

MOON

A Sony Pictures Classics Release



Directed By
Duncan Jones

Produced by
Stuart Fenegan, Trudie Styler

Written By
Nathan Parker

Starring
Sam Rockwell

Also Featuring
Kevin Spacey as the voice of "Gerty"

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DIRECTOR'S STATEMENT

I have always been a fan of science fiction films. In my mind, the golden age of SF cinema was the '70s, early '80s, when films like *Silent Running*, *Alien*, *Blade Runner* and *Outland* told human stories in future environments. I've always wanted to make a film that felt like it could fit into that canon.

There are unquestionably less of those kind of sci-fi films these days. I don't know why. I have a theory though: I think over the last couple of decades filmmakers have allowed themselves to become a bit embarrassed by SF's philosophical side. It's OK to "geek out" at the cool effects and "oooh" and "ahh" at amazing vistas, but we're never supposed to take it too seriously. We've allowed ourselves to be convinced that SF should be frivolous, for teenage boys. We're told that the old films, the *Outlands* and *Silent Runnings*, were too plaintive, too whiney.

I think that's ridiculous. People who appreciate science fiction want the best for the world, but they understand that there is an education to be had by investigating the worst of what might happen. That's why *Blade Runner* was so brilliant; it used the future to make us look at basic human qualities from a fresh perspective. Empathy. Humanity. How do you define these things? I wanted to address those questions.

Quite a few years ago I read [Entering Space](#) by the renowned astronautical engineer, Robert Zubrin. Zubrin put forward a wholly scientific and engaging case for why and how humanity should be colonizing our solar system. It was a nuts-and-bolts approach to space exploration, and took into account the fiscal appetites that would make space colonization attractive in our capitalist world. One of the first steps recommended was to set up a "shake-and-bake" Helium-3 mining facility on the moon to extract fuel for fusion-powered generators.

The book made a real impression on me. I couldn't help thinking that that first step into space habitation, a step that would be made for profit rather than purely scientific reasons, was a fascinating conflict of interests. Companies by their very nature would seek to extract the maximum amount of raw materials from any endeavor, for a minimum outlay of costs. That's just good business. But without any locals, without human rights groups or oversight to keep an eye on things, what might a company try to get away with? What might even the most benign, "green" corporation be willing to do? What would they do to a lone, blue-collar caretaker on a base on the far side of the Moon?

These are some of the basic ideas that informed the science fiction setting of *MOON*, but this belies the root of the film; its human element. *MOON* is about alienation; it's about how we anthropomorphize technology; it's about the paranoia that strikes you when you are in a long distance relationship; and it's about learning to accept yourself. A lot to take on for a little indie film, but maybe that was the best place to try. It is "only science fiction" after all.

Duncan Jones

SYNOPSIS

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

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

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

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

ABOUT *MOON*

MOON is a story full of paradoxes. It's an intimate character portrayal in a starkly impersonal outer-space setting; a three-man drama with just a single actor visible onscreen; and a futuristic vision that harkens back to classic sci-fi, but also looks a lot like utilitarian heavy industry as we know it.

"There is a reason why "indie" and "science fiction" are rarely seen together in the same sentence," observes *MOON* director Duncan Jones. "Sci-fi by its very nature often demands the biggest production values, and, as you can imagine, that's the hardest thing to achieve with an indie budget. So putting *MOON* together was an intricate puzzle: we wanted to tell a story that was both intimately human but universal in appeal; we wanted to keep our cast small and our shooting environment completely controllable; and we wanted to get every last drop of screen value out of our visual effects. It was hugely ambitious, but it paid off—we made an honest-to-goodness science fiction film, with an intense story, an amazing performance by an extraordinary actor, chock-full of gorgeous special effects, and we did it in 33 days and on a small budget."

Inspirations

Jones—a self-described "sci-fi geek"—has long been fascinated with both the lunar landscape and the cinematic classics of the outer space genre: "*Alien*, *Silent Running*, *Outland*, and *2001: A Space Odyssey*—the golden era sci-fi films I grew up with. If Gerty [the computer voiced by Kevin Spacey], the Sarang [the moon station], the rovers and harvesters have a retro aesthetic to their design, it's no accident. We were creating an homage to that golden era."

The moon itself also inspired Jones's story treatment, upon which Nathan Parker's screenplay is based. "The moon is an obvious but ignored location for a science fiction story. It's only been 40 years since we first traveled to the moon, and it gives me goose pimples to think that the moon could be the source of enough renewable energy to keep our entire planet energy-sated for the next few hundred years. More than that, everyone feels a personal connection to the Moon. Every night, it is science fiction sitting in our eye line."

MOON's human element drew inspiration from a very human source: “*MOON* was written for Sam Rockwell,” says Jones. Rockwell, recently seen in the critically acclaimed Ron Howard feature *Frost/Nixon*, is known for picking diverse roles, ranging from *The Assassination of Jesse James* to *Charlie's Angels* to *The Hitchhiker's Guide to the Galaxy* to *Choke*. “I'd met with Sam about a year before making *MOON* to talk to him about another project. It didn't work out, but it came up that Sam was into sci-fi and that if I had something in that genre, he would love to see it. As soon as the meeting was over, I got to work. I needed to write a sci-fi film starring Sam Rockwell!”

The Perfect SF Question

“*MOON* was a challenge to write,” continues Jones. “There was a set of pretty stringent criteria that my producer, Stuart Fenegan, and I had come up with for ourselves, to give us the best chance of getting the film made. I had to keep in mind a very limited budget, \$5M; keep the cast as small as possible; and write something that would best be done in a controlled studio environment, all while utilizing a very specific set of visual effects that would maximize production value for minimum cost.

“I was writing it specifically for Sam Rockwell, so it had to have something fundamentally challenging or at least exciting for him to get his teeth into as an actor, but the film as a whole also needed to have mainstream appeal.

“It occurred to me that I could address many of the criteria we had set ourselves if Sam were to play multiple roles. Sam would get a challenge as an actor, I could keep my cast small and as a team we could focus most of our efforts on achieving a very specific type of visual effect. Cloning seemed to fit well into the embryonic story I was playing with of a man stuck in a moon base. I got excited thinking: “If you met you in person, would you like yourself?” I think it's the most brutal, honest and human question there is...and that makes it perfect for sci-fi.”

The dual-role challenge won over Rockwell. “It is not far fetched to say that the technical responsibilities put on Sam's shoulders were some of the most demanding an actor has been asked to deal with in recent years,” says Jones. “Other films in the past have had an actor perform with himself, but never to the degree that Sam did in *MOON*. His phenomenal skill and near infinite patience made *MOON* not only possible, but pushed back the boundaries on this very tricky and unforgiving effect. When you do it wrong, it's very obvious—and when you do it right, it's invisible. Films like Cronenberg's *Dead Ringers* and Spike Jonze's *Adaptation* previously wore the crown, and were inspirations to us. Now I hope people will look to *MOON* to see how it's done.”

Rockwell's performance won Kevin Spacey's participation, as well. “When we showed Kevin the rough cut,” says Jones, “Even with its temp sound and placeholder visual effects, he was just knocked out by how good Sam's performance was. He signed on then and there.”

Through the Airlock

Figuring out how to film two Rockwells in one was hardly the only production hurdle. “The film was technically and logistically very difficult,” admits Jones. “We filmed over 33 intense, highly technical days of shooting at Shepperton studios, in the same sound stage where Ridley Scott shot *Alien* nearly 30 years before. The set of Sarang was a 360-degree environment. The crew would go in through the airlock in the morning, and be sealed inside the base for the rest of the day.

Jones, production designer Tony Noble, and concept artist Gavin Rothery had talked exhaustively about how to capture the look and feel of beloved sci-fi films while taking advantage of their own up-to-date effects expertise. “I had a background in effects-heavy commercials in Britain,” says Jones, “In particular those jobs that blended computer generated effects with live action photography. It gave me a confidence and awareness of which effects would be most cost effective, where we could get the biggest bang for our buck. We knew that by using some old school techniques like model miniatures, a retro (and cost effective) production design, and then by building a layer of

contemporary CG effects on top, we could create a hybrid live action/CG style. It would create a sumptuous and textured look; beyond what you get with pure CG. But it's something you don't see much of in feature films."

As befits a story line about a nuts-and-bolts mining operation, "We wanted the base and its vehicles to have the same "grit and big boots" feel as the old sci-fi we missed, as opposed to the more contemporary (but wimpier) iPod-style glass and touch-screen design most sci-fi seems to go for these days. Things would look like they were made of concrete. The architecture would look engineered and have hard angles. Tony Noble pulled off miracles to make our visualizations a reality."

Beyond the cold white interior of the station lay the moon's surface. "As a bible for the look of the lunar exteriors, we relied on Full Moon by Michael Light, an amazing collection of NASA photos from the Apollo missions, filled with beautiful, high-contrast 70mm photography of the moon from both space and its surface. It gave me a very clear idea of what I wanted the exteriors of our film to look like. We worked with Bill Pearson, model genius of *Alien* fame, to create live-action models and sections of lunar landscape for our vehicles to run across, and then with the help of the fantastic London special-effects house Cinesite, we enhanced the models and digitally extended the landscapes."

Jones loves the idea of fellow "Sci-fi nerds outdoing each other trying to catch all the little homages paid to sci-fi films of the past," but expects *MOON* to tap into broader interests and emotions as well.

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

"I want sci-fi geeks to be jumping around excitedly, chattering about how cool we made the rovers, harvesters and base.

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

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

SCIENCE NOTES

About Helium-3

Though *MOON* is a work of fiction, the hard science depicted in the film is rooted in fact. Helium-3 (HE-3), the substance that the film's lunar mining operation is harvesting, is a light, non-radioactive isotope of Helium. He-3 has been identified as an essential ingredient for nuclear fusion, a still-unproven process that could potentially generate vast amounts of clean energy to supply the Earth's energy needs. Unlike the process of nuclear fission, used in nuclear bombs and nuclear power plants, nuclear fusion would create no radioactive waste. In nuclear fission, energy is released when an atom's nucleus is split. In nuclear fusion, multiple atomic nuclei bearing the same valence charge would be fused together, creating a release of energy. Researchers are currently using He-3 in their efforts to generate a controlled nuclear fusion reaction.

He-3 on Earth

Helium-3 occurs very rarely as a natural deposit in the Earth's crust. He-3 is also produced in minute quantities as a byproduct of the decay of tritium, a material that accumulates in nuclear fission processes. Scientists have acquired some He-3 for fusion research by dismantling nuclear warheads, but it would be impossible to amass or manufacture enough He-3 by known methods on Earth to adequately fuel nuclear fusion plants of the future.

He-3 on the Moon

On our moon, however, He-3 occurs in far greater abundance as a deposit laid down in the lunar soil, or regolith, by solar winds (our sun is a vast fusion reactor). Lunar rock and regolith samples brought back to Earth by Apollo missions revealed He-3 in small but significant concentrations. To extract the lunar He-3, massive amounts of regolith would be scraped up and superheated. The He-3 extracted would be refined to a highly concentrated "superliquid" (the 1996 and 2003 Nobel Prizes in Physics were awarded to scientists who identified and study this superliquid occurrence of He-3). The concentrated He-3 would have to be transported back to Earth for use as a nuclear fusion fuel; it is estimated that a single Space Shuttle payload could supply the United States' energy needs at current consumption for a year (assuming, of course, that we figure out how to create a nuclear fusion reaction in a controlled environment). It is quite conceivable that advances in fusion technology could abruptly make the moon's He-3 a vastly valuable resource, setting off a new space race to capture and control the lunar He-3 supply.

He-3 Mining in *MOON*

In *MOON*, He-3 resource extraction is owned and managed by private corporate enterprise. *MOON* depicts huge, automated harvesters scraping the moon's surface; inside the big beasts, the lunar soil is heated and processed, and the extracted He-3 is refined. Sam Bell's job, in addition to maintaining the station and mining equipment, is to collect the canisters of concentrated He-3 extract and launch them back to Earth in rocket-propelled capsules—which eventually becomes the means of his own escape from his preordained fate on the moon.

About the Moon:

- The moon travels around the earth and is the earth's only natural satellite (it's the 5th largest natural satellite in the solar system).
- The moon is the only astronomical object to which humans have traveled and landed.
- The moon is about 4.5 billion years old.
- The moon is about 250,000 miles (384,400 kms) from the earth.
- The moon travels at 2288 miles an hour (3683 km per hour).
- The President of the United States created the national Aeronautics and Space Administration (NASA) on October 1, 1958.
- NASA's first high-profile program involving human spaceflight was Project Mercury, an effort to learn if humans could survive the rigors of spaceflight. On May 5, 1961, Alan B. Shepard Jr. became the first American to fly into space, when he rode his Mercury capsule on a 15-minute suborbital mission. John H. Glenn Jr. became the first U.S. astronaut to orbit the Earth on February 20, 1962.
- "That's one small step for [a] man, one giant leap for mankind." Neil A. Armstrong uttered these famous words on July 20, 1969, when the Apollo 11 mission fulfilled Kennedy's challenge by successfully landing Armstrong and Edwin E. "Buzz" Aldrin, Jr. on the Moon.
- Six of the Apollo missions (11, 12, 14, 15, 16 and 17) landed on the moon to study soil mechanics, meteoroids, seismic, heat flow, lunar ranging, magnetic fields and solar wind.

ABOUT THE CAST

SAM ROCKWELL – Sam Bell

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

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

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

Additional credits include Clark Gregg's adaptation of Chuck Palahniuk's novel "Choke"; *Joshua*; *The Hitchhiker's Guide to the Galaxy*; and Ridley Scott's *Matchstick Men*. He has also appeared in Woody Allen's *Celebrity*; Michael Hoffman's *A Midsummer Night's Dream*; John Duigan's *Lawn Dogs*; John Hamburg's *Safe Men*; Saul Rubinek's dark comedy *Jerry and Tom*; Tom DiCillo's *Box of Moonlight*; Peter Cohn's *Drunks*; Paul Schrader's *Light Sleeper*; Uli Edel's *Last Exit to Brooklyn*; and made his feature film debut in Francis Ford Coppola's *Clownhouse*, while he was a student at San Francisco's High School of the Performing Arts.

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

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

KEVIN SPACEY – Voice of Gerty

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

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

Films include: *Superman Returns*, *Beyond the Sea* (director and actor), *The Usual Suspects* (Academy Award, Best Supporting Actor), *American Beauty* (Academy and BAFTA Awards, Best

Actor), *Swimming with Sharks*, *Se7en*, *LA Confidential*, *Glengarry Glen Ross*, *The Negotiator*, *Hurlyburly*, *K-Pax* and *The Shipping News*.

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

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

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

ABOUT THE FILMMAKERS

DUNCAN JONES – Director and Writer

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

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

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

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

NATHAN PARKER – Writer

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

Leaves, based on the Thomas H. Cook novel, optioned in 2008 by Anonymous Content. Nathan lives in Los Angeles.

STUART FENEGAN – Producer

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

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

In-between these two major accomplishments, Stuart line-produced an 18-episode TV series for acclaimed British producer Michael White (*Enigma*, *Monty Python* and *The Holy Grail*) which was broadcast on Sky TV. Stuart was also recruited into the advertising industry, where he produced many TV commercial campaigns for a wide range of clients, including: *T-Mobile*, *Radio Times*, *Carling*, *Virgin Atlantic*, *3 Mobile*, *Barclaycard*, *Heinz*, *Danone*, *Philips* and *French Connection* and in addition to all of this, Stuart co-produced the feature *Cargo* (starring BAFTA Award winner Daniela Nardini) and subsequently took the helm producing the independent British film, *Too Much Too Young* (starring Steve John Shepherd, Adam Croasdell & Nick Brimble), written and directed by Sundance award winning filmmaker Trevor Steven Smith.

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

TRUDIE STYLER – Producer

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

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

A leading player in the Royal Shakespeare Company during the 1980s, Trudie studied drama at Bristol Old Vic Theatre School and has extensive experience in British repertory theatres. In many major roles she has co-starred alongside such notables as Peter O'Toole, Harvey Keitel, Greg Henry, Richard Berry, Alan Bates, James Earl Jones and Danny Huston. Her TV work has included roles in *The Scold's Bridle* (BBC, 1998); *Midsomer Murders* (ITV, 1999); a guest appearance in *Friends*

(2001), a major role in the ABC series *Empire* (2004), and the highly acclaimed BBC series *Love Soup* (2005). Her most recent film roles include *Confessions Of An Ugly Stepsister* (2001); *Me Without You* (2001); *Cheeky* (2003) and *Alpha Male* (2005), and *Living Proof* starring Harry Connick Jr.

GARY SHAW – Director of Photography

Gary started in the industry as a 16 year-old runner at the film optical company Geoff Axtell Associates. After working his way up from runner to lead cameraman, he discovered that his calling lay not in world of post-production, rather on the actual set of commercials and feature films.

He moved into the motion control area of special effects photography, working in Great Britain's renowned effects lab The Mill Motion Control Studio, or The Mill. At The Mill, Gary worked on many hundreds of high-end commercials and movies including, *Entrapment*, *The Mummy*, *The World Is Not Enough* and *Enemy of the State* to name a few. A great deal of his effects work took place both on the 'Super Cyclops' process stage at Shepperton Studios and on many locations with the 'Milo' mobile Mo-Co rigs.

By the late 90's, Gary had already been developing a craft for the camera while working alongside several top cinematographers. Gary was given the chance to DP what was to become an award winning BMW commercial for Paul Street. He has since gone on to shoot various award winning commercials worldwide with many talented directors.

Gary first collaborated with Duncan Jones on the Carling 'Robots' commercial before they came together on their first feature *MOON*. Gary said. "It was a great and challenging opportunity to shoot *MOON* with Duncan and I think, together, we have crafted a great film"

Gary has recently completed a second feature *Raftaar 24/7* in Bollywood with well-known Indian commercials director Shamin Desai.

LIBERTY FILMS – Production Company

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

SONY PICTURES CLASSICS

presents

a LIBERTY FILMS production
in association with XINGU FILMS and LIMELIGHT

SAM ROCKWELL

"MOON"

DOMINIQUE MCELLIGOTT

KAYA SCODELARIO

BENEDICT WONG

MATT BERRY

MALCOLM STEWART

and

KEVIN SPACEY as the voice of "GERTY"

Casting Directors
JEREMY ZIMMERMANN and MANUEL PURO

Make-Up and Hair Designer
KAREN BRYAN DAWSON
Costume Designer
JANE PETRIE

Conceptual Design
GAVIN ROTHERY

Production Designer
TONY NOBLE

Director of Photography
GARY SHAW

Music by
CLINT MANSELL

Editor
NICOLAS GASTER

VFX & Character Animation by
CINESITE

Line Producer
JULIA VALENTINE

Executive Producers
MICHAEL HENRY
BILL ZYSBLAT
TREVOR BEATTIE
BIL BUNGAY

Co-Producers
NICKY MOSS
ALEX FRANCIS
MARK FOLIGNO
STEVE MILNE

Story by
DUNCAN JONES

Written by
NATHAN PARKER

Produced by
STUART FENEGAN
TRUDIE STYLER

Directed by

DUNCAN JONES

LIBERTY FILMS XINGU FILMS LIMELIGHT
KODAK DOLBY INDEPENDENT

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