

A24

Materialists

PRESS NOTES

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109 minutes

US

English

Color

Synopsis

Synopsis

A young, ambitious New York City matchmaker finds herself torn between the perfect match and her imperfect ex.

Production Notes

About the Production

A decade ago, when Celine Song was still a struggling playwright, she was stuck in the defining experience of every New York City artist: finding a day job. It was harder than one would think, and she soon found herself somewhere entirely unexpected. Song couldn't get hired making coffee as a barista, or scanning items in retail, but, getting a tip at a party, she instead found herself as a liaison of people's most intimate desires and ideals. She began working as a matchmaker.

Song's sophomore film — clear-eyed and sensitive, and above all a piercingly honest examination of the contradictions of modern love and dating — was partly inspired by her revealing and often entirely confounding experience helping people find their ideal partner.

Lucy (Dakota Johnson), the protagonist of *Materialists*, works at a high-end matchmaking company, like Song once did, meeting with private equity managers and moneyed professionals and trying to pair them up with the other elite bachelors and bachelorettes of the city. What they're looking for provides a jarring window into the darker truths about how we imagine our love lives.

"I feel like I learned more in those six months about people than I learned from any other period of my life," Song says.

Coming to Song's services, clients would shamelessly rattle off their innermost and often deeply warped views and expectations around who they wanted to spend the rest of their lives with: six figures, six feet, and a host of other requirements that drew the curtain back on their materialistic idiosyncrasies. As Lucy's boss explains early on in *Materialists*, being a matchmaker is even more intimate than being someone's therapist.

"The things that are in the movie came from the truth I learned: that there is a very funny, very dark objectification of each other's humanity, and therefore a very real commodification of

each other, as we go through this thing that we call dating," Song says. "But it's supposed to be in pursuit of love."

In her work, she was meeting people who were desperately yearning for their one person that would complete them — and intensely shallow about who it had to be. The idea of partnership was drawn in startlingly corporate terms.

"The whole idea was about trying to get as big a value as you can in your market — I was acting like I was a stock market trader," Song recalls. "It shouldn't actually have anything to do with who we're getting buried with, but the way that everybody was talking about what kind of a partner they wanted was as if they're talking about a car or a house they want to buy. The language is exactly the same. I was so stuck on the dissonance of it."

Lucy can't quite square the dissonance either, so much so that when it comes to picking the man she'll marry, she'd rather opt for the cold calculus of her job than trust any reveries about true love. The right guy comes down to boxes to be checked and, most of all, net worth. It's the clear-eyed sensibility that makes her such an adept shark as a matchmaker.

When she happens upon Harry (Pedro Pascal) at the wedding of two of her successfully paired clients, she knows a unicorn when she sees one. He's tall, handsome, gracious, and very, very rich. He'd be a catch for Lucy's clients. But Harry is more interested in Lucy herself.

Their meet-cute amidst the wedding's glitz is interrupted by John (Chris Evans), a broke cater waiter and struggling actor, whose presence seems to suddenly pierce through Lucy's carefully constructed veneer. Immediately, one can sense a deep shared history between them. Lucy is the one helping her clients find love, but John might have been the one who helped her understand love to begin with.

Song's film is not exactly about a love triangle between two suitors, but rather a frank look at the thorniest, most universal ideas around how we approach who we're going to spend the rest of our lives with. It's a follow-up to the Oscar-nominated *Past Lives* that only confirms Song as an acutely perceptive observer to the deepest, most ineffable human frictions and feelings of contemporary life.

"I wanted to actually talk directly about dating, to actually talk directly about love," Song says. "Not talk around it or to create a piece of escapist fiction."

Materialists, in this way, is a stirringly new, almost terrifyingly modern romance film: one that stealthily deconstructs the genre, only to put it all back together in its own image. Most romantic comedies and dramedies might have taught us to fall for the cookie-cutter sentimentality of love in the big city, while shows like *Sex and the City* attempted to unmask the merry-go-round of dating. But Song's *Materialists* is perhaps the most subversive and true of them all for explicitly drawing a line between the two — and exposing the paradox of it all.

"It's very specifically a movie about how to find love that lasts, that is going to lead to a partnership that's forever — in the middle of the economy of dating," Song says. "How are you going to survive?"

Call it love in the age of *Raya*, and in an era of relentless self-optimization. If Song's film is partially based on the hard truths of dating she was exposed to a decade ago, those superficial checklists have only become more extreme in a world where pursuing love now means endless profiles and swipes. Marriage may have always been a business partnership, but the accounting seems to have only become more stark.

"The math is never going to work when it comes to love, and the contradiction of that is what's at the heart of the film," Song says. "The film is meant to be about this impossible, contradic-

tory, mysterious thing," love itself. Perhaps the most remarkable trick of *Materialists* rests in Song's answer to the dissonance: amid its blistering observations about how we pursue love, the film refuses to be cynical, instead holding tight to our most tenderhearted beliefs around love and its mysteries.

"It's part of Harry's father's speech at the wedding: It's the last religion, the last country, the last surviving ideology," Song says, referencing an early scene from the film. "Everybody has a belief about their love life. To me, that's the most interesting conversation I've ever had about anything with anyone. If you want to get to know someone, ask them what their love life is like."

Modern Love

While Song set out to make an honest movie about modern dating, her closest reference points were far more classical. "The main references I had were Victorian romances," she notes. "They're more in touch with the practical realities of partnership and love than modern romances, because almost all Victorian romances are about class. The fantasy of *Pride and Prejudice* is that the love of your life is the same as the person who's going to solve all your practical problems."

Lucy is wise enough to recognize the fantasy for what it is, even if her clients can't. It's partly why she's such a successful matchmaker. "She's extremely nonjudgmental," Dakota Johnson says of her character. "She just wants to deliver and she wants people to find love, but she's pretty shut off from that search herself."

"She's somebody who's very clear about the fact that love really does baffle her, but she's very good at the math of dating," Song adds.

Lucy is someone who has clad herself in a kind of protective armor. "There are ways that she has basically made herself appear more valuable than she actually believes about herself,"

Song says. “I think that’s who she is: somebody who believes herself to be worthless and is showing up to every interaction she has with the world as the most valuable-looking version of herself as possible.”

She is, in other words, only responding to the real world, where dating increasingly has been hijacked by the logic and language of self-improvement, “which was supposed to be this internal Buddhist thing,” Song notes. “We turned it into something that is so corporate and so scary: I’ve got to invest in my body. I’ve got to invest in my mind. You’ve got to improve your value so that your value is high enough. Our thinking about love has become so steeped in that, that it’s hard to even escape.”

Materialists is perhaps most scathingly familiar to modern bachelors and bachelorettes for tapping into not only an exhaustion with this objectifying view of romantic partnership (ideas that are reinforced by the romance genre itself, Song notes) but also a deeply damaging sense of abstraction that reduces the people involved to a set of cold facts.

“It’s the constant dehumanization that shouldn’t exist in your bedroom or on your date — that dehumanization that we all deal with at work or in the world, we are having to do that in our intimate space,” Song says.

That dehumanization is what leads to a startling turn in the film, when Lucy’s success at her job is suddenly punctured by a frightening incident between two of her clients.

“The truth is there’s always a violent end to any kind of dehumanization,” Song says. “There’s always going to be something that comes at the end of that. You’re never going to walk away from thorough dehumanizing and thorough objectifying of another person without there being some very real consequence.”

The arc of the film in one sense follows Lucy’s struggle to walk away from this philosophy of dehumanization, to realize “you’re

not an asset — you’re a person,” Song says. “But that’s really hard to imagine when the whole world is treating you like you’re an asset.”

It’s a corrosive way of thinking made plain when Lucy and Harry speak openly about what they can offer each other, going back and forth on what their worth is as investments for the other.

Lucy doesn’t see much in her own self-value, but “she’s seeing him as an asset, too,” Song says. “And through her eyes we see everything that he is, which is this very, very high-value person — the unicorn.” He’s pushed all the right buttons and gone to extreme lengths to optimize himself. But his superficiality is not something the film judges or caricatures, but in fact something that is entirely reasonable to someone like Lucy.

“Harry wants to be the most valuable version of himself, and he has a lot in common with Lucy on that level,” Song says. “They’re really clear about their own value, and they also believe in improving it, which is why I think Harry and Lucy respect each other so much.”

He also, crucially, offers exactly what Lucy says she wants: to marry rich. John, meanwhile, is utterly broke, stubbornly struggling, and determined to make his way as a theater actor.

“He is 37 years old and in a bit of a state of arrested development,” says Chris Evans. “He has roommates, lives a college lifestyle and is totally fine with it, at least on the surface. But he’s also very much in love with Lucy.”

In the math of dating, “he’s minus dollars,” Song says. But for all of Lucy’s brutally calculated approach to dating, she still knows that it’s different than love.

It’s far more inexplicable why when we see Lucy — a self-made woman, gleaming in her steely exterior — first run into John, all of that suddenly falls away and a deeper, perhaps truer part of

her is rendered visible. Suddenly, we see a connection and history, something ineffable and beyond the calculations.

"I'm not quite sure why John's drawn to Lucy, or Lucy to John," Evans says. "It's just those magnets, those people in life that you don't know why, but they're the ones you compare everyone against."

Casting

For Song, when it came to casting her leading trio, it was important to find actors who could capture the fleeting feeling of letting their guard down, falling for one another despite the armors and routines they've built up.

"Casting is like falling in love, where it's just an instinct: you get an instinct, and then you start to confirm it," Song says. The director never writes her characters with specific actors in mind: "These characters are something that's in my mind, and I'm always looking for a soulmate of the character that I created."

The instinct was immediate when she first met with Dakota Johnson. "We were having a meeting and the way that she is so vulnerable and so funny and sharp, I remember walking away from her thinking, she's Lucy," Song recalls.

After Johnson read the script, she was immediately enticed by the layered inscrutability she saw in Lucy.

"I was drawn to the role because it's so complex," Johnson says. "Lucy has so many different dynamics in the film, so there's many different Lucys. She's a bit of a different person with every other character — she's sort of a chameleon in that way. And then you're wondering which of her is the truth, which I thought was just so fun to play with."

Johnson had what Song saw as an innate versatility: a strength and steeliness that could melt away in an instant, letting people see the humanity and fragility underneath. "You meet someone and you can't get that person out of your mind" Song says.

"When I met Dakota, we were talking about the vulnerability of hoping for love, and how much we believed in our work, and how all-encompassing that can be."

It felt like something cosmic, even: holding up the Lucy she had written over the months and years before to the person sitting in front of her. Song goes on, "I don't write roles for specific actors, but once I met her it felt like I'd written the role for her: how sensitive and delicate Dakota felt while being this amazing and powerful alpha woman."

Lucy, in other words, has a deep vulnerability masked by an exterior that knows how to perform for a world that is constantly watching. It's a way of being that Johnson quickly saw and understood.

"Lucy is so beautiful, but she's very vulnerable when it comes to these things that come from her own intimate self-perception and self-objectification, which I think Dakota actually does understand from being in public forever," Song notes.

The next step was finding the right John, someone who specifically fit within a shared history with Lucy that we could intuit. "You're looking for chemistry when it comes to their story," Song explains. "They were college sweethearts, and then in their 20s, they were together, and he continued to be an actor. She was trying to be an actor, she quit, and then their values just diverged. They just couldn't be together anymore."

With John, then, she wanted somebody who was inherently soft-hearted, but who had a chip on his shoulder for stubbornly continuing down one path, even as it leaves him broke and somewhat stuck.

"There has to be an element to him that is a little bit cave-man-like, something that's a little blunt," Song says. Whereas Lucy is particularly good at the math of dating, John is "someone who's bad at math," even as he's intuitive enough to know where he stands.

Just like her time with Johnson, Song came out of her meeting with Evans with the conviction that she'd found her John. "I walked away from that conversation knowing that in his humility, his passion, his dedication to his craft... there was something about the way he was talking to me about his love and his work, his ambitions, the places he felt certain and the places he felt uncertain. It was very moving to me, it's a feeling that doesn't leave you."

For Evans, his interest in the project was immediate and straightforward: "I wanted to work with Celine," he says. He was drawn to *Past Lives* and could see in the script for *Materialists* the same trademark of Song's.

"What Celine is so good at is taking scenes that feel simple, but are still incredibly deep and complex," Evans says. "Those moments that maybe we've seen in romances, she has a way of making every moment feel the way it feels to us in life, which is special and personal and meaningful and complex and lasting."

After casting Evans as John, Song thought to casting Harry, the other man vying for Lucy. She recalls thinking that the answer was right in front of her: "Pedro I've known and loved for a while, but one day we were having a conversation that went very deep about the holiness of love — and the insane difficulty of love, love as a challenge — and I just realized then and there that I was talking to Harry."

Pascal was inspired for the character, and how he might carry himself, by some of the iconic and suave leading men that Harry might mold himself. "I thought a lot about Harrison Ford in *Working Girl*, the George Clooney of the last 30 years, even as far back as Carey Grant," Pascall recalls.

But Song was drawn in particular to an innate sweetness in Pascal that would offset that debonair and carefully constructed veneer.

"It was really important for Harry to not be a villain, or for him to not be a joke," she says. "So I needed somebody who is completely lovable. Because with somebody who is Mr. Perfect, the truth is that we're going to hate that guy. But the fact that Pedro is playing this character so vulnerably, we can't help but be charmed by and love. He's like an open wound."

The Last Religion

Celine Song made *Materialists* for those who were curious about seeing dating and love for what it actually is — which is to say, everyone. One thing has always been consistent in Song's experience talking to anybody ever.

"No matter where you are, who you are, how old you are, if I say I was a matchmaker, everybody lights up," Song says. "It's because love and dating is a mystery to everyone. And the first thing they say is, you need to help me. Help me talk about it, help me think about it. Can you help my friend with this?"

And yet, just as our attitudes and expectations (full of stubborn fixations and shallow materialism) around love are entirely at odds with what we hope love to be (blind, unconditional, and lifelong), we ignore the dissonance and trivialize the ideas that reinforce it.

Not long after Lucy learns of the incident that has happened to one of her matchmaking clients, John notices her distress. He tells her not to worry. "It's just dating," he says. "It's not that serious."

Lucy resents the implication. "It's just girl shit, right?"

"There are subtle ways that we talk about dating and love that everybody thinks is completely innocuous," Song says. We treat, she notes, the entire genre of romance movies as fluff, frivolous. "We don't feel that way about a very violent war film or period drama. So how is it that we are treating romantic films as not a serious genre?"

They are the works, she notes, that have the most profound effect on our most universal truths and experiences. “Something that I learned in matchmaking is just how deeply the way that love is depicted in media has completely corrupted all of our brains and our hearts,” Song says. “It completely forms the things that you believe about yourself and the things that you believe about who your partner should be for the rest of your life and what kind of erotic life you deserve.”

Materialists is the result of Song’s desire to seriously contend with our ideals. After all, if love is indeed our last religion, why shouldn’t we be anything but utterly honest about what love should be?

If Song’s film holds up a mirror to ourselves and to the phony clichés of the romance genre itself, it never comes to see love itself as a hollow pursuit. How could Song, who has had a front-row experience to people’s most unseemly desires and expectations around love, maintain that belief?

“Maybe this is all it is: It’s that I know it,” she says. “I believe it because I know it and I experienced it. And even if the love that I have ends, I’m always going to forever know now that love is possible. It exists, so how could I not believe?”

The Cast

Dakota Johnson

Dakota Johnson is a versatile talent in the entertainment industry, recognized for her captivating performances and burgeoning career as a producer. Johnson burst on to the scene with her breakthrough role as 'Anastasia Steele' in Universal's billion-dollar franchise *Fifty Shades of Grey*, *Fifty Shades Darker* and *Fifty Shades Freed*. Other notable film credits include *The Lost Daughter* for Netflix which she starred in alongside Olivia Coleman, Jessie Buckley and Paul Mescal, Scott Cooper's *Black Mass* with Johnny Depp, Luca Guadagnino's *A Bigger Splash* with Tilda Swinton and Ralph Fiennes, *The Peanut Butter Falcon* in which she starred alongside Shia LaBeouf and Zack Gottsagen, and Dario Argento's *Suspiria*.

She was last seen in *Daddio*, a TeaTime Pictures production, in which she produced and starred opposite Sean Penn, with Christy Hall writing and directing. Johnson will next be seen in Celine Song's *Materialists* alongside Chris Evans and Pedro Pascal which is set to release on June 13th. She recently wrapped production for Michael Angelo Covino's *Splitsville* alongside Adria Arjona and Kyle Marvin and is currently in production on *Verity*, the highly anticipated adaptation of Colleen Hoover's best-selling novel where she stars opposite Anne Hathway and Josh Hartnett.

Johnson made her directorial debut with Coldplay's music video, *Cry Cry Cry*. This year marked her second time directing, a short film titled *Loser Baby* from TeaTime Pictures and *Boatrockers* which premiered at the prestigious Toronto International Film Festival this Fall.

In 2019 Johnson launched TeaTime Pictures with producing partner, Ro Donnelly. Upon its conception, TeaTime signed a first look deal with Boat Rocker, an independent, integrated global entertainment company. Boat Rocker extended this deal with TeaTime in January of 2024 to continue to develop and produce scripted & unscripted television and digital content.

Johnson is committed to using her platform for social good, and actively supports various charities and organizations.

She is an investor and co-creative director with founder Éva Goicochea in the sexual wellness company maude, a gender-neutral brand that makes well-designed, accessible and affordable sex products. Johnson also serves as the face of Italian luxury brand Gucci.

Chris Evans

Chris Evans is one of Hollywood's most in-demand actors for both big budget and independent features.

Next up, Evans will be seen in Celine Song's romantic comedy film *Materialists* opposite Dakota Johnson and Pedro Pascal. The film will be released by A24 on June 13, 2025.

Evans recently wrapped production alongside Anya Taylor-Joy, Salma Hayek Pinault, and Brendan Fraser on Romain Gavras' film *Sacrifice*. Evans is also an executive producer on the film.

Evans also will soon be seen in Ethan Coen and Tricia Cooke's Dark Comedy *Honey Don't!*. He will star alongside Margaret Qualley and Aubrey Plaza for Focus Features.

Most recently, Evans starred in *Red One*, opposite Dwayne Johnson for Amazon. The film is an action-adventure comedy and released in theaters on November 15, 2024. Once *Red One* debuted on Amazon Prime, the film reached 50 million global viewers in its debut weekend on the platform, the most ever for an Amazon MGM Studio film.

In 2023, Evans starred as 'Pete Brenner' in Netflix's film *Pain Hustlers*, opposite Emily Blunt and directed by David Yates. The film, which premiered at the Toronto Film Festival in September 2023, opened in select theaters in October 2023 and is currently on Netflix.

In 2022, Evans starred in Netflix's film *The Gray Man*, alongside Ryan Gosling. The film, directed by Anthony and Joe Russo, was Netflix's biggest budget film to date and was released on Netflix in July 2022.

Also in 2022, Evans voiced the iconic action hero Buzz Lightyear in Disney and Pixar's film *Lightyear*, which was released on June 17, 2022. The film tells the story of Buzz and his adventures. Other voices in the film include Taika Waititi and Keke Palmer.

Evans was also seen in Adam McKay's film *Don't Look Up* for Netflix. The film, which also stars Jennifer Lawrence, Leonardo DiCaprio, and Cate Blanchett, was released on the platform in December 2021 and went on to receive an Oscar nomination for Best Picture.

In April 2020, Evans starred in and executive produced the Apple TV+ limited series, *Defending Jacob*. The series is based on William Landay's 2012 New York Times best-selling novel of the same name. The crime drama series, which starred Michelle

Chris Evans (cont.)

Dockery, Cherry Jones, J.K. Simmons, and Jaeden Martell, was directed by Morten Tyldum and written by Mark Bomback.

In July 2020, Evans launched his new civics engagement project called “A Starting Point,” alongside partners Mark Kassen and Joe Kiani. The project launched as a website with the goal being to create informed, responsible and empathetic citizens who are empowered to further their understanding of the world of politics. Through ASP, they aim to demystify politics by providing answers to common questions directly from the people who create the policies that affect them.

In 2019, Evans starred in Rian Johnson’s critically acclaimed *Knives Out*, a mystery crime film. He starred alongside Daniel Craig and Michael Shannon. Lionsgate re-released the film on November 27, 2019 and it has grossed over \$300 million worldwide.

Chris is internationally renowned for his role of Captain America in the Disney/ Marvel Avengers franchise. In 2019, Evans starred *Avengers: Endgame*, which was released by Disney on April 26, 2019. The film became the fastest in history to pass \$2 billion at the global box office. In the spring of 2018, Evans was seen in *Avengers: Infinity War*, the first of two back-to-back sequels of *Avengers*. Disney released the film on April 23, 2018.

Evans made his Broadway debut in Kenneth Lonergan’s *Lobby Hero* on March 26, 2018. The play opened to rave reviews. Ben Brantley from the New York Times called it “a terrific Broadway debut” and said, “Mr. Evans is a marvel.” Chris starred alongside Michael Cera and Bel Powley. The play, directed by Trip Cullman, centers on a slacker security guard, a veteran police officer and murder investigation. His run concluded in May of 2018.

In 2017, Chris starred in Marc Webb’s *Gifted* alongside McKenna Grace, Octavia Spencer and Jenny Slate. The film follows a man (Evans) who sues for custody of his 7-year-old, intellectually gifted niece. Fox Searchlight released the film April 12, 2017.

In 2016, Evans starred in *Captain America: Civil War*, the highly anticipated third installment to 2011’s *Captain America: The First Avenger* and 2014’s *Captain America: The Winter Soldier*. Evans reprised his role as the famed Marvel Comics character, Steve Rogers. In this film, after the government sets up a governing body to oversee the Avengers, the team splinters into two camps—one led by Steve Rogers and his desire for the Avengers to remain free to defend humanity without government interference, and the other following Tony Stark’s surprising decision to support government over-

Chris Evans (cont.)

sight and accountability. The film was released by Disney on May 6, 2016 and is the top grossing film of 2016 with more than \$1.1 billion worldwide.

Evans marked his feature film directorial debut with *Before We Go*. He also produced and starred in the film alongside Alice Eve and Mark Kassen. The film premiered at the 2014 Toronto International Film Festival and was released by Radius on September 14, 2015. Prior to its release, the film garnered \$1.53 million in VOD and was the first pre-theatrical film of 2015 to reach both the top 5 on iTunes and the top 10 on Rent-rak's weekly digital chart.

Evans starred in Marvel's *Avengers: Age of Ultron* opposite Robert Downey Jr., Samuel L. Jackson, Scarlett Johansson, Mark Ruffalo and Chris Hemsworth. Disney released the film May 1, 2015 and to date it has grossed over \$1.4 billion worldwide. Evans was seen in *The Avengers* in 2012 which in its opening weekend, smashed previous domestic records and continued its box office success with a current worldwide gross of over \$1.5 billion.

In June 2014, Evans also starred in Bong Joon-ho's *Snowpiercer* opposite Octavia Spencer, Tilda Swinton, John Hurt and Ed Harris. Set in a world covered in snow and ice, the film follows a train full of travelers who struggle to co-exist.

His other film credits include Dexter Fletcher's *Ghosted* opposite Ana De Armas, Gideon Raff's *Red Sea Diving Resort*, Ariel Vroman's drama *The Iceman* opposite Michael Shannon; Mark Mylod's comedy *What's Your Number?* opposite Anna Faris; Edgar Wright's action comedy, *Scott Pilgrim vs. the World*, opposite Michael Cera; Sylvain White's *The Losers* with Jeffrey Dean Morgan and Zoe Saldana; *Push* opposite Dakota Fanning; *Street Kings* with Keanu Reeves and Forest Whitaker; *Fantastic Four: Rise of the Silver Surfer* opposite Jessica Alba, Michael Chiklis and Ioan Gruffudd; and Danny Boyle's critically acclaimed *Sunshine*. Additional credits include *The Loss of a Teardrop Diamond*, *Cellular*, *The Perfect Score*, *Fierce People*, *Puncture* and the romantic drama *London*. Evans' first cinematic role was in the 2001 hit comedic spoof, *Not Another Teen Movie*.

Raised in Massachusetts, Evans began his acting career in theatre before moving to New York where he studied at the Lee Strasberg Institute. Philanthropies he regularly lends his time to include Boston's Children Hospital, Make-A-Wish and Concord Youth Theatre.

Pedro Pascal

Pedro Pascal can next be seen in HBO's *The Last of Us* Season 2 this spring, starring opposite Bella Ramsey. The first season, which premiered in January 2023, debuted to record breaking numbers and critical acclaim. Pascal garnered Lead Actor Emmy and Golden Globes nominations for his performance and won the lead actor Critics Choice Award.

This summer, Pascal can be seen in A24's *Materialists* directed by Celine Song alongside Dakota Johnson and Chris Evans, followed by A24's *Eddington* directed by Ari Aster alongside Joaquin Phoenix and Emma Stone. Pascal can also be seen in Marvel's highly anticipated film *The Fantastic Four* as Mr. Fantastic, alongside Ebon Moss Bachrach, Joseph Quinn, and Vanessa Kirby on July 25, 2025, *The Mandalorian and Grogu*, starring Pascal as the masked bounty hunter from the Disney+ series and his sidekick Grogu, will release in theaters May 2026.

In 2023, Pascal starred opposite Ethan Hawke in Pedro Almodóvar's short film, *A Strange Way of Life*, which first premiered at the 2023 Cannes Film Festival. Pascal can be also seen starring in Anna Boden and Ryan Fleck's independent film, *Freaky Tales*, which premiered at the 2024 Sundance Film Festival.

Pascal plays Din Djarin, the titular role in Disney's *The Mandalorian* on Disney+. The series launched in November 2019 and has garnered critical acclaim.

Pascal made his Broadway debut in summer 2019 in Sam Gold's production of *King Lear*, playing the role of Edmund, alongside Glenda Jackson and Ruth Wilson.

In 2018, Pascal appeared in Barry Jenkins' critically acclaimed *If Beale Street Could Talk*. The film was nominated for a Golden Globe and won AFI's "Movie of the Year" award.

Pascal starred in the first three seasons of the critically acclaimed, BAFTA and Golden Globe nominated Netflix original series *Narcos*. Pascal portrayed the role of DEA agent Javier Peña. In 2014, Pascal starred in HBO's critically acclaimed series *Game of Thrones* where he played the fan favorite Oberyn Martell.

Additional credits include Ridley Scott's *Gladiator II*, *The Unbearable Weight of Massive Talent*, Judd Apatow's *The Bubble*, Patty Jenkins' *Wonder Woman: 1984*, *Triple Frontier*, *Kingsman 2: The Golden Circle*, *The Equalizer 2*, Christopher Caldwell and Zeek Earl's *Prospect*, Universal's *The Adjustment Bureau*, and *The Great Wall*.

The Cast

Pedro Pascal (cont.)

Pascal has originated roles in New York for The Manhattan Theater Club, Classic Stage Company, Playwrights Horizons, and Terrence McNally's Drama Desk Nominated play *Some Men* at Second Stage. He starred alongside Jennifer Ehle and Liev Schreiber in Shakespeare in the Park's production of *MACBETH*, as well as their Production of *Much Ado About Nothing* with Lily Rabe. He won the Los Angeles Drama Critics Circle Award and Garland for *Orphans* at The International City Theater. Pedro has also directed Florencia Lozano's *Underneathmybed*, David Anzuelo's *Killing Play* and Daniel Talbott's *Yosemite* at Rattlestick Playwrights Theater.

The Crew

Celine Song

Director/Writer/Producer

An Academy Award nominated screenwriter, Celine Song is a filmmaker and playwright whose debut feature, *Past Lives*, earned an Academy Award nomination for Best Motion Picture. Loosely based on and inspired by Song's own life experience, *Past Lives*, which she wrote and directed, was released by A24 in Summer 2023 after making its world premiere at the Sundance Film Festival.

Acclaim for Song's debut feature *Past Lives* has been far and wide. The film won dozens of awards from film critics groups in the USA and abroad including the Directors Guild Award for Outstanding Directorial Achievement in First-Time Feature Film for Celine and Best Feature Film at the 2023 Gotham Awards. Song and her film earned five Independent Spirit Award nominations including Best Director, Best Screenplay and Best Feature, five Golden Globe nominations including Best Screenplay, Best Director and Best Picture Drama, three BAFTA nominations including Original Screenplay and Best Picture and two Academy Award nominations including Best Original Screenplay and Best Picture.

As a playwright, Song is best known for *Endlings*, which premiered in 2019 at American Repertory Theater and had its New York debut in 2020 at New York Theatre Workshop. She has been a finalist for the Susan Smith Blackburn Prize and a semifinalist for the American Playwriting Foundation's Relentless Award. Song also wrote on the first season of Amazon series *The Wheel of Time*.

David Hinojosa

Producer

David Hinojosa is the Academy® Award-nominated producer of *Past Lives* which garnered numerous accolades, including 'Best Feature' at both the Gotham Awards and Independent Spirit Awards. Hinojosa received a BAFTA Award, Golden Globe Award, and PGA Award nomination on behalf of his work on the film. He most recently produced Halina Reijn's *Babygirl*, starring Nicole Kidman, and Brady Corbet's *The Brutalist*, both of which have been accepted to Venice Film Festival, as well as reuniting with Celine Song on her sophomore film, *Materialists*.

David Hinojosa is a Founding Partner and the Head of Production at 2AM, a production and management company invested in auteur-driven filmmakers launched in strategic partnership with A24. While at 2AM, he has produced Halina Reijn's *Bodies Bodies Bodies*. Prior to this role, David spent over a decade at the iconic award-winning production company Killer Films. While at Killer Films, he worked across titles such as the

David Hinojosa (cont.)

Academy Award-winning *Still Alice* and Todd Haynes' *Carol* which premiered in competition at the Cannes Film Festival and received six Academy Award nominations.

Hinojosa's other producing credits include Janicza Bravo's *Zola*, Todd Solondz' *Wiener Dog*, Josephine Decker's *Shirley*, Brady Corbet's *Vox Lux*, Miguel Arteta's *Beatriz At Dinner* and Paul Schrader's *First Reformed*. His work has premiered and screened at major film festivals, including Berlin, Cannes, Toronto, Venice, and Sundance, where he has received numerous honors including the Sundance Grand Jury Prize.

He is the Co-Vice Chair of the Producers Guild of America East, Chair of the Independent Producer's Task Force, a member of the Academy of Motion Picture Arts and Sciences and lectures at New York University's prestigious Tisch School of the Arts Graduate Film Program.

Christine Vachon & Pamela Koffler Producers

Christine Vachon and Pamela Koffler co-founded powerhouse Killer Films in 1995. Over three decades, they have produced more than 100 films, including some of the most celebrated and important American independent features: *Kids*, *I Shot Andy Warhol*, *Happiness*, *Boys Don't Cry*, *Hedwig and The Angry Inch*, *Far From Heaven*, *One Hour Photo*, *Still Alice*, *Carol*, *Beatriz At Dinner*, and *Dark Waters*. In television, they executive-produced the Emmy and Golden Globe-awarded miniseries *Mildred Pierce* for HBO as well as the Emmy Award-winning limited series *Halston* for Netflix. Recent releases include Todd Haynes' *May December* (Netflix), starring Natalie Portman and Julianne Moore, and Celine Song's *Past Lives* (A24), which marks their first Oscar nomination in the Best Picture category.

Shabier Kirchner Director of Photography

Shabier Kirchner is a celebrated Director of Photography known for his striking and nuanced cinematography. He gained significant acclaim for his work on the film *Past Lives* with director Celine Song, and *Small Axe* with director Steve McQueen. Kirchner's recent projects include his collaboration on Song's upcoming film *Materialists*, starring Dakota Johnson, Pedro Pascal and Chris Evans. *Cold Play: All My Love*, a recent collaboration with Spike Jonze, demonstrates Kirchner's versatility in genre and format. His filmography also includes acclaimed films such as *Bull* and *Skate*

Shabier Kirchner (cont.)

Kitchen. With a keen eye for detail and a passion for storytelling, he directed *Dadli*, which is a vibrant, color-drenched documentary short, now on the Criterion Channel.

Anthony Gasparro

Production Design

Anthony Gasparro is a production designer based in Los Angeles. He has collaborated with some of the most respected directors in cinema including Kelly Reichardt on her critically acclaimed films *Showing Up*, *First Cow*, and *Certain Women*, Yorgos Lanthimos' *Kinds of Kindness*, James Ponsoldt's *Off the Black*, Gary Winick's *Tadpole* and most recently *Materialists* with Celine Song.

Keith Frasse, ACE

Editing

Keith Fraase is a professional Film & TV Editor based in New York. He has experience across all mediums of on-screen production including television, documentary, commercial, & feature-length narrative films. His career initially gained traction with Terrence Malick's *The Tree Of Life*, on which Keith served as Artistic Consultant. From there, he served as Editor on Malick's *To The Wonder*, *Knight of Cups*, *Song to Song*, and the feature IMAX documentary *Voyage of Time*. His other notable credits include A24's *Past Lives*, which was nominated for the Best Picture Academy Award as well as the A.C.E. Best Edited Drama film award, *Chappaquiddick*, *This Is the Night*, *A Mouthful Of Air*, the Netflix Documentary Series *Dirty Money*, *Naomi Osaka*, and *Amend*, HBO's *Love Has Won*, Amazon's *Long Strange Trip*, and the Apple series *Severance*. His next film is the upcoming A24 film, *Materialists*, written and directed by Celine Song.

Katina Danabassis

Costume Design

Katina Danabassis is a celebrated Hollywood costume designer for film and television. Born in Saskatoon, Saskatchewan, Canada she has a degree in Anthropology and Communications. During Danabassis's 10 year plus career she has collaborated with directors such as Celine Song, Mike Mills, Kristoffer Borgli, Lena Dunham and Nathan Fielder. Her many films and television series include *Euphoria*, *The Curse*, *C'mon C'mon*, *Bodies Bodies Bodies*, *Y2k*, and the oscar nominated *Past Lives*. She lives and works in Los Angeles, California.

Daniel Pemberton

Music

Daniel Pemberton is an Ivor Novello-winning, multi-Golden Globe, OSCAR, Emmy and BAFTA Award- nominated composer who is regularly cited as one of the most exciting and original voices working in modern film scoring today.

Some of Daniel's most famous work includes scoring *Spider-Man: Across the Spider-Verse*, for which Daniel's score received the HMMA Award for Best Original Score - Animated Film and a BAFTA Awards nomination for Best Original Score, four series of Apple TV+'s *Slow Horses* for which Daniel collaborated with Mick Jagger on the theme song 'Strange Game', *Being the Ricardos* for which Daniel's score was BAFTA nominated, Aaron Sorkin's *The Trial of the Chicago 7*, from which the song 'Hear My Voice' that Daniel co-wrote with singer Celeste received an Oscar nomination, and Edward Norton's *Motherless Brooklyn* for which Daniel's incredible jazz score was nominated for a Golden Globe.

Daniel's song, performed by Iggy Pop, from his score for the film *Gold*, starring Matthew McConaughey, was nominated for a 2017 Golden Globe Award -Best Original Song. The previous year he was nominated for Golden Globe Award - Best Original Score for Danny Boyle's *Steve Jobs*. He was previously honoured as Discovery of The Year at the World Soundtrack Awards in 2014 for his work on *The Counselor* as well as the features *Blood, In Fear*, and *Cuban Fury*.

Having worked in British television for over two decades on countless Emmy and BAFTA Award-winning dramas and documentaries (such as *Peep Show*, *Complicit*, *Upstairs Downstairs*, *Dirk Gently*, *Prey*, *Space Dive*, *Occupation*, *Desperate Romantics* and *Hiroshima*. his big break into feature films came after Ridley Scott was so impressed with Daniel's debut film score in 2011 for the period supernatural thriller *The Awakening* that he hired him to score his feature *The Counselor*. The pair collaborated again on Scott's first directorial foray into television, *The Vatican*, on the Watergate thriller *Felt*, produced by Scott and directed by Peter Landesman, and on *All The Money In The World*, starring Mark Wahlberg.

Douglas Aibel

Casting

Douglas Aibel has cast over 100 films, for such directors as Wes Anderson, Celine Song, James Gray, M. Night Shyamalan, Megan Park, Noah Baumbach, Maggie Gyllenhaal, Kenneth Lonergan, Gillian Robespierre, Tim Robbins, Marielle Heller, Ray Romano, Paul Weitz, Ramin Bahrani and others. Notable credits include the

Douglas Aibel (cont.)

Academy Award winning *Marriage Story*, *Manchester by the Sea*, *The Grand Budapest Hotel*, *My Old Ass*, *Nightbitch*, *Christine*, *Split*, *Dead Man Walking*, *Frances Ha*, *Moonrise Kingdom*, *Kinsey*, *Little Odessa*, *The Squid and the Whale*, *Signs*, *Grandma*, *Limitless*, *99 Homes*, *Somewhere In Queens*, *Unbreakable*, *Two Lovers*, *Reality* and *Asteroid City*. Upcoming films include *Jay Kelly*, *The Bride*, *The Phoenician Scheme*, and *Materialists*.

Television credits include *Succession* (HBO), *Mozart in the Jungle* (Amazon) *The Sinner* (USA), *Servant* (Apple), *Fahrenheit 451* (HBO) *Clickbait* (Netflix), *Scenes from a Marriage* (HBO), *The Staircase* (HBO MAX), *Hello Tomorrow* (Apple) and *Long Bright River* (Peacock).

Mr. Aibel has received numerous Artios awards for his work on such films as *My Old Ass*, *The Grand Budapest Hotel*, *Marriage Story*, *Isle of Dogs*, *Moonrise Kingdom* and *FRANCES HA*; He received an Emmy nomination for his work on *Succession*, a nomination for the first BAFTA Casting award for *Marriage Story* and also received the Independent Spirit Robert Altman award for the latter film. He was singled out by Hollywood Reporter as one of the most influential casting directors working in the entertainment world today.

Mr. Aibel is also the longtime Artistic Director of the Vineyard Theatre in New York, one of America's most prestigious non-profit developmental theatre companies. Notable works he developed and premiered there include the Tony Award winning musical *AVENUE Q*; Two Pulitzer Prize winning dramas, Paula Vogel's *How I Learned to Drive* and Edward Albee's *Three Tall Women*, and such other celebrated works as *Lady Day at Emerson's Bar & Grill*, Tarell McCraney's *Wig Out*, and Nicky Silver's *The Lyons*, and the musicals *[Title of Show]* and Kander and Ebb's *The Scottsboro Boys*, Brandon Jacobs Jenkins' *Gloria* and most recently Tina Satter's *Is This a Room* and Lucas Hnath's *Dana H*.

Mr. Aibel is the recipient of special OBIE, Drama Desk and Lucille Lortel Awards for his contribution to the American theatre. He is a graduate of Vassar College.

Taylor Shung

Executive Producer

Taylor Shung is a producer born and raised in New York City. She began her career in production working with filmmakers and artists such as Kogonada, Kahlil Joseph, and The Daniels. Her most recent film credits include Celine Song's Oscar Nominated film *Past Lives*, Jane Schoenbrun's *I Saw The TV Glow*, and Chloe Zhao's Oscar Winning *Nomadland*. As a Producer she has helped bring to the screen films by emerging filmmakers such as Zia Anger (*My First Film*), Hannah Peterson (*The Graduates*), Olivia West Lloyd (*Somewhere Quiet*) and the filmmaking duo Kentucker Audley & Albert Birney (*Strawberry Mansion*). In 2019, Taylor had her Broadway debut as a Video Producer for Ivo Van Hove's revival of *West Side Story*. Taylor is a 2019 Sundance Creative Producing Fellow.

Sir Leonard Blavatnik

Executive Producer

Sir Leonard Blavatnik is among the world's most accomplished businessmen and prominent philanthropists. For over 30 years, he has invested in businesses to unlock their potential and transform them into international market leaders, while also advancing science, higher education, and culture through charitable giving. A dual US-UK citizen, Len is the founder of Access Industries, a privately held company headquartered in New York with investments across a range of sectors, including strategic equity, global media and entertainment, real estate, and biotechnology. To date, Access Industries has built a global portfolio of over \$35 billion. Len's investments in film include the Oscar-winners *The Zone of Interest* and *Conclave*.

Danny Cohen

Executive Producer

Danny Cohen is the President of Access Entertainment, a division of Len Blavatnik's Access Industries. Danny is focused on delivering world-class entertainment and financing fast-growing businesses. He invests in a wide range of entertainment: feature films, television, live theatre, the creator economy, the visual arts and gaming. Danny is an Executive Producer on a slate of over twenty films including the Oscar-winners *The Zone of Interest* and *Conclave*. Before joining Access, Danny was the Director of BBC Television where he had responsibility for all of the BBC's network channels and the greenlighting and production of the BBC's drama, entertainment, comedy, arts, history, science, educational content and documentary.

Timo Argillander
Executive Producer

Timo Argillander is Managing Partner and Co-Founder at IPR.VC, an investment fund manager specializing in global media and entertainment content investments. Timo has a long background in media and tech industries as an entrepreneur, Apple executive and management consultant.

Founded in 2014, IPR.VC is an innovative investment firm focused on helping institutional investors capitalize on the rising value of intellectual property (IP) assets in the film and television industry. Headquartered in Helsinki, Finland, with an office in London, IPR.VC has raised over \$200 million across three content funds.

IPR.VC has formed long-term strategic alliances with renowned US and European companies, such as A24 (*Civil War*, *Love Lies Bleeding*, *Maxxxine*), XYZ Films (*Blackberry*, *Skywalkers: A Love Story*, *Hallow Road*), MK2 Films and Giggiebug Entertainment. With over 50 financed film and TV productions, IPR.VC is dedicated to championing innovative storytelling and nurturing creative collaborations across the global entertainment industry.

Andrea Scarso
Executive Producer

Andrea Scarso is a Partner and the Investment Director at IPR.VC, bringing extensive experience in film financing, production, and international sales. As an Executive Producer on more than 50 projects, he has contributed to a diverse range of films, including *Judy*, *The Duke*, *Emily*, *Worth*, and *Adrift*. His work spans both studio-backed productions and independent films.

In his current role at IPR.VC, Andrea has been instrumental in financing upcoming films such as *Marty Supreme*, directed by Josh Safdie; *Eddington*, directed by Ari Aster; and *Mother Mary*, directed by David Lowery. His background in media investment and film financing includes structuring and executing funding for over 200 film and television projects.

IPR.VC has established long-term strategic alliances with renowned US and European companies, including A24 (*Civil War*, *Love Lies Bleeding*, *Maxxxine*), XYZ Films (*Blackberry*, *Skywalkers: A Love Story*, *Ash*), MK2 Films, and Giggiebug Entertainment. With over 50 financed film and TV productions, IPR.VC is committed to championing innovative storytelling and fostering creative collaborations across the global entertainment industry.

Credits

Credits

Cast (in order of appearance)

Lucy	Dakota Johnson
John	Chris Evans
Harry	Pedro Pascal
Sophie	Zoë Winters
Violet	Marin Ireland
Daisy	Dasha Nekrasova
Rose	Emmy Wheeler
Charlotte	Louisa Jacobson
Robert	Eddie Cahill
Mason	Sawyer Spielberg
Trevor	Joseph Lee
Mark P	John Magaro
Audrey	Nedra Marie Taylor

Credits

Eleanor	Sietzka Rose
Patricia	Halley Feiffer
Beth	Madeline Wise
Logan	Ian Stuart
Ron	Dan Domenech
Harry's Father	Emiliano Díez
Jenn	Rachel Zeiger-Haag
Jaime	Alison Bartlett
Linda	Lindsey Broad
Wedding Singer	Baby Rose

Crew

Written & Directed by

Celine Song

Produced by

David Hinojosa

Christine Vachon

Pamela Koffler

Celine Song

Executive Producers

Taylor Shung

Len Blavatnik

Danny Cohen

Timo Argillander

Andrea Scarso

Casting by

Douglas Aibel

Music by

Daniel Pemberton

Costume Designer

Katina Danabassis

Editor

Keith Fraase, ACE

Credits

Production Designer Anthony Gasparro

Director of Photography Shabier Kirchner