



Presents

A GHOST STORY

A film by David Lowery
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Distribution



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SYNOPSIS

With *A GHOST STORY* acclaimed director David Lowery (*AIN'T THEM BODIES SAINTS*, *PETE'S DRAGON*) returns with a singular exploration of legacy, loss, and the essential human longing for meaning and connection.

Recently deceased, a white-sheeted ghost (Academy Award-winner Casey Affleck) returns to his suburban home to console his bereft wife (Academy Award-nominee Rooney Mara), only to find that in his spectral state he has become unstuck in time, forced to watch passively as the life he knew and the woman he loves slowly slip away. Increasingly unmoored, the ghost embarks on a cosmic journey through memory and history, confronting life's ineffable questions and the enormity of existence.

An unforgettable meditation on love and grief, *A GHOST STORY* emerges ecstatic and surreal — a wholly unique experience that lingers long after the credits roll.

ABOUT THE PRODUCTION

Months before delighting global audiences with the critically acclaimed PETE'S DRAGON remake for the Walt Disney Company in the summer of 2016, writer-director David Lowery was already immersed in his next project — an independently produced, under-the-radar ghost story set in his native Texas that reunites the stars of his breakout feature, AIN'T THEM BODIES SAINTS. Like PETE'S DRAGON, Lowery's fourth feature is steeped in myth and fantasy, a film that hits soaring emotional heights while exploring our universal need for love and connection — even after death.

A GHOST STORY opens in a faded suburban ranch house, where a young couple, identified only by their initials C and M, share a quietly restless life. C (Affleck) longs to make music and stay close to home, while M (Mara) dreams of moving elsewhere, creating a subtle tension that stays largely unspoken throughout. Suddenly, C is killed in a car accident at the end of their driveway; M travels to the morgue to identify his body, which lies disturbingly still on a slab beneath a crisp white sheet. M departs in grief — and moments later, so does C, still wearing his sheet like a child's vision of a classic ghost, with brooding black holes for eyes and a lonesome, billowing gait.

Days, weeks, and even years pass as C haunts the house where he lived, loved and made music alongside his partner and muse. Ultimately, M disappears into her separate future, prolonging the agony for C as he obsesses over their lost mortal bond. New residents of the house come and go, including a young Hispanic family as well as a fun-loving crew of grad-school hipsters. Despairingly, C realizes that he is stuck--forever bound to the space occupied by the house, regardless of how many decades and eras may pass. Unstuck in time, he is imprisoned by his inability to accept his situation, forced to watch passively as the world changes dramatically around him.

FINDING MEANING THROUGH LOSS

A *GHOST STORY* places Lowery in the rare company of cinematic artists equally at home in high-concept studio productions and intimate indies. A poetic examination of time and legacy, this film boldly calls to question what, if any, larger meaning our actions in life might hold. In *A GHOST STORY* the weight of existence comes to terrify both the living and the dead, informing everything from Affleck's ghostly, yearning walk beneath a billowing white sheet, to the yearning philosophical monologue delivered late in the film by frequent Lowery collaborator Will Oldham, to Lowery's own expansive and spacious long takes inspired by European and Asian filmmakers. Time waits for no one — the sooner we accept this, the lighter our mortal coil. "At some point we have to let go," Lowery explains. "We don't have the choice. Dealing with the lack of options in that regard is tremendously difficult, and it's a huge aspect of what this movie is about."

Indeed, Lowery was initially drawn to the cinematic art form because it allowed him to manipulate time — by preserving it, extending it, rewinding it, even projecting it into the future, all of which is variously addressed in *A GHOST STORY*. "I'm frequently terrified by how quickly the years fly by," he remarks. "This movie is a very explicit attempt to deal with time passing — it's going to move forward whether I like it or not, and eventually everything I've worked towards or achieved will become meaningless." We are all ghosts eventually, he suggests; through certain actions and reflections, we can endure the dark night of the soul.

A GHOST STORY is also a powerful statement on love and connection, as Lowery's protagonist pines for his partner across the years, searching for meaning in pervasive solitude. "I'm a romantic at the end of the day — I never set out to tell love stories, but they somehow wind up being that way," he insists. "Much of this is due to Casey and Rooney's wonderful chemistry, which exists even when they are apart, as *A GHOST STORY* demonstrates. When you've planted the seed of them being together, like we did in *AIN'T THEM BODIES SAINTS*, it turns the movie into a big love story. I'm not trying to say that a connection can transcend space and time — I don't believe that's true. But I think certain connections we have with people can help us through those epic life crises that so often become miasmas of despair."

Despite its dark subject matter, *A GHOST STORY* offers hope in its vision of finding meaning in life (and death) by leaving a mark on the world — whether a small, private gesture like Mara's character placing a memento within the wall of her house, to something grander, like a work of art or a child. The notion of creating something that outlives us is a powerful drive, a way of cheating death or tasting eternity. "We all strive to make sure whatever we're doing in life is built to last," he says. "The image of Rooney hiding something only she knows about — a little piece of herself — is an attempt to beat time in a way, to conquer her earthly existence. This is a universal aim, the sense that we are constantly trying to affect the world around us, (fighting our impermanence)." Our yearning for legacy is what makes us human.

But what comes after that?

A STORY ONLY HE COULD TELL

Lowery conceived of *A GHOST STORY* in December 2015, following an argument with his wife over whether the couple should move to Los Angeles — where commercial filmmaking jobs like *PETE'S DRAGON* beckoned — or remain in Texas, whose sprawling and indelible terrain creatively inspired his earlier features *ST. NICK* and *AIN'T THEM BODIES SAINTS*. "It was one of the biggest disagreements we'd ever had in our relationship," Lowery says. "It felt like a scene from a movie, it was so dramatic."

Over the next few months, other ideas and influences began to sprout and combine with various obsessions of Lowery's, including time, the way it plays out in the physical spaces that surround us, and the interior thresholds and passageways that are a frequent presence in Lowery's other works. *AIN'T THEM BODIES SAINTS* cast member Ben Foster once quipped during an interview that Lowery was more interested in the doorway than the person standing in it, something the writer-director doesn't deny. "I could stare at empty doorways for hours," he admits.

Lowery also harbors a deep preoccupation with ghosts, in particular the image of a deceased

figure's spirit haunting the living beneath a white sheet. "I've wanted to tell a traditional ghost story for years," he remarks. "I love the classic iconography of the bed-sheet ghost — you can show this symbol to anyone around the world and they know instantly what it represents." Over the years, Lowery has watched this image surface time and again in everything from music videos and photography to the 2010 art film *FINISTERRAE* from director Sergio Caballero, featuring two ghosts in white sheets wandering the Spanish countryside. He remembers in particular the indelible scene in *HALLOWEEN* when Michael Myers dons a ghostly sheet before embarking on a killing spree: "A guy in a mask puts a sheet over his head and it becomes even more haunting," Lowery remarks.

A SENSE OF SPACE AND TIME

As much as *A GHOST STORY* examines the people that haunt us, the film also argues that spaces, history and even time can haunt as well — as represented by the film's unforgettable establishing image of a faded Texas ranch house that becomes a central character in the film, living and dying in the same capacity as its human occupants. "The sense of houses being haunted by history is something I think about a lot," Lowery says. "We can debate all day long whether or not ghosts are real but there is no doubt that events have transpired in every space we occupy — especially our homes. *A GHOST STORY* was an opportunity to make a movie about what it means to linger in the spaces that surround us, to spend time just *existing* in them."

Lowery began preparing for *A GHOST STORY* in May 2016, turning a ten-page outline into the sparse 40-page document that became the shooting script. He completed production on *PETE'S DRAGON* a month later and then dove headlong into its micro-budget follow-up. "We finished one movie on June 10 and by the morning of June 12 we were shooting the new one," he explains. "Having just spent three years on a big production, it felt good to do something spontaneous, operating on very little other than gut instinct. It wasn't like I needed to refresh myself after finishing a studio movie, but I took what I learned on *PETE'S DRAGON* and applied in a completely different way — on a smaller scale."

Producers Toby Halbrooks (*LISTEN UP PHILIP*, *UPSTREAM COLOR*) and James M.

Johnston (*AIN'T THEM BODIES SAINTS*) began contacting demolition companies in the Dallas-Fort Worth area in the hope of finding a condemned property that could serve as the principal location — and later be destroyed as a plot device. They found a dilapidated ranch home in Irving — the very suburb Lowery grew up in — belonging to Scooter and Barbara Walsh, who became instrumental allies in *A GHOST STORY*'s production. The couple, who eventually planned to tear down the property and build a new home in its place, allowed Lowery's art department to spruce up the single-level dwelling with wallpaper, temporary walls and a kitchen to make it appear habitable. They kept the air conditioners functioning in the house as temperatures exceeded 100 degrees during the month-long shoot. The Johnson's granddaughter, Savannah, even joined the cast as a pioneer in a flashback sequence and served on several occasions as Mara's stand-in.

GETTING THE TEAM BACK TOGETHER

After securing the Irving location, Lowery immersed himself in the casting of *A GHOST STORY*. Casey Affleck and Rooney Mara, who played doomed lovers in his Texas-set outlaw romance *AIN'T THEM BODIES SAINTS*, were the first actors he contacted, having stayed in touch after that 2013 production. Both were established stars by 2016, with Affleck riding the crest of his acclaimed performance in Kenneth Lonergan's *MANCHESTER BY THE SEA* — resulting in multiple prizes, including The Academy Award® for Best Actor — and Mara coming off a string of hits including *CAROL* and *LION*. Both were excited by the prospect of shooting something quickly and on the sly, and revisiting the easy rapport they developed on Lowery's sophomore feature. "I knew what their dynamic was and had no interest in messing with it," Lowery explains. "Their chemistry together is undeniable. We saw it on day one of shooting *SAINTS*. And since Casey doesn't last long in human form in this movie, I wanted the few scenes they share together in the flesh to feel as compassionate and human as possible."

In keeping with the story's visual and temporal design, Affleck and Mara were required to remain still and impassive for long stretches of time in front of the camera, whether passing the decades underneath a white sheet or consuming an entire chocolate pie in a single four-minute take, as Mara does in one memorable scene. Even after one character's passing, the actors appear

together in the same room, divided between life and death, requiring a closeness and emotional calculus that could only have come from colleagues who knew each other's craft intimately. "I love both of them individually but I particularly love watching the two of them at work together," Lowery admits. "There was a greater degree of comfort and familiarity this time around. We know each other's shorthand. We're also all vegan, which makes working together even easier. After *A GHOST STORY* we decided that we should do a movie together in Texas every three or four years."

With Mara, Lowery employs an abundance of close-ups in a movie that was mostly conceived with long, wide and spacious shots in mind, emphasizing the story's cosmic sweep. It takes a particular movie star to change the way a director shoots a movie, but as Lowery concedes, Mara is by no means a conventional star. "She has one of those transcendent faces that changes when you put a lens in front of it," he explains. "It's the reason why close-ups are such a powerful tool in movies, and it's what defines our greatest stars. When you find the right face, you want to make sure you're using it right. It can convey all of the emotion you thought you'd need dialogue for." Early on in the production, Lowery and cinematographer Andrew Droz Palermo found themselves moving the camera closer and closer to Mara's face, capturing in mesmerizing long takes the actress doing everything from observing Affleck compose music to navigating the profound grief of losing her partner. In abject, placid stillness, Mara's distinct features spring to life on screen, conveying worlds of emotion in singular static shots. "From those moments forward, we kept the camera close to her, because that's how Rooney shines," Lowery adds.

Lowery rounded out his cast and crew with familiars from his firmament, including actor-songwriter Will Oldham, who contributed music to *PETE'S DRAGON* and came aboard *A GHOST STORY* to play a drunken philosopher waxing poetic on the pull of time during a party sequence that also features a cameo from the pop star Ke\$ha. Savanna Sears, who starred as a little girl in Lowery's debut feature *ST. NICK*, makes a return appearance to the fold, this time all grown up as another partygoer. The close-knit crew shot for 19 days during intense summer heat, returning for a week in August for pickups. "We wanted to keep risk factors low, so we paid for it ourselves and made it with friends," Lowery explains. "Part of that involved not talking about it."

DAVID LOWERY'S UNIQUE INSPIRATIONS

Awash in stillness and mystery while it moves through time, *A GHOST STORY* stands out for its distinct and mesmerizing visual style. Prior to filming, Lowery convened in Los Angeles with director of photography Andrew Droz Palermo (*A TEACHER, YOU'RE NEXT*) where the pair scoured photography books by Gregory Crewdson and watched masterworks by Tsai Ming-Liang (*WHAT TIME IS IT THERE? GOODBYE DRAGON INN*) and Apichatpong Weerasethakul (*CEMETARY OF SPLENDOR*), whose static long takes induce a trance-like state out of suspended time. "I love these movies because I have a short attention span and often find it difficult to focus," Lowery admits. "It's much easier to follow movies that feature long shots because there are fewer cuts. Every time there's an edit, the brain is forced to make a connection from one shot to another, or one idea to the next, which gets wearisome. It's why three-hour action movies can leave you feeling exhausted. You're exerting so much mental energy following the editing itself."

Lowery also studied Belgian filmmaker Chantal Akerman's 1975 feature *JEANNE DIELMAN*, *23 QUAI DU COMMERCE*, *1080 BRUXELLES* for its deliberate pacing and use of psychological space. Akerman's 1972 silent documentary *HOTEL MONTEREY* intrigued Lowery for its rigorous and often clinical examination of physical spaces devoid of human activity. "It's really captivating and incredibly engaging even though there's nothing much to follow," he says of the film. "There's no characters or plot, just this riveting document of physical space."

In a crucial scene in *A GHOST STORY*, one that became the subject of much commentary following its premiere at the 2017 Sundance Film Festival, a grieving Mara consumes a chocolate pie over the course of several prolonged minutes while Affleck watches mournfully nearby beneath his ghostly shroud. "We wanted to create a lot of beautiful tableaux for scenes where we knew the camera was going to observe something several minutes at a time," Lowery explains. "There's a certain amount of time in which you can comfortably stare at an image before you lose interest or move on, and we wanted to find those boundaries. The pie-eating

scene is only two shots, and the way the house was laid out (elongated and linear, across a single level, typical of Texas ranch homes) helped us determine where the cut would be and how long the shots could last. Every shot in the movie has its own inherent running time."

SETTING THE VISUAL TONE

Lowery knew from the project's inception that he wanted to shoot in the 1:33 aspect ratio — in which the image width is only slightly greater than its height — signaling to the audience that *A GHOST STORY* isn't a traditional motion picture. "I'm a sucker for widescreen movies and I tend to visualize things in that aspect ratio, but I also love challenging myself and thinking outside the box," he explains. "This meant embracing a smaller aspect ratio. Gus Van Sant's *ELEPHANT* was the first modern movie I saw shot in 1:33. The images tower over you rather than stretch out horizontally in widescreen. They dominate." They also confine and constrict the characters on screen — and by extension the audience watching them.

Lowery also chose to soften the edges of his frame with so-called vignettes, or rounded corners, which coats the film in yet another aesthetic layer. "More and more we watch movies on high-definition TV screens, so a 1:33 frame appears as a bold square in the middle of a wide, rectangular screen," he explains. "The vignettes help de-emphasize the rectangular, softening the claustrophobia and containment of the main character, who is trapped for the entire movie."

THE POWER OF SOUND

Scoring the cosmic sweep of time became another critical factor in bringing *A GHOST STORY* to life. Composer Daniel Hart has contributed scores to all of Lowery's films including his breakthrough 2011 short film "Pioneer." While working on the score for *PETE'S DRAGON*, Hart played Lowery a pop song he'd written for his band Dark Rooms entitled "I Get Overwhelmed." Lowery listened to the track repeatedly while he wrote and conceptualized *A GHOST STORY*, eventually incorporating it into the narrative itself. "It felt right for the movie — the idea of being overwhelmed and feeling like you don't have control over your own life," he explains. "Daniel let me use it as a central component of the story, and he set about turning

elements of that song into what became our score."

For the score itself, Lowery urged Hart to embrace the horror-movie elements of the story. He encouraged him to explore weirder and more unconventional sounds, including electronic ones — the opposite of the folk-driven score he conceived for PETE'S DRAGON. "It was a chance for him to do something different," Lowery adds. "There's a piece with an 808 drumbeat in it, for example, and a lot of vocal compositions. Daniel kept topping himself with every musical cue."

OVERCOMING AN UNEXPECTED OBSTACLE

Crucial to the production was engineering the white sheet worn by Affleck for much of A GHOST STORY's running time. The costume, built and designed by Annell Brodeur, was more than a simple sheet, incorporating several layers of petticoats to create a sense of shape and a helmet designed to keep the actor's face aligned with the eyeholes. "It was meant to be easy, but turned out to be difficult and terrifying," Lowery explains. "Wearing it in the Texas heat was no fun but shooting it was even trickier — it's an inherently goofy image and a very dominant one in the 1:33 frame. Figuring out how to shoot our ghost so he didn't appear absurd and cartoonish was a constant learning process."

Brodeur's attempts to make the ghost appear as eerie and ethereal as possible while a human being moved around beneath the sheet became a daily challenge on set. Wrinkles, folds and billows created character and depth, but consistently required adjustments after even the slightest false movement: "Something as simple as him sitting down or turning to look over his shoulder became intricate and complex stagecraft because the costume moved with Casey," Lowery explains. "If the sheet billowed the wrong way, it ruined the illusion." During the filming of close-up or medium shots, Brodeur and her costumer were required to crouch down outside the lens's reach, following the ghost as he floated through a scene to make sure the folds moved in a consistent fashion. "It was extraordinarily complex," Lowery adds. "Acting in the costume was the equivalent of dancing on a stage only a few centimeters in width. We filmed C's return to the house on the first day of shooting, and wound up re-doing that scene several times while we figured out how to work with this contraption. It was the biggest challenge of the entire movie."

Another trial for the filmmakers was Affleck's unique physicality and gait. "You don't think about it when you look at Casey normally but under a shroud his movement is quite distinctive," Lowery insists. "At first we embraced it, because we liked the idea of a throughline extending from Casey as a human being into this ghost in the afterlife. But then we dialed it down because that physicality made the character too human. When you see an actor moving in a certain way under the sheet, it ceases to feel ethereal."

ABOUT THE FILMMAKERS

DAVID LOWERY (Writer/ Director)

David Lowery is a filmmaker from Texas. His previous films include ST. NICK, "Pioneer," AIN'T THEM BODIES SAINTS, and PETE'S DRAGON.

TOBY HALBROOKS (Producer)

Toby Halbrooks is a filmmaker from Texas. Also, he is a Wizard.

JAMES M. JOHNSTON (Producer)

James M. Johnston is an award-winning filmmaker from Fort Worth, TX. He is part of the filmmaking collective known as Sailor Bear where he produced the films AIN'T THEM BODIES SAINTS, "Pioneer," LISTEN UP PHILIP, PERSON TO PERSON, and A GHOST STORY. He was a 2011 Creative Producing Fellow at the Sundance Institute, named to Variety's "10 Producers to Watch" in 2012, and won an Independent Spirit Award for producing in 2013. Johnston is a writer/director in his own right and his short films including "Knife," "Receive Bacon," and "Merrily, Merrily" have played to great acclaim at festivals around the world. His latest short film "Melville" won the Audience Award for Best Short Film at the Dallas International Film Festival, is a Vimeo Staff Pick and was named one of the best American short films for 2015 by IndieWire.

ADAM DONAGHEY (Producer)

Adam Donaghey, founder of Zero Trans Fat Productions, is an award-winning independent film, commercial, and television producer and production manager from Texas. His work has been nominated for both the Independent Spirit and Gotham Awards, and has been showcased at festivals including Sundance, Berlinale, SXSW, Sitges, LA Film Festival, AFI Fest, Hamptons International Film Festival and Thessaloniki. He is also a co-owner and operator of the historic Texas Theatre in Dallas, TX.

ANDREW DROZ PALERMO (Cinematographer)

Andrew Droz Palermo's first feature, RICH HILL, which followed three boys in his family hometown in rural Missouri, won the Documentary Grand Jury Prize at the Sundance Film Festival, and was Emmy-nominated. Within a year, he premiered ONE & TWO, his narrative debut, at the Berlinale and SXSW. The film was distributed by IFC. In addition to directing, Andrew has served as cinematographer on a number of number films for celebrated directors, including Adam Wingard's YOU'RE NEXT and Hannah Fidell's A TEACHER and 6 YEARS.

JADE HEALY (Production Designer)

Jade Healy is a New York-based Production Designer. Her credits include Josh Mond's JAMES WHITE, Ti West's IN A VALLEY OF VIOLENCE, Yorgos Lanthimos' THE KILLING OF A SACRED DEER, and David Lowery's films A GHOST STORY, PETE'S DRAGON, and AIN'T THEM BODIES SAINTS.

TOM WALKER (Production Designer)

Tom Walker has been doing art direction for film and commercials for the past decade. His film work includes production design for Shane Carruth's UPSTREAM COLOR; DIG; and MORGANVILLE: THE SERIES. He has worked previously with David Lowery on AIN'T THEM BODIES SAINTS as well as on National Geographic Channel's "Breakthrough" series. He is a graduate of the University of Texas at Austin.

ABOUT THE CAST

CASEY AFFLECK (C)

An Academy Award®-winning actor, Casey Affleck is an accomplished and striking performer who has established himself as a powerful leading man.

Affleck was nominated for an Academy Award®, a Golden Globe Award® and a Screen Actors Guild Award for his performance in the character drama *THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD*. Written and directed by Andrew Dominik (CHOPPER), the film follows Ford's (Affleck) sycophantic obsession with Jesse James (Brad Pitt), which quickly turns into growing resentment after he joins the legendary outlaw's gang.

The actor garnered significant praise for his starring role alongside Ed Harris, Morgan Freeman and Michelle Monaghan in *GONE BABY GONE*, based on Dennis Lehane's novel of the same name. Ben Affleck's directorial debut, the film is the story of two Boston detectives' search for a kidnapped four-year-old girl.

Affleck co-wrote and starred alongside Matt Damon in the independent road movie *GERRY*, directed by Gus Van Sant. He also appeared in Van Sant's *GOOD WILL HUNTING* and *TO DIE FOR*. Additional film credits include Christopher Nolan's *INTERSTELLAR*, opposite Matthew McConaughey, Jessica Chastain and Anne Hathaway; *OUT OF THE FURNACE*, co-starring Christian Bale; *AIN'T THEM BODIES SAINTS*, opposite Rooney Mara; Steven Soderbergh's *OCEAN'S* trilogy, alongside George Clooney and Brad Pitt; *TRIPLE 9*, opposite Woody Harrelson and Kate Winslet; and *THE FINEST HOURS*, opposite Chris Pine.

In 2014 Affleck and John Powers Middleton formed the Affleck/Middleton Project, a full-service production company designed to develop and produce film and television content across a variety of genres that connect with audiences and create a new wave of great American entertainment.

On stage, Affleck appeared in the West End debut of Kenneth Lonergan's award-winning play *This Is Our Youth*. He played the role of Warren alongside Matt Damon and Summer Phoenix.

Affleck can currently be seen starring in *MANCHESTER BY THE SEA* opposite Michelle Williams, Lucas Hedges, and Kyle Chandler. The film, which was written and directed by Kenneth Lonergan, tells the story of a solitary Boston janitor whose life is transformed when he returns to his hometown to take care of his teenage nephew. For his performance, Affleck received the Academy Award®, Golden Globe Award®, Critics' Choice Award, National Board of Review Award, New York Film Critics Circle Award, and Gotham Awards for Best Actor, as well Screen Actors Guild and Independent Spirit Award nominations.

ROONEY MARA (M)

Two-time Oscar®-nominee ROONEY MARA began her career shortly after enrolling as a student at New York University. It was during her college years that Mara decided to explore her interest in acting, landing small parts in independent films and eventually moving to Los Angeles to pursue it full-time.

Mara next stars in *THE DISCOVERY* opposite Robert Redford and Jason Segal for director Charlie McDowell, which is set to launch on Netflix in 2017. The film premiered at the 2017 Sundance Film Festival.

Mara also stars in Terrence Malick's *SONG TO SONG*, alongside Ryan Gosling, Michael Fassbender and Natalie Portman. The film opened the SXSW Festival in March 2017 and revolves around two intersecting love triangles, sexual obsession and betrayal set against the music scene in Austin, Texas.

In June 2017, Mara will appear opposite Ben Mendelsohn in *UNA*, a screen adaptation of David Harrower's Olivier Award-winning play *Blackbird*. The film, directed by Benedict Andrews, tells the story of a young woman who unexpectedly arrives at an older man's workplace looking for answers. It premiered at the 2016 Toronto International Film Festival.

Mara recently wrapped production on *MARY MAGDALENE* in the title role for director Garth Davis, opposite Joaquin Phoenix. The film will be released by The Weinstein Company. She will soon begin filming *VOX LUX* for director Brady Corbet, opposite Jude Law.

In November 2016, Mara starred in *LION* with Dev Patel and Nicole Kidman for The Weinstein Company. Directed by Garth Davis, *LION* is an adaptation of the memoir *A Long Way Home* by Saroo Brierley, which follows a young street kid from Calcutta who lands in an orphanage, only to be adopted to a couple in Australia. The film had its world premiere at the 2016 Toronto International Film Festival and has earned critical praise as one of the seasons' top award contenders.

Mara also stars in Jim Sheridan's *THE SECRET SCRIPTURE*, alongside Vanessa Redgrave and Theo James. The Irish film revolves around a woman's extended stay at a mental hospital. The film premiered at the 2016 Toronto International Film Festival.

In November 2015, Mara starred opposite Cate Blanchett in *CAROL*, directed by Todd Haynes. Based off the controversial romance novel *The Price of Salt*, the critically acclaimed drama tells a story about a burgeoning romantic relationship between two women in 1950s New York. The film premiered at the 2015 Cannes Film Festival where Mara won Best Actress. Mara was recognized with Oscar[®], Screen Actors Guild, Golden Globe[®], and BAFTA award nominations for her performance. *CAROL* was produced by Film 4 and distributed by The Weinstein Company.

In October 2015, Mara appeared as the role of Tiger Lily in Joe Wright's *PAN*. She co-starred in the film alongside Hugh Jackman, Amanda Seyfried, and newcomer Levi Miller. The film was released by Warner Brothers. Mara also starred in Stephen Daldry's film *TRASH*, set in the slums of Brazil with a script written by Richard Curtis. Mara portrayed a government aid worker. The film premiered at the Rome Film Festival in October 2014 and was nominated for a BAFTA Award for Best Film.

In 2013, Mara starred in the 2013 Sundance Film Festival competition entry AIN'T THEM BODIES SAINTS for writer/ director David Lowery with Casey Affleck and Ben Foster. The drama tells the story of a young mother who struggles to cope with life after her husband is imprisoned for a deadly crime.

Also in 2013, Mara starred in SIDE EFFECTS directed by Steven Soderbergh and opposite Channing Tatum and Jude Law. Mara portrayed a woman who turns to prescription medication as a way of handling her anxiety and depression. The film was released by Open Road Films and was an official entry at the 2013 Berlin Film Festival. In December 2013, Mara appeared in the Academy & Golden Globe® Best Picture nominated film HER. Directed by Spike Jonze and starring Joaquin Phoenix and Amy Adams, the film tells a story about a man who finds love and companionship with the computerized voice of a personal operating system.

Mara first mesmerized audiences and critics alike in the 2011 David Fincher-directed, U.S. adaptation of the popular Stieg Larsson book THE GIRL WITH THE DRAGON TATTOO. Mara portrayed the female lead Lisbeth Salander opposite Daniel Craig and Robin Wright. For this role, Mara was recognized by the National Board of Review for Breakthrough Performance as well as earned a Golden Globe® and Oscar® nomination for Best Actress.

Additional film credits include TANNER HALL, directed by Francesca Gregorini and Tatiana von Furstenberg; David Fincher's THE SOCIAL NETWORK; The Weinstein Company's YOUTH IN REVOLT and THE WINNING SEASON opposite Sam Rockwell.

In 2016, Mara voiced a character in the first of the three-picture animated series KUBO AND THE TWO STRINGS by LAIKA and Focus Features. Set in ancient Japan, the story follows kindhearted Kubo, who lives a humble life caring for his mother in their village when a spirit from the past catches up with him and he's forced on the run from gods and monsters. The film also stars Matthew McConaughey, Charlize Theron and Ralph Fiennes.

On the small screen, Mara's credits include memorable guest starring roles on "ER," "The Cleaner," "Women's Murder Club," and "Law & Order: SVU."

Mara is the Founder of the non-profit organization Uweze, which provides critical care and assistance to poverty-stricken orphans in Africa's largest slum in Kibera, Kenya.

WILL OLDHAM (PROGNOSTICATOR)

Will Oldham has appeared in the films MATEWAN, OLD JOY, PIONEER, NEW JERUSALEM, and EDÉN. He makes his living in music, as Bonnie 'Prince' Billy. He lives in Louisville, KY with his wife, the artist Elsa Hansen Oldham.

CREDITS

WRITTEN & DIRECTED BY

David Lowery

PRODUCED BY

Toby Halbrooks
James M. Johnston
Adam Donaghey

EXECUTIVE PRODUCER
CO-PRODUCER

David Maddox
Liz Cardenas Franke

CAST

C

Casey Affleck

M

Rooney Mara

LITTLE BOY

McColm Sephas Jr.

DOCTOR

Kenneisha Thompson

MAN IN WHEELCHAIR

Grover Coulson

LINDA

Liz Cardenas Franke

GENTLEMAN CALLER

Barlow Jacobs

MOVERS

Richard Krause

Dagger Salazar

MARIA

Sonia Acevedo

CARLOS

Carlos Bermudez

YASMINA

Yasmina Gutierrez

MAKING OUT

Kimberly Fiddes

Daniel Escudero

SPIRIT GIRL

Kesha Sebert

MAGICIAN

Jared Kopf

JUST WANTS TO DANCE

Afomia Hailemeskel

PROGNOSTICATOR

Will Oldham

CLARA

Brea Grant

CLARA'S WIFE WHO IS WRITING A BOOK

Augustine Frizzell

OVERSHARING MAN

Johnny Mars

PATIENT WOMAN

Rachel Ballard

CHAIRMAN

Bryan Pitts

PIONEER MAN

Rob Zabrecky

PIONEER WOMAN

Sara Tomerlin

PIONEER CHILDREN

Margot Tomerlin

Sylvie Tomerlin

Savanna Walsh

AT THE HOSPITAL

Derrick S. Halverston

David Miller

Hector Escalante

Randy E. Aguebor

Joel David Taylor

Monalisa Amidar

Phillip Amidar
Stan Sanders
CG. Lewis III
Alvis R. Lewis
David Fraga
Kimberly Williams
Tanya Foster
Giovannie Cruz
Paulie Killgore
Otis Harris
Kathy Jordan
Scooter Walsh
William Sydney

AT THE PARTY

David Helms
Jordan Jett Raines
Kelli Holdridge
Taylor Anne Ramsey
Alexis Fleisig
Kris Youmans
Da-Voncia Hendricks
Neken Williams
Kevin Jacobs
Chris Gardner
Nainoa McKeague
Savanna Sears

IN THE BOARDROOM

Juan Fiol
Constance Jones
Rachel Chambers
Jacie Scott
Nikita Patel
Brandi Price
David Keller
Jim Johnson
Aaron Roberts
Branton Ellerbee

GHOST STAGE 2

David Pink

ROONEY MARA DOUBLE

Savanna Walsh
Yana Khaykinson

DIRECTOR OF PHOTOGRAPHY

Andrew Droz Palermo

PRODUCTION DESIGNER

Jade Healy

| | |
|-----------------------------------|---|
| | Tom Walker |
| ART DIRECTOR | David Pink |
| COSTUME DESIGNER | Annell Brodeur |
| ORIGINAL SCORE | Daniel Hart |
| ADDITIONAL MUSIC | John Congleton |
| CASTING BY | Tisha Blood Matthew Taylor |
| UPM / FIRST ASSISTANT DIRECTOR | Angie Meyer |
| SECOND ASSISTANT DIRECTOR | LouAnn Wu |
| PRODUCTION COORDINATOR | Kelly Burns |
| SOUND DESIGN / RE-RECORDING MIXER | Johnny Marshall |
| KEY SET PA | William Sydney |
| PRODUCTION ASSISTANTS | Destinee Stewart Ashley Halbrooks Rachel Ballard Steven Veteto Benjamin Ordoñez Whitney Bentle Anna Lowery Austin Shaw Atheena Frizzell |
| ART | |
| PROPERTY MASTER | Dagger Salazar |
| SET DECORATOR | Adam Willis |
| KEY ART PRODUCTION ASSISTANTS | Judd Myers |
| ART INTERNS | Talia Miller Bre Biber Margaret Boschini Mitchell Bridgette Andrew Campbell Jordan Dorsey Tiffany Felts Gutierrez Gabriel Amy Gilbert Josh Goodman Jonas Hayes Taylor Hardy Kyle Montgomery Danny Myers Stephanie Myers |

FIRST ASSISTANT CAMERA
ADDITIONAL FIRST ASSISTANT CAMERA

SECOND ASSISTANT CAMERA
ADDITIONAL SECOND ASSISTANT CAMERA

2ND UNIT DIRECTOR OF PHOTOGRAPHY
FIRST ASSISTANT CAMERA - 2nd Unit
ADDITIONAL CAMERA

MOVI OPERATOR
STEADICAM

VIDEO ASSIST (Bosque County)
DIT
KEY COSTUMER
WARDROBE SUPERVISOR
WARDROBE PA

GAFFER
KEY GRIPS

BEST BOY ELECTRIC
DOLLY GRIP
SWING GRIP

KEY MAKE-UP & HAIR

PRODUCTION SOUND RECORDIST
SPANISH TRANSLATION

VFX

VISUAL EFFECTS SUPERVISOR
DIGITAL COMPOSITORS

COSMIC VFX & ANIMATION

VISUAL EFFECTS BY

VISUAL EFFECTS SUPERVISOR
VISUAL EFFECTS PRODUCER
COMPOSITING SUPERVISOR
SHADER WRITER
TEXTURE ARTIST
LIGHTING TD
EXECUTIVE PRODUCER

Nichole Marxen-Myers
Justin Scheidt
Noe Medrano
Edwin Lopez
William Tinker
Iris Lopez
Thomas Farmer
Bret Curry
Ryan Patterson
David Blood
Jake Wilganowski
Blake Calhoun
Shaun Gish
Ron Gonzalez
Josh Pickering
J Matt Wallace
Mike Melendi
Katie Dean
Janeth Farnsworth
Claire Spigel

Bret Curry
Richard Porter
Chachie Hood
David Hammer
Justin Powers
Shawn Bannon

Amy Forsythe
Meagan D'Von

Michael Barnett
Jazmin Diaz

Richard Krause
Chris Detken
Magno Borgo
James Pina
Josh Johnson

Weta Digital, Ltd.

Eric Saindon
David Hampton
Simon Jung
Jedrzej Wojtowicz
Jung Yun Park
Kyle Southern
David Conley

| | |
|---|--|
| HEAD OF PRODUCTION VFX EDITOR | Steven McKendry Matt Holmes |
| ADDITIONAL VISUAL EFFECTS BY | Arts & Labor |
| EXECUTIVES IN CHARGE OF PRODUCTION | Alan Berg & Kristin Johansen-Berg |
| GRAPHIC ARTIST PRODUCER | David Schulte Jason Wehling |
| ADDITIONAL VFX BY | Tim Nagle |
| MINIATURE UNIT | Seth Olson David & Toby |
| POST PRODUCTION | |
| ADDITIONAL EDITOR ASSISTANT EDITOR | Shane Carruth Mike Melendi |
| COLORIST | Joe Malina |
| ONLINE DAILIES PROVIDED BY END TITLES CREATED WITH PRODUCTION INSURANCE | Frame I.O. ENDCRAWL . com Ascend Insurance Keith Lebowitz |
| PAYROLL SERVICES | NPI Entertainment Payroll Erin Ray |
| FINAL MASTERING BY | Lucky Post |
| DCP CREATED BY | Barak Epstein Aviation Cinemas |
| SCORE | |
| SOPRANO SOLO PERCUSSION VOCALS | Katrina Vindelev Bobak Lotfipour Catherine Klassen |
| VOCALS & SYNTH VIOLIN VIOLA | Kenton Kravig Rachel Ballard Veronica Gan Annika Donnen Catherine Allain |
| CELLO | Shawna Hamilton Buffi Jacobs |
| GUITAR | Karen Smith Casey Trela |
| STUDIO | |

Recorded at The Pensieve

Additional recording at Redwood Studios - Denton, Texas

Additional engineering by John Congleton, Jordan Martin, and Bobak Lotfipour

SONGS

"I Get Overwhelmed"

Written by Daniel Hart

Performed by Dark Rooms

"Last One"

Written by Andrew Tinker, Kesha, Nick Seeley, and Toby Halbrooks

Performed by OGK

"Pandelbra"

Written by Andrew Tinker

Performed by Andrew Tinker

"Symphony No. 9 - IV"

Written by Ludwig Van Beethoven

Performed by The Skidmore College Orchestra

GREAT THANKS TO

Scooter & Barbara Walsh

Ariel Saldivar

Steve Franke

Lindamood Demolition

Kayla Lindamood

SPECIAL THANKS TO

Stephanie and Danny Myers

Holly and Jay Pink

James Finn

Trysh Foley

Electric Light & Power Company

Matt Shannahan

Red Sanders

Omni Dallas

Downtown Dallas, Inc.

Shalissa Perry

Headington Companies

Norman Butler

BDRC Partners

Bryan W. Dorsey

Duane Small

Mustang Studios
Christy Brown
Steve Mix
Charlene Tergerson
Jan Wallace
J Mark Wallace
Miriam Wallace
Lucy Litten
Julie Martin
Lucy Bird
Channing Godfrey Peoples
Neil Creque Williams
Curtis Heath
Dave's Hi-Way Wrecker Services
Mid-Cities Jeep Truck & Van
903 Brewers
Four Corners Brewery
Gregory Leftwich
George Esquivel
Johnathan Brownlee
Agavales Tequila
Firestone and Robertson Distilling
Lakewood Brewing
Tito's Vodka
Chipotle
Cliff Bars
Gorilla Goods
Hail Merry
Herr's
I Fratelli
JK Chocolate
Justin's
Mary's Gone Crackers
Pirate's Booty
Popchips
Tweed Coffee
Jonathan Aldrich
Shakespeare Dallas
Adrian Churchill
UNT Costume Department
Barbara Cox
Jubilee Theatre
Barbara Proska
Allen Dean
Cody Pritchard
Converse
Fort Worth Academy of Fine Arts
Darla Jones
Henry Stewart Awalt
Jonathan Rudak
Josh Jordan

Kenneth Farnsworth
Levi Strauss & Co.
Madewell
Moon Pi Jewelry
Baylor University Theatre Department
Sylvia Fuhrken
Texas Rangers Baseball Club
Rangers Enterprises - Special Events
WaterTower Theatre
At Once Party Rental
Craig Cole
Lauren Horton
Ruth Paul
Make Up For Ever
Ben Northington
David Gafford
Conjuring Arts Research Center
Ricky Smith
Alexi Wasser
Annie Clark
Ti West
David Zellner
Robert Greene
Craig Kestel
David Karp
Victoria Cook

City of Irving

City of Fort Worth
Fort Worth Film Commission
Jessica Christopherson

City of Dallas
Dallas Film Commission
Janis Burkland
Dwight Craver

Bosque County, Texas

City of Waxahachie
The Texas Theatre

logos-1

panavision
arri
weta-digital

logos-2

tweed-coffee
sag-aftra-2014
lucky-post-illustration

logos-3

wga-w
texas-film-commission
endcrawl-mono
edited-with-premiere-pro-cc

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title

A GHOST STORY

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