SOC
First Assistant "A" Camera	Zachary Blosser
Second Assistant "A" Camera	Chad Taylor
"B" Camera Operator	Daisy Zhou
First Assistant "B" Camera	Trevor Tufano
Second Assistant "B" Camera	Lance Romano
First Assistant "C" Camera	Cody Gautreau
DITs	Paul Rahfield Jr.
	Mark Zalewski
Still Photographer	Matt Kennedy, SMPSP
Post Production Supervisor	Jan Kikumoto
First Assistant Editor	Jared Simon
VFX Assistant Editor	Andy Bussell
Music Editor	Anele Onyekwere
Assistant Editor	David Levinson
Apprentice Editor	Nick Haridopolos
Post Production Assistant	Marco Andrés Gonzalez
Script Supervisor	Carmen Soriano
Production Sound Mixer	Pud Cusack, CAS
Boom Operator	Brad Lokey
Sound Utility	Alessandro Chimento
Video Assist	Derek A. Schwebel
Key Grip	Raúl "Indio" Marin
Best Boy Grip	Adam Beard
"A" Dolly Grip	Maxwell Beard
"B" Dolly Grip	Jack Alexander Jr.
Grips	Ramón Vasquez
	David "Skinny" Tandy
	Charles Wiggin
	Paul D. Beard
	Ross Elias
	Fernando Albano Neto
	Devin Howard
	Devin J. Ricks
Additional Grips	John Preston
	Erica Summers
	Josh Ermon
Rigging Key Grip	Luis N. Nieves
Ronin Technician	M. Kennedy
Technocrane Operators	Richard T. Hoover
	Michael Feduccia
Scorpio Technician	Casey Shaw
Gaffer	Chip Carey
Best Boy Electric	Jake Campbell
Set Electricians	Kayla Adams
	Alton Parker
	Russell Chandler Ferriss
Additional Electricians	Dorian "Dino" Celestain
	Wilbert Allen
	Austin Doyle
	Miles Labat
	Beau Morrison
	Nino Paternostro
	Jason P. Saddler
	Brandon Warren
	Justin Wright
	Khader Alherimi
	Roy Farthing
	Everett Grant
	Todd J. Laraque

Rigging Gaffer Rigging Best Boy Electric Rigging Electricians	Joshua Lilly Brian Sean Tarney Victor Keatley Mike Grace Jason Prowell Tobaria Hughes Greeley Adler Michous M. Johnson Sr. Peter Lavaty Joseph Paolucci Steven Zeiger Chris Flowers
Dimmer Operator	
Set Designer Art Department Coordinator Graphic Designers	Adie Kaplan Susan L. Smits Michelle Belfield Roger Johnson Maximillian Gee Rollins
Art Department Production Assistant	
Leadperson On-Set Dresser Set Dressers	Markus Wittmann Alana Pryor Ackerman Jenetta Michelle Lacayo-Harney Ian Gathright John Gathright Vincent LeBlanc Dylan Weaver Whit Thorne Adam Knych Chelsey Staggs Sweeney Darry Young Russ Doyle Alexander Vito-Dimiati Ian Mayronne Paul Tuger Mark T. Curtis Sylvester Morris, Jr.
Swing Gang	
Set Decoration Buyer Lead Greensperson Greens Foreperson Greens	
Prop Master On-Set Prop Assistant Prop Assistant Additional Prop Assistant Armorer	Jamie Maheu Allison Hilder Lucien "Boogie" Fernandez Smith Stickney Virle S. Reid
Special Effects Supervisor Special Effects Coordinator Special Effects Technicians	Guy Clayton Edward Joubert Lawrence Barado Mik Kastner Ryan Kelley Stephen Meagher Karl Schonbeck Lloyd Burke Samantha Clayton Kenneth Manis Kyle A. Wasserman J. White
Costume Supervisors	Yana Syrkin Donna O' Neal Wendy Talley Heather Rae Miller Gnatalie Crawford Rebecca Diaz Kellye Bond Juliana Hoffpaur Gigi Spence Patty Spinale Frances Jacques-LeCompte Julie Ann Ebel Rob Phillips
Assistant Costume Designer On-Set Costumers	
Background Costumer Additional Background Costumer Buyer Seamstresses	
Additional Seamstress Agers / Dyers	

Costume Production Assistant	Leangela Denise
Department Head Makeup Artist	Remi Savva
Key Makeup Artist	Erica Dunn
Makeup Artist	Jonny Bullard
Department Head Hairstylist	Yolanda M. Mercadel
Key Hairstylist	Lawnell Bell-Rattler
Hairstylist	Carl G. Variste
Additional Hairstylists	Warren Adams
	Asia Moss
Casting Assistant	Francesca Aiassa
New Orleans Casting by	Meagan Lewis, CSA
Casting Associate	Theresa Hernandez
Extras Casting by	Brent Caballero, CSA
Extras Casting Coordinator	Rikki Hegwood
Extras Casting Assistant	Juliane Bactad
Location Manager	Wise Wolfe
Key Assistant Location Manager	Tyler Hohmann
Assistant Location Manager	Edward Voorhies
Location Production Assistants	Jordan Zupardo
	Steven Charpentier
	Sterling Wadsworth
Production Accountant	Holly McGreevy Scott
First Assistant Accountant	Aaron Askew
Second Assistant Accountant	Leah M. Peterson
Payroll Accountant	Paula Rose
Accounting Clerk	Cody Cox
Post Production Accounting by	Rice Gorton Pictures
Post Production Accountant	Erica Kolsrud
Post Production Assistant Accountant	Patrick Williams
Production Supervisor	Chelsea Krant
Production Coordinator	Patrick McBride
Assistant Production Coordinator	Erica Heffelmire
Production Secretary	Timothy Breaux
Office Production Assistants	Chris D'Olimpio
	Erin Murphy
Second Second Assistant Director	Zack Earl Edwards
Additional Second Assistant Director	Eric Williamson
Key Set Production Assistant	Daniel Kleinpeter
Set Production Assistants	Leah Thorkelson
	Taylor Reynolds
	Kathryn J. Hatam
	Charlotte Molony
	Emmett Crockett
	Philip Piediscalzo
	Parker Rice
Additional Set Production Assistants	Owen Dunne
	Bryan Darbonne
Set Interns	Miel Moore
	Jeremiah Everfield
	Josh Davis
Assistants to Mr. Bush & Mr. Renz	Langston A. Williams
	Hannah Harris
Assistant to the Producers	Spade Robinson
Assistants to Ms. Monáe	Jamie O'Keeffe
	Lauren Ivy Heeney
	Samuel Birdsong
	Chris Lombard
Executive for QC Entertainment	Maya Rodrigo
Coordinator for QC Entertainment	Okey Onyiuke
Art and Cultural Consultant	Sanford Biggers
Acting Coach	Angela E. Gibbs
Studio Teacher	Sherry Briscoe

Livestock Coordinator
Animal Gang Boss
Animal Wranglers

Kenneth Shelton
Craig Carter
Cole Naillon
Darron Cunningham
Danton Cunningham
Ethan Lee
Ryon Marshall
Randy Moore
Jason M. Owen
Grant Smith
Joel Albin
Dylan Cunningham
Jeffery Robert
Nicholas O'Connor

Construction Coordinator
General Foreperson
Construction Forepersons

Propmakers

Scot Middleton
Edgar A. Mollere
Shane J. Ducote
F. Scott Greenfield
Jeremy Clark
Gary J. Cuccia
Mo Diener
Richard J. Dorrity
Maxie J. Ducote Jr
Mister BW Fees
Sanford A. Johnson Jr.
Ryan MacLachlan
Matthew Wright
Richard Wolf
William Robertson
Joseph Nicolosi III
Kaula Johnson

Construction Utility

Construction Secretary

Scenic Charge
On-Set Painter
Painters

Camile Kelsey
Grace Kelsey
Mark Druhet
Mark Heard
Nathan Mulligan
Daniel Verlaine Holloway
Cameron Holmes
JoLean Laborde
Maxwell A. Newman
Perry Trentacosta
Erik Carpenter

Transportation Coordinator
Transportation Captain
Transportation Dispatcher
Picture Car Coordinator
Drivers

Randy Kinyon
Sal Melancon
Joanie Arceneaux Degenhardt
Richard Brown
Arie Bodden
Robert Bodenheimer
Myron D. Bunch
Charlene Mitchell
Sheikh F. Rahman
Jack J. Terranova
Joe Kippers Jr.
Timothy Tanton
Herbert Varnado
Chantell Hampton
Jason Anderson
Dwight Craft
Calvin Weatherspoon
Raphael Brown
Virgil Bienemy
Donald M. Burdett
Michael Nissen
Emanuel Brown III
Buddy Pine
Shedrick N. Roy Jr.
William Varnado

	Leroy Minor Willie Williams Jr. Trameka Howard Wilfredo I. León
Catering by Head Chef Front of House Assistant Chefs	Ted Kantrow / Location Gourmet Plus Terry DeLacey Ryan Coppels Chris Buhler Patrick McAnnally Silas Rodriguez John Landers Margaret L. Lancaster
Key Craft Services	Claire Eskind Christine Peirce
Craft Service Assistants	
Set Medics	Christopher Jones James Mora
Construction Medics	Ryan Hageman Robert Windham
Rights & Clearances Clearance Coordinator	Cleared by Ashley Ashley Kravitz
Unit Publicist EPK Produced by	Cid Swank Alexis Barzin



ADDITIONAL PHOTOGRAPHY

Line Producer/Unit Production Manager	Will Greenfield
First Assistant Director	Stephen W. Moore
Second Assistant Director	Amir R. Khan
Art Director	Julian Scalia
Set Decorator	Molly Ebner
Director of Photography	Quyen Tran
First Assistant "A" Camera	Lex Rawlins
Second Assistant "A" Camera	Christy Fiers
"B" Camera Operator/Steadicam	J. Christopher Campbell, SOC
First Assistant "B" Camera	Tom Hutchinson
Second Assistant "B" Camera	Matthew Kelly Jackson
Loader	Anna-Marie Aloia
DIT	Nick Hiltgen
Still Photographer	Kyle Kaplan
Script Supervisor	Melissa Yount
Sound Mixer	Serena Simpson
Boom Operator	Richard Marty Simpson
Sound Utility	Aaron Byrnes
Video Assist	Stephen Stumberg
Key Grip	Tim Driscoll
Best Boy Grip	Chris Jones
Dolly Grip	Nathan Rigaud
Grips	Shane Detwiler Johnathan B. Heard Eric A. Kline Michael Madison

Oculus Operator Technocrane Operators	Thomas Matthew Owen Nathaniel Poblet Austin English Parker Kempf Sean Fisher
Gaffer Best Boy Electric Electricians	James R. Tomaro Cas Lincoln Stefan Czaplá Jordan Francais Eric Neubauer John Prew Jeffrey Tarver
Graphic Designer	Kelsey Brennan
Leadperson Set Dressers	John Day Carmen Rice Todd Sarginson Kyle Dixon
Prop Masters Assistant Prop Master	Kate Forry Guanci Joel Redding James Grabowski
Special Effects Coordinator	Skylar Gorrell
Assistant Costume Designer Key Costumer Costumer Shopper Personal Shopper to Ms. Monáe Seamstress Tailor Costume Production Assistant	Erinn Knight Kairo Courts Paula Renee Shelby Ann Tompkins Queensylvania Akuchie Myra N. Foy Kevin Mays Kailey Becker
Department Head Makeup Artist Makeup Artist Department Head Hairstylist Key Hairstylist	Syretta L. Bell Tina Walker Talya R. Melvey Moe!
Extras Casting by	Rose Locke
Location Manager Assistant Location Manager Location Assistants	Alexander Paul Kahn Robert Pittard Lucy Deller Charles Ethan Stewart
First Assistant Accountant Payroll Accountant	Daniella LaGraff Blakely Clark
Production Supervisor Assistant Production Coordinator Production Secretary Office Production Assistant	Anna-Elisa Mackowiak Brittany Wilkins Evan Lebish India Martin
Second Second Assistant Director Set Production Assistants	Alexis Eelman Hayley Davis Alyssa "Grizzly" Goldman Jamie MacDonald Jessie Simpson Jasmine Yard Donald Strohman
Assistant to Mr. Bush & Mr. Renz	
Child Labor Coordinator	Susie Scarr
Transportation Coordinator Dispatcher Drivers	Steven Docherty Kelly Dunbar Morgan Derrick Bolus Timothy S. Barker Christopher David Cochran

Gregory Alan Cochran
Jorge Casillas
Joseph C. Clay III
Rex Creel
Billy Gardner
Brandon Grier
David K. Goen
Jeff Hinds
Tom Losinger
C. Dwayne McClain
Fitzathor L. Miller
Kirk Redden
Daryl Tweedell
Jay Waddell

Craft Services by
Key Craft Service
Assistant Craft Service
Set Medic

Goldbug Craft Services
Malcolm Hawkins
Quentin Clark
Jason Turner

POST PRODUCTION

Post Production Sound Services Provided by
Supervising Sound Editor / Sound Designer
Dialogue/ADR Supervisor
Dialogue Editor
Sound Editor
Foley Editor
Assistant Sound Editor
Re-Recording Mixers

Foley Supervisor
Foley Mixer
Foley Artist
Foley Recordist

424 POST
David Esparza
Robert Chen
Sang Kim
Ailene Roberts
Brendan Hill
Tim Tuchrello
Joel Dougherty
David Esparza
Paul Pirola
Brendan Croxon
Adrian Medhurst
Ryan Squires

Rerecording Completed at
Re-Recording Mix Technician
Stage Engineers

Warner Bros. Post Production Creative Services
Unsun Song
Tony Pilkington
Ryan Murphy

ADR Voice Casting by

R.A.W. Voice Casting
Ashley Lambert
Ranjani Brow
Terrence Mathews
David Michie
Kirk Baily
Dennis Singletary
Ashley Lambert
Ranjani Brow
Devika Parikh
Stephen Apostolina
Jaquita Tale

ADR Cast

Dailies Provided by
Dailies Technician
Dailies Producer
Dailies Engineer
Dailies Supervisor
Dailies Account Executive

EC3
Daniel Lewis
Alexis Ross
Matthew McLaren
Leeza Diott
Marc Ross

Digital Intermediate Services Provided by
Supervising Digital Colorist
DI Feature Producer
DI Feature Editor
DI Feature Color Assist
Image Science

EFILM
Mitch Paulson
Jared Arkulary
Jennifer Raymond
Joel McWilliams
Michael Kannard

Editorial Services Provided by

EPS

Main Title Sequence by	Aspect
End Titles by	Endcrawl.com
Visual Effects Management by	Temprimental Films, INC. Los Angeles, Louisiana, Canada
Visual Effects Producer/Supervisor	Raoul Yorke Bolognini
On-Set Visual Effects Supervisor	Ralph Maiers
Visual Effects Head of Production	Christine McDermott
Visual Effects Production Coordinator	Kylan Huacuja
Compositing Artists	Dan Bartolucci Christopher Grandel Jason Melcher
Visual Effects Supervisors	Jeff Goldman Luca Saviotti Abhishek More
Visual Effects Producers	Phillip Moses Richard Ivan Mann Virginia Cefaly Jessica Hawkin Ravindra Tamhankar
Visual Effects Production Manager	Mohit Salunke
Visual Effects Production Coordinators	Abhishek Dalvi Akash Thakur Darshan Shelke
Lead Compositors	Andrew Degryse Amar Deshmukh
Compositors / Paint Artists	Mike Bozulich Robert Leigh Trevor Harder Alex Turner Nicolas Martinez Burcak Boutella Darshan Barne Vishwajeet Nikam Suraj Mane Vishal Badhe Suresh Aher Amol Ransing Rohan Ghosalkar Sujit Dalvi Anfas CS Prince Chaurasia Suresh Chaudhari Akshay Patil Vijay Gade Balaji Gaikwad Shivkumar Deshmukh Anirudha Kusalkar
Digital Compositors	Mattia Marchegiano Oriana Pioli Quero Maria Francesca Sputore Sara Tomarchio Gaia Tradico Marta Miceli Digital artists Giordano Saviotti Francesco Cricenti
Rotoscope Leads	Umesh Tawade Shailesh Repale Pinto Sasi Kumar
Roto Artists	Pronoy Tarafdar Mahesh Bhagwat Prashant Rasal Rahul Waghmare Amit Sanjekar Chetan Dhande Himanshu Dawande Aniket Salunkhe Raturaj Kudalkar Rushikesh Panchal Mohit Nikam

IT Support	Swapnil Pathave Ranjit Kamble Amol Unhale Janardan Harale Ajitkumar Kamble Vishal Bondre Somesh Sonawane Prashant Rajguru Saroj Mandal Rajesh Sahoo
Visual Effects by Visual Effects Supervisor Visual Effects Producer Executive Producer Head of Production Production Coordinators	Outpost VFX Luke Butler Megan Smith Amy Wixson Andy Burrow Jade Carter C-Jay Adams Grant Spencer Sonny Menga Alicia Abril Richard Charlton Chris Newlove-Carvisiglia Jordi Alavedra Ortiz Tessa el Miligi Johan Gay Cale Pugh Dave Sadler Coppard Elena Estevez Santos Giorgio Pitino Stanislav Kolev Alessandro Maschietto Hugo Melo Paulo Mateus Reno Cicero Shaunik Kalia Steven Boden Emily Birkett Felicia Petersen Oliver Street
Production/Data I/O Assistant Head of Editorial Visual Effects Editors	
Junior CG Generalist CG Generalist Animator Digital Matte Painter Head of 2D Senior Compositors	
Mid Compositors	
Junior Compositors	
Visual Effects by Visual Effects Supervisor Compositing Supervisor Visual Effects Coordinator Visual Effects Editor Lead CG Lead Compositor Compositors	Atmosphere Visual Effects Andrew Karr Tom Archer Dan Nicholls Carson Pfahl Adam Marisett Jeremy Kehler Diego Avila Bobby Cardenas Alexis Chapman Edwin Holdsworth Felipe Infante Scott MacKay Rolph Thomas Dan Lehane Alec McClymont James Song Hoa Tran Paul Hegg Bret Fontaine Emmanuel Rojas
CG	
FX Tracking / Matchmove	
Visual Effects by Visual Effects Artists	Tempest FX Marc Steinberg Joe Kleinberg
Visual Effects by Visual Effects Producer Flame Visual Effects Artist	FotoKem Angelique Perez Karen Nichols

Visual Effects & Animation by Visual Effects Supervisors	Industrial Light & Magic a Lucasfilm Ltd. Company Craig Hammack Jay Cooper Jeanie King Katherine Farrar Bluff Lorelei David Nicholas Johnson Jonni Issacs Michael Van Eps Tami Carter Joseph Fortuno
Visual Effects Executive Producer Visual Effects Producer Visual Effects Editor Production Manager Digital Artists	
Production Assistant	
Additional Footage and Images Provided by Stock Images Provided by	Shutterstock Getty Images
Cameras Provided by Equipment Provided by	Panavision All Axis Remotes Chapman/Leonard Studio Equipment Inc. Indio Films LLC Iron Grip MBS Equipment Co.
Insurance Provided by	Gallagher Entertainment Services Brian Kingman Theresa Balaszi Rodney Isaac David Albert Pierce, Esq. Anthony J. Hanna, Esq. Pierce Law Group LLP Entertainment Partners Central Casting
Additional Legal Services Provided by	
Payroll Services Extras Payroll Services	
Additional Music by Score Coordination by	Leo Birenberg Gillian Williams
Score Recorded and Mixed by Digital Score Recordist Music Preparation and Orchestrations by Music Librarian Score Coordinator Music Clearance and Licensing	Phil McGowan Larry Mah Vincent Oppido Matt Franko / Black Ribbon Pro Ramiro Rodriguez Zamarripa Matt Lilley / MCL Music Services Inc.

Soundtrack available on



"Lift Every Voice And Sing"
Written by James Johnson and John Johnson
Performed by Nate Wonder

"Chemical Coincidence"
Written by Jordan Rakei, Thomas Guy, and Jim MaCrae
Performed by Jordan Rakei
Courtesy of Counter Records

"Somebody Son"
Written by Devin Johnson, Jade Novah, and John "SK" Mcgee
Performed by Jade Novah
Courtesy of Let There Be Art

"Calling"
Performed by QUIÑ
Written by Bianca Leonor Quiñones and David Pimentel (pka "Pomo")
Courtesy of Fantasy Soul

"Warm Leatherette"

Written by Daniel Miller
Performed by The Normal
Courtesy of Mute Records Ltd
By arrangement with BMG Rights Management (US) LLC

"Juice"
Written by Theron Makiel Thomas, Sean Small, Eric Frederic, Lizzo, and Sam Sumser
Performed by Lizzo
Courtesy of Atlantic Recording Corp.
By arrangement with Warner Music Group Film & TV Licensing

"Home Soon"
Written by Laetitia Ange Tamko
Performed by Vagabon
Courtesy of Nonesuch Records
By arrangement with Warner Music Group Film & TV Licensing

"13th Century Metal"
Written by Brittany Howard, Robert Glasper, and Nate Smith
Performed by Brittany Howard
Courtesy of ATO Records
By arrangement with ZYNC Music / A Roundhill Company

SPECIAL THANKS

Winston Bush
Troy Cunningham
Janet Bush
Angela Hilliard Harrell
Chaka Pilgrim
Gary & Nancy Renz
Laura Odat
Nickye Gibbons
Autumn Vangor
Gabrielle Bozza
Evelyn Paul
Donald & Olivia Gault
Maxwell

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New Orleans, Louisiana

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American Humane monitored the animal action. No animals were harmed®.

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