

HORIZON

AN AMERICAN SAGA

Academy Award-winning visionary filmmaker Kevin Costner directs New Line Cinema's epic "Horizon: An American Saga" Chapters I and II, a multi-faceted chronicle covering the Civil War expansion and settlement of the American West. A story of America too big for one film, this true cinematic event also stars Costner, who co-writes with Jon Baird ("The Explorers Guild") and produces through his Territory Pictures.

In the great tradition of Warner Bros. Pictures' iconic Westerns, "Horizon: An American Saga" explores the lure of the Old West and how it was won—and lost—through the blood, sweat and tears of many. Spanning the four years of the Civil War, from 1861 to 1865, Costner's ambitious cinematic adventure will take audiences on an emotional journey across a country at war with itself, experienced through the lens of families, friends and foes all attempting to discover what it truly means to be the *United States of America*.

Costner, Sienna Miller, Sam Worthington and Giovanni Ribisi star alongside an impressive ensemble cast that includes Abbey Lee, Will Patton, Jena Malone, Michael Rooker, Danny Huston, Luke Wilson, Jeff Fahey, Isabelle Fuhrman, Ella Hunt, David O'Hara, Owen Crow Shoe, Tatanka Means, Tim Guinee, Scott Haze, Tom Payne, Alejandro Edda, James Russo, Jon Beavers, Jaime Campbell Bower, and Michael Anganaro, and more.

Costner returns to directing for the first time since his 2003 critically acclaimed hit "Open Range," and revisits Civil War-era America, the setting for his 1990 blockbuster and directorial debut, "Dances with Wolves," which won seven Academy Awards, including Best Picture and Best Director. He produces alongside Howard Kaplan and Mark Gillard, with Danny Peckoff, Robert Scannell, Armyan Bernstein, Charlie Lyons, Barry Berg and Rod Lake executive producing.

Costner is joined behind the camera by director of photography J. Michael Muro ("Billionaire Boys Club," "Parker"), production designer Derek R. Hill ("Tom Clancy's Jack Ryan," "The Magnificent Seven"), editor Miklos Wright ("For All Mankind," "Open Range") and costume designer Lisa Lovaas ("Ambulance," "Transformers: The Last Knight"). The music is by Oscar nominee John Debney ("The Passion of the Christ," "The Greatest Showman").

New Line Cinema and Territory Pictures Present a Territory Pictures production, a Kevin Costner Film, "Horizon: An American Saga." The film will be distributed by Warner Bros. Pictures in theaters Across North America, the first on June 28, 2024, the second on August 16, 2024, and in select international markets—Spain and UK on those same respective dates, and Holland and Italy on 4 July and 15 August.

ABOUT THE PRODUCTION

SITTING DOWN WITH KEVIN COSTNER

Director · Writer · Producer · Actor

On returning to a historic American era, the Civil War expansion...

“History for me comes alive, and I want to tell all of it. It’s tragic. It’s embarrassing. It’s shameful. There were only 30 million people in the United States at the time of the Civil War, most of them on the east coast when the North fought the South. This is about what people saw during that conflict and you have an entire nation that was shocked; many of those people found themselves out west, taking their history with them, good and bad. I try to make things pretty close to the bone. People were trying to carve out a life, with cultures clashing with each other.”

On selling the American dream...

“We’re being sold things all the time, so for us to think that the people in the 1800s weren’t being sold a dream? Well, they were. And they basically took their wives—who had very little to say about it—and they found themselves in the middle of the country. It was very complicated back then. Everybody tends to think of the West as simple, but it was complicated. Women, maybe, hated their husbands for ultimately taking them out in the middle of the West, where they had to work every day, where nothing was clean, where they worked themselves essentially to death. But they went because they thought they were going to create a better life. There was a bigger place to go to, and so all kinds of people accepted that challenge, accepted that dream. There was no going back. In this film, we meet couples, individuals, people who are running from something, all finding themselves going west, in pursuit of this giant need to have something they didn’t have.”

On exploring all sides of the story...

“You can’t share the land, so the settlers decided to just take the land. They made a big deal about acting like they were willing to share it, but that was just to get a foothold. They really didn’t want any competition, and they pushed around 500 Native American nations from sea to shining sea. That’s the real story, that’s why we explore the Native Americans’ side in ‘Horizon’ as well. To render them as anything other than people with great confusion, great heroism, love of their family, children, would be a disservice to them. This is a movie about that collision. It’s told mostly from the point of view of the settlers coming, but when we introduce the Native Americans, it was really important to me to give them the dignity, the ferociousness that they had, because they were fighting for their way of life, their religion, their existence. They weren’t fighting for a flag, they were fighting for their neighbor next to them, a child they grew up with, a mother and father and the future of their people. It was unfair to not show them in their beauty and the way they lived... I don’t pretend to be the best person to do that exactly, I just wanted to do the best I could with it because they’re important to me.”

On working in the wilds of Utah and surroundings to recreate a younger America...

“The landscape is just so dramatic, so beautiful and so big. It goes on and on. The beauty is in the rawness. Where a developer sees thousands of houses, I see open space that represents the Garden of Eden that we lost. Our filming conditions in Utah were beautiful, and they were harsh. There were both ends of it, where you literally stopped filming and everybody’s holding onto equipment and a tent. And in some instances even that was gone, and we ran for cover. They refer to it here as monsoons; eighty-mile-an-hour winds and rain blew us off the map, forced us to stop. We could see it coming and there was no place to hide. We had cars, and you couldn’t even see out. And it was not lost on anyone out there that that’s what the people that came west experienced, so we embraced those conditions to the degree that we could.”

On how his character, Hayes Ellison, fits into the story...

“Hayes Ellison, to me, is that character in a Western who comes off the horizon and you don’t know anything about him, but you realize he probably has a set of skills that he’d rather leave behind. He comes into a community that needs that kind of help, and once again has to take the guns out of the closet, a drawer, the saddlebags. He doesn’t want to, but most people don’t have that skill. He does. He just exists on this side of the line. I think one of the things about Hayes is he has this great yearning to belong somewhere. It’s a simple flier that has a picture on it that fires his imagination—he can’t even read what’s on it, but in his naïve way, he thinks he’d like to go there.”

On Hayes’s relationship with Marigold, played by Abbey Lee...

“Abbey Lee, who plays Marigold, is an incredible actress. Hayes is thrown together with Marigold, who’s a prostitute, and through random events they end up on the run together. It’s not love, it’s convenience; she needs him, and he doesn’t have the heart to say no to her, so he takes her with him.”

On Sienna Miller as Frances Kittredge...

“Sienna’s an incredibly skilled actress and is the definition of a leading woman. And she fits in the landscape, you can see it. She embraced Frances Kittredge as somebody who didn’t appreciate being brought to the West, but didn’t have a lot to say about it. She represents why the women are so important in Horizon. Something tragic happens to her family and suddenly she’s in survival mode. She ends up at the Army fort and she is set on making the best of it and making a better life for her child.”

On Sam Worthington as Trent Gephardt...

“Trent really inhabits a moral high ground, there’s a line that he cannot cross. He’s gone to war, which for him could be thought of as a refuge for a man who doesn’t know his own self; it was better to fight than to deal with his personal, inner feelings. Sam is great at straddling that line, at showing but not showing Gephardt’s struggles.”

On more of his impressive cast...

“Danny Huston plays Col. Houghton at the fort, this commander who really has a real level of empathy. As a storyteller, I wasn’t interested in telling the story of Manifest Destiny without also revealing its darker side and those who are typically left out of the story. Danny is a world-class actor and has a speech about Manifest Destiny that comes across in a way that I had never heard talked about. Although he simplified

something very complex, it was very elegantly put about why people are going to continue to come west when so many haven't made it. And the answer is simply that a man will tell himself that he's going to be luckier than that man, and it'll be different for our children. Those wagons will keep coming because there's a deeply rooted need for belonging in all of us to pursue...at any cost. Will Patton came in and played Owen Kittredge, an uncomfortable person who's come out of the war hard bitten, affected, traumatized, yet is raising three girls, forcing them to behave like men to do this work on the wagon train, and he's unapologetic for it. Luke Wilson as Van Weyden really commands the wagon train, he's an amazing actor. Ella Hunt has so much skill, and Isabelle Fuhrman is playing Diamond, who's just going to get more broken, more beaten down, but tougher."

On writing with Jon Baird...

"The collaboration that Jon and I enjoy is, it's, you know, mystical, mythical, whatever you want to call it, we have a way of working. Jon is a superior writer, and I encourage him not to edit himself. I understand the movie I want to make, and I understand the emotions that we are going to get out of each and every scene. We pass things back and forth, we'll outline it, we'll talk about it. He'll take the first stab at it, and I'll leap ahead, and sometimes just take the lead on certain scenes."

On working with longtime collaborator Jimmy Muro, director of photography...

"I went to Jimmy Muro, Jimmy and I met on 'Field of Dreams.' He was a Steadicam operator. I had him come work with me on 'Dances With Wolves.' He became very successful as a camera operator, and then on "Open Range" I said, 'What do you think about being the DP?' And so we started our journey together and he did a beautiful job. And then he moved on into directing television and did really well. When I was getting ready to go do 'Horizon' and I knew how hard it was going to be, I called up Jimmy and asked if he felt like picking up the camera again and he said yes. It's such an important element in what 'Horizon' is and he's such an important person on the set. There's a vibe that he has that's just special. And he's been my friend, and he continues to be my friend. And 'Horizon' wouldn't look the way it does without Jim—period."

On working with his crafts teams behind the scenes...

"So many people actually have a desire to specifically work on a western at some point in their career. There's so many kinds of movies that people in design, wardrobe, can work on, but everybody at some point wants to play in the West, play in the West a little bit. From costume designer Lisa Lovaas, production designer Derek Hill, Scotty Perez, my wrangler. I'm excited for people to see the level of detail that Lisa and her crew were able to bring to the costumes in this movie, and the beauty of it. All of us, we were very much like our own wagon train. There were different personalities out there but, unlike it unraveling in the story in the film, this group pulled together and really rallied behind me. That only happens with people who are ready to work, who get up early, who stay late, who have their mind right. These are the people that came West with me, my crew."

On his reason for creating this American saga...

"I have a giant love for my movies and what they can be. I was interested in the story that I wanted to tell. I put on the hat of being a financier, using my own money, mortgaging my own property, taking that

risk to follow my own dream. I think, in a way, that I'm somebody that just had to go west myself, and not know what was out there, and not be afraid of it. And that all the trappings of the things that were good to me were not things I was choosing to protect. I wanted to feed my imagination and expand my possibilities."

NOTES FROM JON BAIRD

Writer

On how this project came to him, collaborating with Kevin Costner, and determining what stories to tell and why...

"Kevin showed me a feature-length draft of the original 'Horizon' in or around 2008. In it, you could trace his character's path in and out of this frontier town. But there was a good deal more on his mind, at the time—and on the piece's mind—than this month or so in Hayes Ellison's fictional life. Kevin wanted to know how this town might have taken root here in the first place, and how it had grown from its conception to what we saw in the 1880s (and how it might go on even from there, to the present day). He wanted to know, and to represent, the range of ideas that had drawn settlers to this unpromising spot. And he wanted to look squarely at how their arrival and increase had affected—and continued to affect—the land's earlier inhabitants."

On how their extensive research shaped the stories they tell on screen...

"It was our view—and not a novel one—that the historical currents of this period only clarified themselves over time, and that they might not be as obvious to the men and women living through them. Our research tended to focus on lesser-known figures, and on their firsthand, contemporary accounts of the era and its challenges. These people might, years later, on looking back and squinting, make out the contours of western migration and the closing of the frontier, of the Civil and Apache Wars and so on. But in their letters and diaries we find a much more earthbound and practical—if no less profound—portrait of early American life. 'Horizon' takes its cues from these contemporary accounts, and what results is a fairly unconventional telling of a familiar-sounding story. We take up with a range of characters, all of them either in the Horizon settlement or heading that way. We travel and struggle with these people. We see the good and the evil they do, and cheat death and displacement and boredom with them. And where these individual stories overlap, we find, over time, that a collective history—the portrait of a town, and of a difficult era in the nation's birth—has taken shape."

On why the Western genre still holds so much appeal and even some mystique for audiences and why it was important to explore...

"Early in our work on 'Horizon,' as Kevin ran me through a gauntlet of old Westerns, I asked him what drew him to the genre. I had my own reasons for seeking these stories out, but as usual his reasons were clearer and better than mine. He described how the Western set the cleanest possible stage for orchestrating and studying human dilemma, and for gauging a character's worth. And he illustrated with this setup: You stand with your back to your home, as a second figure appears on the skyline and makes its way toward you. Whether this person comes with good intent or evil, whether he or she needs help or is here to inflict harm, is honest or deceitful, you'll have to ascertain all of this yourself. The only certainty here is that your window for decision and action is closing. You are about to test your wits and

readiness against this stranger's. And we, the audience, are going to take your measure. There would, naturally, in execution, be any number of variations on this scenario, and some added degree of complexity. But in a good Western story, we'll see men and women tried continually—against their environment, against one another—in circumstances that are seldom less than life-and-death. We can watch all of this at a comfortable remove, or consider how we'd act in a similar spot. But the Western setting is too stark—literally, figuratively—to hide a character's qualities for very long. We will see who's who in the strictest possible sense. And we will hear with unusual clarity the author's comment on the worthy and the shameful, the good and the bad of human behavior. I still don't know if this is some guiding principle of Kevin's life and work, or just one of those oddly profound things he offhands when you ask him the right question. I've never heard him repeat any of this, either. Though I do nothing *but* repeat it—or my mangled interpretation of it, anyway—when the question of 'why Westerns' comes up."



SITTING DOWN WITH THE CAST

— *Sienna Miller* —

Frances Kittredge

On the story of "Horizon: An American Saga"...

"Well, I'm sort of a secret history nerd, so to be able to dive in and really experience this era and this moment in history, to be able to work on something that is so impartial and just states the facts, was astounding. The scripts were some of the best I've ever read. It's wonderful to see a story based in the West being one with a big focus on the female characters. I can think of countless movies that I've seen in that era, but very few that have ever really explored the experience for women. That was a huge draw."

On her character, Frances Kittredge...

"I love that Frances is very honest. She's quite contemporary whilst also being traditional. She's not somebody who suffers and sits in her own pity—she's resilient and forthcoming, and I imagine that she'd wear her tragedy in a very brave way, which she does."

On working with Kevin Costner...

"Kevin has the ability to communicate clearly with passion, generosity, empathy and wisdom. He has such an intuitive way of directing and such a genuine investment in each person's story. That, for an actor, is the greatest gift. And Kevin being the brilliant director, writer, actor and man that he is, he would never pick a side—you see everybody's perspective in this story and that was important to me. This is an American saga and a forensic look at a period in history."

On working with Sam Worthington...

“Sam is an extraordinary actor, and you sense the torment his character, Trent, is experiencing. He just doesn’t have the words to say, and Sam has this ability to tell you absolutely everything with no words. I’ve admired him for so long. He’s incredibly sweet, incredibly spontaneous, and works in a really interesting way. He doesn’t want to over-rehearse, he wants to just react in the moment, authentically, and that’s really refreshing because you get something new every time.”

— **Sam Worthington** —

Trent Gephardt

On his character, Trent Gephardt...

“Gephardt is an idealistic soldier who has the anger and frustrations of a young man in the sense that, inside, he’s deeply insecure about the world and his part in it. I think that he’s a man who just wants to fight. He believes that is the way out, but he ends up being a farmer, until the war comes. He has a bit of tunnel vision when it comes to Frances, who offers him a sense of ease and calm, but he’s such a fixed young man at this point that he can’t open up to her.”

On working with Kevin Costner...

“Kevin has this story so clear in his head, and that’s what you want from a director, someone who can see it. Your job is to reflect that vision and help him, and because he’s an actor, he understands it’s about the details—what’s in the scene, what’s on the screen, what’s in the scene to progress the story. He can give you the minutiae of your behavior that can help tell this story, that’s what I get from him. And he’s a very calm man, there’s an air of confidence about him even though what he’s doing is very ambitious in its scope.”

On working with Sienna Miller...

“Sienna is a very strong and confident actress. She’s great. She brings a lot of that into Frances. She leans into that sense of being very present with you, and I think that, in the scenes that we have, they’re connecting but they’re missing each other. His head is somewhere else, he’s got a lot of obstacles to overcome before he understands what she’s giving him. And Sienna is such a strong person that it really helps with those scenes.”

On working with costars Danny Huston and Michael Rooker...

“Danny Huston plays Gephardt’s boss and I’ve worked with Danny before, so I felt very comfortable and familiar with him. Rooker also has done a lot of work and has a sense of play, and works truthfully. They were great to work with.”

— **Jamie Campbell Bower** —

Caleb Sykes

On the story of “Horizon: An American Saga”...

“When I read the script, I was genuinely, fully immersed. As actors, we’re always looking for the story that’s fully absorbing, and this not only had a visual element to it on the page, but also every word meant something, and that’s really special and really unique.”

On his character, Caleb Sykes...

“We first meet Caleb Sykes after his father has been shot. And Caleb is on his own path—everyone else is doing a collective thing, but Caleb is perpetually on his own journey. I believe the correct word to describe him is hubris, in some sort of fashion, and he has an interesting relationship with his family and particularly his brother—there’s always a level of trying to one-up him in a way. The Sykes are from the Dakota Territory in the mountainous, snowy landscape, and it was harsh, brutal, savage. That creates a violence within the individual, in an animalistic way, at least for this family.”

On working with Kevin Costner...

“I’m doing a Kevin Costner Western and there are so many different stories, it’s a whole universe, and that’s epic! Kevin is both sensitive and proactive on set, in both an actor and director role, which must be a very difficult thing to do. You have to be thinking about logistics as well as the emotionality of the scene. So, that was just beautiful. He allowed us all to be really free, and that was really fun for me, this sense of freedom and self-confidence and joy and beauty in a very dark landscape. I really enjoyed working with him and I trusted him, and he trusted us, and it was a beautifully collaborative process.”

— *Luke Wilson* —

Matthew Van Weyden

On the story of “Horizon: An American Saga”...

“Well, when I first read the script by Kevin and his writing partner, Jon Baird, I read parts one and two together, and I’ve never read anything like it. It had so many historical things about the West that were so interesting, with cowboys and pioneers and the Indigenous people and the land and the weather that I really never read anything like it. Just the idea of westward expansion and people coming from all parts of the East and the Northeast, and kind of pushing their way west. And I said when I first met with Kevin, these read like novels to me. And something I’d never seen were these interesting storylines of the women in the West, the women moving with westward expansion, and also the Indigenous people already there as the people move through the land they already occupied.”

On his character, Matthew Van Weyden...

“What I like about Van Weyden was that he’d been elected to the job to be the captain of the wagon train, and it was not a job that he necessarily wanted; he’s just like the other pioneers that are part of the wagon train, trying to move with his wife and family. But I figured that he just knows how to kind of deal with people. And his main goal, as he says to the Juliette Chesney character, is to get as many people as he can as far as he can. And it’s just kind of an interesting idea, that you start out with a certain amount of humans and a certain amount of livestock and a certain amount of wagons’ and you’re just trying to get them all, you know, intact, to this town of Horizon.”

On the vistas of “Horizon: An American Saga”...

“I’d grew up in Dallas, going to Colorado and places like that, so I’d seen beautiful landscapes, but I’d never been to the part of Utah where we filmed. This was my first time driving out to set along the Colorado River, in between all these unbelievable mountains and rock formations, and it really makes your heart

pound a little bit. And then coming to work on a Monday morning and coming around the corner and seeing this wagon train with hundreds of extras, all in period wardrobe, and horses. It's epic in scope."

— *Owen Crow Shoe* —

Pionsenay

On his character, Pionsenay...

"We first run into Pionsenay on the ridge, when two boys are looking down at the surveyors. And every time, everything he sees as these people come, he slowly loses faith in humanity. It's like, what is his world coming to? And his father, the Chief, chooses to take the high road and wait it out. But Pionsenay chooses to be the resistance, to push back, because it is threatening his way of life."

On working with Kevin Costner...

"Kevin is super down-to-earth, he's approachable, and because of his acting background, he knows how to speak to actors. It was such a relief to have him there in that capacity. He makes sure everyone is taken care of—not just the actors, but everybody, from the bottom to the top. And he's so immersive. I felt like I got a little nugget of knowledge every time he spoke to me, some little life lesson."

On learning White Mountain Apache dialect for his role in "Horizon: An American Saga"...

"I'm speaking the White Mountain Apache dialect in the film, and I worked with Auelia Bullis and Elva Case, such an amazing, amazing lady. They were both great teachers. I thought there was no way I would be able to pull that off, but with the teachers that I had—they were super patient—and had great methods that really helped me out."

— *Tatanka Means* —

Taklishim

On working with Kevin Costner and the story of "Horizon: An American Saga"...

"'Horizon' is definitely a big story with a lot of layers. I especially responded to its rawness. This was a really hard time to be alive, people on all sides were struggling day-to-day to survive, and life for Native people was especially complicated. When we think about the modern day Western, we immediately think of 'Dances with Wolves,' so working with Kevin was an honor. The way Native people have been portrayed in movies has frequently been problematic. Kevin's story tries to put all of the film's characters on a level playing field. This moment in history was a rugged, gritty, rough time for everybody to survive. 'Horizon' depicts their reality in a cinematic way."

On his character, Taklishim...

"I play Taklishim, an Apache warrior with the White Mountain Apache tribe who originally lived in the mountains of what is now Arizona. Taklishim has a family and the responsibility he feels to care for them makes him a bit more rounded out than he would otherwise be. At one time he was like his brother, Pionsenay, a young warrior who could go out and do anything, not carelessly but fearlessly. However, Taklshim now has somebody to go home to, a mouth to feed, loved ones to worry about."

On speaking White Mountain Apache dialect for the film...

"I spoke Apache once in the past, and it's very close to the Navajo dialect I grew up with on the Navajo Nation. I felt I had a decent grasp on the dialect but it's definitely difficult. When you hear it spoken, however, it's beautiful, and I think Native people are going to enjoy hearing the Apache language. I think it's especially going to resonate with a lot of young people who are trying to carry on the language for further generations."

— *Wasé Chief* —

Liluye

On the story of "Horizon: An American Saga"...

"The beautiful and unique part about 'Horizon' is that it is not just one story, it is a journey through many stories, characters and the struggles of the many different ways of life that there were at that time. Similar to the truth of what America looks like today, we have different people from all over the world trying to survive and make their way in the world; we also see that in 'Horizon.' It encompasses the truth that every decision we make has a direct impact not only on ourselves, but others around us. It is about the web of cause and effect of each storyline, how they intertwine and yet despite each character's differences, they were all really after the same thing...wanting to live a better life, but at what cost? Unfortunately, taking an 'any means necessary' approach and allowing greed and violence to eradicate the nations indigenous to America as well as anyone else who stood in their way."

On her character, Liluye...

"I would describe Liluye as the embodiment of the traditional Native way. I don't think most people realize, but the majority of Native nations were matriarchal, with the grandmas being the decision makers amongst tribes. Yes, we had our Chiefs, but the men held the utmost respect for women and all of the decisions came through these councils of elder women. It was the grandmas who ultimately decided when the men would go to war or not and there was this mutual respect between men and women. I think Liluye, although she respects her husband and recognizes his right to make his own choices, is also strong, independent and exercises her right to make her own choices as well. She is both soft and strong."

On speaking the White Mountain Apache dialect in the film...

"Being Lakota and being raised by two fluent Lakota speakers, I have plenty of experience speaking a difficult language with very unique dialects, but the White Mountain Apache dialect is not the same as Lakota and was a huge challenge. We had about two weeks working with our wonderful language coach, Aurelia Bullis, and none of it would have been possible without her. She really broke down each word of our dialogue and made sure we were taking pauses where there should be pauses and saying every word correctly. She might be the most patient woman alive, working with so many of us at once and being so sweet through the whole process. I think her biggest struggle was having to let us know when we were messing up, because she didn't want to hurt anyone's feelings, she is just that sweet and respectful. We had to tell her, 'It's okay, get bossy, we need this!'"

— *Abbey Lee* —

Marigold

On the story of "Horizon: An American Saga"...

"I would say that 'Horizon' is ultimately a very beautiful and a very hard story about the different experiences of the Civil War and the American West. In all of the research I did, reading and watching films about that time, I'd not seen anything like what I'd read in the script and what we filmed. I just think it's such a beautiful and vast depiction of what it was like then."

On her character, Marigold...

"I play Marigold, who gets by as a sex worker. She lives in a small mining town called Watts Parish, which is around what would now be Wyoming, and we're introduced to her through the character of Ellen, who she lives with and helps out with chores. We learn quickly what it was like being a woman at that time, in that environment, and how difficult it was to be sovereign, to have a life outside of being under the control of a man. Women didn't have rights then, the conditions were really hard. Marigold is desperate for independence; she has seen some really awful things, and yet she still has a dream, she still has hope. I read a book from the early 1900s by a woman called Nell Kimball, who was a sex worker, and it gave me incredible insight into just what it was like day to day at that time. It changed the way that I looked at the scenes and the way I felt about the men in Marigold's world."

On working with Kevin Costner...

"I think firstly what's important about Kevin directing a piece that he has also co-written is he's clearly been living and breathing this thing for such a long time. And so his wealth of knowledge is endless, and he makes you feel comfortable, like you're in the right hands. And I think because he's been an actor for such a long time and such a fantastic actor, he's very sensitive to the process. He allows space and time for rehearsals, which so often you don't get. And he really asks that people respect your space as an actor, which is very valuable for me. I take my work very seriously, and I'm very passionate about it, and he understands that."

— *Jena Malone* —

"Ellen" Harvey

On the story of "Horizon: An American Saga"...

"When I was first sent 'Horizon,' because I knew Kevin was on board, he had written it and was directing it, I just knew that I was in for a treat. I think he has such a beautiful sensibility in his storytelling, and in my experience working with him as an actor, he has a touch and taste of the poetic. The story is very character driven and expressive. And this isn't just 'his' story, like we've been taught; the women, the children, the Indigenous people, are all able to tell their story, which I thought was really important."

On her character, "Ellen" Harvey...

"I play Ellen, but really Lucy. She has a long journey, as does everyone on the frontier. The beginnings of our country were very rough. She comes from the Dakotas and has not had an easy life, and we meet her in a very precarious situation that, by the skin of her teeth and a shotgun, she removes herself from and is on the run. But she finds her own slice of security, in her own way, in a place called Watts Parish. That's where we meet her for the second time, when she's found a good man and a good town. She keeps to herself, cares for her son and she and her husband, Walt, are just trying to make their way in the world."

On working with Kevin Costner...

“Working with Kevin is a gift, he is such a pleasure. It was nice to finally get to encounter him as a director; I’d only really encountered him as an actor. But I think because he’s coming from being an actor, too, he embodies a scene, and every character. He’s the first man on the ground to see if something works, he’s lived with this story for so long that he lights up when he gets to express a scene’s truth, and that’s contagious.”

— *Jon Beavers* —

Junior Sykes

On the unique storytelling in “Horizon: An American Saga”...

“I think the diversity in the script is not just limited to the fact that there are very strong female characters, which we don’t always get to see in this genre. Predominantly, historically this is such a male-driven, cowboy-driven genre, and we are getting to see a much broader look at the people that are in the origins of this country, with really incredibly written and acted female leads and Indigenous leads. I think that is a story that tends to be a backdrop in most stories told in the so-called ‘wild West,’ whereas in Kevin’s script, obviously this is a huge aspect of what is happening, and we go with those people, and we meet them in their homes, and we learn about the rifts inside of their communities. There are various vantage points, it is not a monolith the way it can be sometimes. It is individuals, it is community, and it is history, and it’s really a new look at this country.”

On his character, Junior Sykes...

“Junior Sykes and the whole Sykes family are a really exciting addition to an already fleshed out world. This Sykes family, man... I never knew anything like this before in my life. They are in Montana, they are probably gold thieves, running this whole compound that they work on, but multiple families seem to work for them. There is an implied criminal element. They are wild and unpredictable, and it was incredible to get offered the role. To work with Jamie Campbell Bower, who played my brother and who is a phenomenal actor. He is wild himself! And Kevin just really encouraged that, he wanted us to be unpredictable and unhinged, and there is something, I think, biblical almost, at least in scope if not in theme in this script, this idea of these two brothers who are united in intention but divided in every other way.”

On working with Kevin Costner...

“I’ve worked with some people who I really admire, some great storytellers, but I have never met anybody—and I would challenge folks that you will never meet anybody—as enthusiastic and passionate about storytelling as Kevin Costner. You can’t get up early enough in the morning to out-care this guy when it comes to story. And I think it trickles down to every aspect of production. I really, genuinely think that the spirit of this project, which feels so synergized, is just because you have got to pull for a guy that pulls that hard. Everybody wants to put their shoulder against it and pull with him. And it is really special, and it is infectious, the way he cares about the details, and he cares about the big pictures, and he is able to do that simultaneously as a director and an actor.”

— Tom Payne —

Hugh Proctor

On the story of “Horizon: An American Saga”...

“I grew up as a child in England, where you don’t expect that you’re ever going to end up doing a Western, with these amazing vistas and just this great material, so it’s a dream come true for me. And then when you look at the material and you see the scope and the passion in the pages, it’s just mind blowing. As a British person, my American history is not brilliant, and this is real American history, this is learning. I think it’s really valuable to be telling this story right now.”

On his character, Hugh Proctor...

“Hugh and Juliette are certainly green to the wagon train, and they’re not very western. They obviously have a different kind of background to most of the other people on the wagon train, which is made up of all these different people who just got together for safety, pretty much, to travel in a big group across the country, and they tagged along. It’s not a jaunt, they’re aware that it’s going to be a long journey, but I think they have different ideas of travel. This is more of an adventure in a different way, in a more of a literary way, I think, for them. They have these romantic notions of what it is to travel across the country; Hugh is sketching the working men on the wagon train and is fascinated by the landscape and the Natives, and just sees it as an amazing opportunity to almost be *in* a story. Unfortunately it’s real life and it happened to a lot of people, and they’re not necessarily the best prepared to deal with some of the situations that they come across.”

On getting to work with Kevin Costner...

“‘Horizon’ is one of those projects that doesn’t come along very often, and to be involved in something from Kevin Costner, who just knows this genre so incredibly well—further than that, it’s his passion project—so to be in something directed by someone who has such command of the material is such a gift for an actor. A safe space to come in and work. I was in England visiting my parents when he was casting, and it was very surreal to have Kevin Costner on a Zoom call with you, offering you a role. It was just one of those pinch-me moments.”

— Isabelle Fuhrman —

Diamond Kittredge

On the story of “Horizon: An American Saga”...

“*Horizon* is a close-up, intimate experience of characters living during the expansion of the American West, giving a look into what it was like for Native people having their land settled, and people who were traveling and settling on land they didn’t know was occupied. It shows conflicts of people traveling together on the wagon train while collaborating to build something and survive. It reflects the history of our country and shows viewers what it may have been like for people making their way to the West, hoping that they would make it, that their animals would continue to move, that they would have enough to eat, and that they would be tough enough to survive.”

On her character, Diamond Kittredge...

“Diamond is one of my favorite characters I’ve ever read and played, especially because this saga spans years. Viewers are able to see how she comes into this environment as a 15-year-old and grows through the experiences she has on the trail. Diamond is the more resilient of the three Kittredge family daughters and she is starting to realize she doesn’t want to be under the thumb of her father for the rest of her life. I think Diamond’s interactions with Juliette are key because she starts to realize there is power in femininity, versus just masculinity. She is smart enough to decide she wants to be in control of that feminine power, and she observes how she can best make use of it.”

On working with Kevin Costner...

“I love that Kevin rolls our rehearsals, has everyone come to watch, and shows us things we can add and change. I feel I’ve been able to really take ownership of my character, even when I’m not necessarily in the foreground, because Kevin is so trusting. Because he is an actor himself, he also knows how to highlight actors in the roles he casts them in. I feel so grateful to have explored my character in Chapters One and Two of the saga, but Kevin and I are constantly discussing the character’s growth and evolution through the next chapters, as well. Since he has been working on this for so many years, he knows this story and these characters in such an intimate way.”



CHARACTERS

HORIZON SETTLEMENT / CAMP GALLANT

Frances Kittredge (Sienna Miller) is a strong, hardy, and maternal pioneer woman who, with her family, has come out to the Horizon settlement in search of a better life. Compared to the life she left behind, the conditions are immensely challenging, but Frances is a strong spirit and a survivor.

Brought out to the Horizon settlement by her parents in search of a better life, **Elizabeth Kittredge** (Georgia MacPhail) is Frances and James’s daughter and younger sister of 13-year-old Nathaniel. A dutiful daughter, once Elizabeth arrives at Fort Gallant, she becomes a daughter figure to many of the soldiers and their wives who might be missing their families back home.

First Lt. **Trent Gephart** (Sam Worthington) is stationed at Fort Gallant. Idealistic, he inhabits a moral high ground, but questions the world around him and his own role in it. He escorts Frances and Elizabeth to the fort, but can’t acknowledge the sense of ease and calm that Frances brings him; he knows that in this place, at this time, with despair and loss all around them, hope is not something to hold out for.

Colonel Houghton (Danny Huston) is the commander at Fort Gallant and one who has a real measure of empathy, but also understands the reality of the situation: that these settlers are going to continue to come in droves, even if it’s harsh and challenging, as they believe they will be luckier than those before them.

Sgt. Major Riordan (Michael Rooker) is a kind man, and, with his encouragement, he and his tough, warm-hearted wife take young Elizabeth Kittredge under their wing, even donating belongings so that she and her mother will be more comfortable at Fort Gallant.

WATTS PARISH

Hayes Ellison (Kevin Costner) is a loner who attempts to mind his own business. He is withdrawn and tired, a man seeking some kind of respite in a dangerous world. However, because he possesses the skills necessary for survival (skills he'd rather leave behind), and he's not one to shy away from other people, he often finds himself in situations that he wishes to avoid. Somehow a flier for the town of Horizon ends up in Hayes' hand. All of the other settlers have specific designs on getting there, but he's the one character that is being pulled there by a unique force.

"Ellen" Harvey, a.k.a. Lucy (Jena Malone), lives in a small mining town called Watts Parish. She's had a long journey to get there, and it hasn't been an easy one. She manages to settle down with a good man, Walt. They live with a boarder, Marigold, who provides much needed income and help with Ellen's child.

A survivor through-and-through, **Marigold** (Abbey Lee) lives in a small mining town called Watts Parish. She boards with Ellen and Walt, helping with the housework and their child. She finds herself on the run with Hayes Ellison, needing his protection. Marigold still has dreams, and hopes that she can use her wits and her brave spirit to earn her independence.

Caleb Sykes (Jamie Campbell Bower) is the son of the outlaw Sykes family in mountainous Northern Territory. A loose cannon, he is confident, brutal, unhinged, vicious and conceited. He and brother Junior act as emissaries to clean up their father's dirty business.

Junior Sykes (Jon Beavers) is the son of the outlaw Sykes family in mountainous Northern Territory. He and brother Caleb are sent as emissaries to go and clean up their father's dirty business, although Junior is not happy about it.

NATIVE AMERICANS – WHITE MOUNTAIN APACHE

Pionsenay (Owen Crow Shoe) is an Apache warrior with the White Mountain Apache tribe. He is not a naturally violent man, but when settlers encroach upon their land, he is pushed to the point of brutality because of everything that he witnesses. Unlike his father, the Chief, Pionsenay loses faith in humanity and chooses to be the resistance, pushing back on what is threatening his way of life and the survival of his people.

Taklishim (Tatanka Means) is an Apache warrior with the White Mountain Apache tribe. Although he was once a fearless young warrior, he now has a family, which makes him more grounded and responsible. He is torn between his loyalty to his father, the Chief, who prefers to wait out the influx of settlers, and his brother Pionsenay, who chooses to be the resistance and to push back on what is threatening his way of life.

Liluye (Wasé Chief) is a member of the White Mountain Apache tribe, Taklishim's wife and the mother of his infant child. She sees that Taklishim is torn between his father, the Chief of the White Mountain

Apache who is willing to leave the settlers be, and his brother Pionsenay, who wants to push back on the settlers encroaching on their land. Though Liluye is not happy with Taklishim's actions, and she questions his choices when it comes to his brother, she is loyal to her husband.

WAGON TRAIN

Matthew Van Weyden (Luke Wilson), like the other pioneers, is trying to move West with his wife and family, but finds himself elected as the de facto 'leader' of the wagon train, an unpaid and thankless job that he didn't necessarily want. A good man, good at dealing with people, he does his best to navigate the road and the trials that come with it, conducting himself with dignity while making decisions and dealing with personalities he never imagined he'd have to.

Kind-hearted artist **Hugh Proctor** (Tom Payne) and defiant, unflinching school teacher **Juliette Chesney** (Ella Hunt) are a British married couple coming from a life of privilege, traveling to Horizon on the Oregon Trail. They have idealistic notions of how they can carve out a way of life for themselves if they can get to Horizon, however, they are not prepared to deal with some of the situations that they come across. They don't quite understand the unspoken rules of the trail and have very different temperaments to their fellow travelers.

Owen Kittredge (Will Patton) is a widower, emerging hard-bitten, affected, and traumatized from the Civil War. He drags his three daughters with him on the Wagon Train to make a better life for himself and his family. Unforgiving and unrelenting, he has raised his daughters to be really tough; they aren't afraid to get things done.

Diamond Kittredge (Isabelle Fuhrman) is resilient and independent and someone who isn't afraid to get things done. Her father, Owen, is an unforgiving and unrelenting man who has raised his daughters to be really tough. Diamond and her sisters are the workers on the wagon train; they've had to forfeit their female attire and femininity to be more rugged after being on a wagon train for so many months.

Sig (Douglas Smith) and his henchman/sidekick **Birke** (Roger Ivens) are Laplanders who have joined the wagon train. Sig is strikingly thin and, despite being much slighter than Birke, is clearly in charge. Sig may appear harmless at first glance, but underneath lies a touch of something more menacing. After catching Juliette Chesney unawares one evening, he takes an unhealthy liking to her, and Birke, a stocky, broadbacked, bull-shouldered, apish man, follows Sig's lead in all things.



PRODUCTION FACTS

"Horizon: An American Saga" was filmed primarily on location in rural areas of Utah, including the Shivwits Reservation west of St. George near the Santa Clara River, Moab, Apple Valley, surrounds of Zion National Park and more. The state provided incredible geological vistas—from planes to mesas to iconic red rocks to mountains and rivers—that evoke the time and places covered in the story.

During location scouts for “Horizon: An American Saga,” writer/director/producer/actor Kevin Costner would often act out various roles from the script in order to get a true sense of if a site was right for the scene.

Utah has a long, rich history of filming within the state, with thousands of productions captured there since the 1920s. The state’s film commission, one of the longest-running in the world, was established in 1949, with such Western heavy hitters as John Ford and John Wayne filming there.

The “Horizon: An American Saga” production utilized Utah locals in numerous capacities, from location managers to background extras to craft services, wagons (and horses), builders and more.

For authenticity, animal wrangler Scott Perez sourced horned cattle from Mexico, a less hefty-looking breed than today’s more often seen angus cattle, and more period-appropriate. He also sourced oxen from North Carolina, horses from Utah, North Carolina, Texas, New Mexico and even Los Angeles, California, as well as mules from Salt Lake City and Price in Utah.

At one point during filming, Perez’s team wrangled a whopping 90 horses (out of a total 110), 30 steers, 10 bucking horses and eight mules at once.

Perez worked carefully to match the rider to his or her ride, based on each actor’s experience and comfort, as well as what the role called for. Seasoned rider Kevin Costner selected the horse for his character, Hayes Ellison, from Perez’s personal stables—a horse named Clark.

Costume designer Lisa Lovaas chose a palette for Sienna Miller’s Frances Kittredge that were both authentic to the period and complemented the character’s earthy surroundings as an early settler in the town of Horizon.

For the military uniforms, including those worn by Sam Worthington, Danny Huston and Michael Rooker’s characters, Lovaas turned to Nick Secada to build the bespoke pieces by hand, using period-authentic wools and trims.

For many of the male characters, such as Costner’s Hayes Ellison, the costume team created basic jackets that would have been worn in the 1860s. Costner’s bespoke pieces, for example, took three to four hours to pattern, another four hours or so to cut, including lining, canvasses and so on, and another 20 to 25 hours for the tailors to construct, before edging and darning, and any adjustments that would be made after fitting.

Lovaas’s team broke the wardrobe pieces down to look lived in, or whatever the storyline’s action called for. For example, for Luke Wilson’s character, Matthew Van Weyden, and the others on the trail, the team needed to age his costume to appear well-worn, as though he had been on the wagon train for several months.

For Tom Payne's character, Hugh Proctor, Lovaas based his look on a famous Civil War illustrator, thus his glasses, hat, and jacket are different from the other men on the wagon train: softer, with pockets for his pencils and knife.

Hugh's wife, Juliette Chesney, played by Ella Hunt, also had to stand out from the rest of the women on the wagon train; Lovaas not only created printed fabrics for her, but multiple outfits as well, reflective of the character's place in society and her out-of-place status on the trail.

For the Native Americans, including the Pawnee and the White Mountain Apache tribes, Lovaas created specific looks, especially for Owen Crow Shoe's Pionsenay, Tatanka Means' Taklishim, and Wasé Chief's Liluye. Lovaas conducted extensive research, visiting several museums that feature authentic wardrobes, and worked with Native American Ambassador Dr. David Bearshield to source photographs not available online.

Lovaas modeled the costumes for the Sykes brothers, Caleb and Junior, played by Jamie Campbell Bower and Jon Beavers, after grizzly hunters from the 1860s, with a good deal of wool and fur to go with the characters' mountainous environs.

Lovaas felt a real sense of connection to the subject matter of the film, having had a grandfather who was a doctor and photographer on a Navajo reservation from 1925 to 1935, caring for both the Navajos and the Hopis in the Tuba City, Arizona region.



BIOGRAPHIES

While working at the famed Raleigh Studios and taking acting classes at night, **Kevin Costner's** (Director/Writer/Producer/"Hayes Ellison") career in film officially began when he landed a role in the ensemble drama *The Big Chill*. Although he would not make the final cut in the film, it would set the stage for starring roles in a string of seminal films, the first of which being coming of age comedy, *Fandango*.

Throughout his career, Costner has varied his choices with comedy, action and drama roles. He has appeared in such popular box-office hits as *Silverado*, *No Way Out*, *Bull Durham*, *Field of Dreams*, *The Bodyguard* and *Wyatt Earp*.

Costner's exceptional filmmaking abilities were showcased in *Dances with Wolves*, which he produced, directed and starred in, and which won seven Academy Awards including "Best Picture" and "Best Director."

In addition to appearing in memorable roles in *JFK*, *The Untouchables* and *Robin Hood: Prince of Thieves*, he re-teamed with his *Bull Durham* director Ron Shelton for the hit feature *Tin Cup*.

Costner also starred in *Thirteen Days*, successfully collaborating again with his *No Way Out* director Roger Donaldson. His other film credits include *For Love of the Game*, *The War*, *3,000 Miles to Graceland*, *Dragonfly* and *The Postman*, his second directing effort.

Kevin Costner last directed the box office hit and critically acclaimed film *Open Range*, which he also co-starred in alongside Robert Duvall and Annette Bening.

Costner co-starred with Joan Allen in the dramatic film *Upside of Anger*, opposite Jennifer Aniston in *Rumor Has It* directed by Rob Reiner for Warner Brothers, *The Guardian*, an action drama for Touchstone Pictures in which he portrayed a Coast Guard rescue swimmer, the thriller *Mr. Brooks*, and he starred in Touchstone Pictures' political comedy *Swing Vote*.

Costner also starred in the History Channel's record-setting mini-series *The Hatfields and McCoys: An American Vendetta* in which he portrayed "Devil" Anse Hatfield, the patriarch of the famed clan, opposite Bill Paxton. He also served as a producer of the series, which received 16 Emmy Award nominations, winning the Best Actor in a mini-series or movie Emmy for Costner. He also received the Golden Globe and Screen Actors Guild Awards for his performance.

Most recently Costner was seen in the Warner Bros. film *Superman: Man of Steel*, as the superhero's father Jonathan Kent; co-starred with Chris Pine in *Jack Ryan*, Paramount Pictures' revival of the Tom Clancy franchise; the spy thriller *Three Days to Kill* for Relativity Media; the football inspired *Draft Day*, directed by Ivan Reitman; the track team drama *McFarland* for Disney; the drama *Black & White*,

which he produced and co-starred with Octavia Spencer; *Criminal*, in which he co-starred with Gary Oldman, Tommy Lee Jones and Ryan Reynolds; and *Hidden Figures*, in which he co-starred with Taraji Henson, Octavia Spencer and Jenelle Monae, and received a Screen Actors Guild Award for Best Ensemble; the true-crime drama *The Highwaymen* opposite Woody Harrelson for Netflix; and the thriller *Let Him Go*, co-starring Diane Lane and directed by Tom Bezucha.

In addition, he starred in and executive produced the Paramount Network's hit-drama, *Yellowstone*, a role for which he received a Golden Globe Award for Best Actor in a Television Drama.

Currently, Costner is directing, producing and starring in *Horizon: An American Saga*, a multi-faceted, years-long span of post-Civil War expansion and settlement of the American West. Experienced through the eyes of many, the epic journey is fraught with peril and intrigue from the constant onslaught of natural elements to the interactions with the Native American people who lived on the land and the determination and at many times ruthlessness of those who sought to settle it.

Through his Territory Pictures, he also serves as executive producer of the Civil War spy drama *The Gray House*, a six-hour limited series for Paramount +.

Costner also produced and co-authored the New York Times bestselling adventure novel *The Explorers Guild*.

When Costner is not working on films, he sings lead vocals and plays lead guitar in his band, Modern West, and can be seen playing venues across the country. The band recently recorded a collection of songs from and inspired by *Yellowstone* entitled *Tales From Yellowstone*, the follow-up to their *Hatfields & McCoys* inspired album *Famous For Killing Each Other*. The band's song "The Angels Came Down" from their album *Turn It On*, was adopted by the Gold Star Moms and Gold Star Wives organizations, which support the mothers, wives and families of fallen soldiers.

Sienna Miller ("Frances Kittredge") is an acclaimed actress who has appeared in such notable films as Clint Eastwood's "American Sniper," Bennett Miller's "Foxcatcher," Matthew Vaughn's "Stardust" and "Layer Cake," Ben Affleck's "Live by Night," James Gray's "The Lost City of Z," John Wells' "Burnt" and Lasse Hallström's "Casanova." Her additional feature credits include "North Star," "Wander Darkly," "21 Bridges," "American Woman," "Cat on a Hot Tin Roof," "The Catcher Was a Spy," "An Imperfect Murder," "High Rise," "Unfinished Business," "Mississippi Grind," "A Case of You," "Just Like a Woman," "Yellow," "2 Jacks," "Nous York," "G.I. Joe: The Rise of Cobra," "The Edge of Love," "A Fox's Tale," "Camille," "The Mysteries of Pittsburgh," "Interview," "Factory Girl," "Alfie" and more.

Miller's television credits include the lauded "Anatomy of a Scandal," "The Loudest Voice," "Chivalry," "Extrapolations" and portraying herself on "Curb Your Enthusiasm."

Best known for his lead role as "Jake Sully" in James Cameron's AVATAR and AVATAR: THE WAY OF WATER, which have grossed over \$5.22 billion across the first two films, **Sam Worthington** ("Trent Gephardt") recently starred opposite Kevin Hart in F. Gary Gray's heist feature LIFT for Netflix. Additional credits include Oscar-nominated HACKSAW RIDGE with Andrew Garfield, Brad Anderson's FRACTURED, THE SHACK (based on the best-selling faith-based book and which grossed almost \$100 million worldwide), EVEREST, CAKE, THE DEBT, CLASH OF THE TITANS and Cate Shortland's SOMERSAULT for which he won an AFI Award (Australia's equivalent of our Oscar) for "Best Actor in a Leading Role."

Worthington starred as "Ron Lafferty" in the FX limited series UNDER THE BANNER OF HEAVEN, which was nominated for a Critics Choice Award for "Best Limited Series." The show was executive produced by Dustin Lance Black, Ron Howard, Brian Grazer and Jason Bateman, among others. He also starred opposite Paul Bettany in the critically-acclaimed limited series MANHUNT: UNABOMBER.

Worthington is the male lead opposite Sienna Miller in Kevin Costner's much-anticipated two-part Western, HORIZON, the first of which just premiered at the Cannes Film Festival before release on June 28. He can also be seen next in John Woo's THE KILLER and David Mackenzie's RELAY with Riz Ahmed and Lily James. He is about to shoot David Mackenzie's film FUZE with Aaron Taylor-Johnson.

Jena Malone ("Ellen' Harvey") is a versatile actor who will next be seen opposite Kristen Stewart and Ed Harris in Rose Glass's film LOVE LIES BLEEDING for A24 as well as the independent feature LITTLE DEATH, produced by Darren Aronofsky. Both will premiere at Sundance 2024. She also has a great cameo in Zack Snyder's REBEL MOON, which released last month on Netflix. Reviews have praised her performance as an alien spider-woman, with New York Times calling it the "movie's most fun and flawless performance." Jena also recently reunited with former co-star Kevin Costner in his Civil War epic, HORIZON, for Warner Bros, which will hit theaters next summer.

Jena can be also seen opposite Billy Bob Thornton and JK Simmons in the final season of the Amazon series GOLIATH. She recently starred in the independent film LORELEI opposite Pablo Schreiber, which premiered at Tribeca in 2020, earning her rave reviews. ("Malone is a live wire of an actress, capable of conjuring a dazzling range of moods without hitting a false note" – THR). Malone previously appeared in a leading role in THE NEON DEMON for director Nicolas Winding Refn, starring opposite Elle Fanning. The film premiered at the 2016 Cannes Film Festival. She also appeared in Refn's Amazon series TOO OLD

TO DIE YOUNG for Amazon, starring opposite Miles Teller and John Hawkes. She also had a role in Tom Ford's NOCTURNAL ANIMALS, opposite Amy Adams and Jake Gyllenhaal, and LOVESONG for So Yong Kim, opposite Riley Keough, which premiered at Sundance in 2016.

She is perhaps best known for her role in three installments of THE HUNGER GAMES franchise, CATCHING FIRE, MOCKINGJAY PART I and MOCKINGJAY PART II, where she starred as 'Johanna Mason,' a tribute from District 7 who is proficient with an axe. Malone was also seen in Paul Thomas Anderson's and Warner Bros INHERENT VICE, which premiered at the New York Film Festival and was nominated for Best Adapted Screenplay at the Academy Awards in 2015. It is an adaptation of Thomas Pynchon's acclaimed crime novel set in 1970's Los Angeles. She stars alongside Joaquin Phoenix, Josh Brolin, Owen Wilson and Reese Witherspoon.

She also starred opposite Kevin Costner and Bill Paxton in History Channel's acclaimed mini-series HATFIELDS & MCCOYS, which broke cable records at the time. Additional credits include Zack Snyder's SUCKER PUNCH and BATMAN V SUPERMAN, Ami Mann's DAKOTA, Oren Moverman's THE MESSENGER, Sean Penn's INTO THE WILD, Anthony Minghella's COLD MOUNTAIN, Brian Dannelly's SAVED! and Joe Wright's PRIDE AND PREJUDICE, to name a few. She was nominated for a Golden Globe in 1998 for her role in HOPE.

Owen Crow Shoe ("Pionsenay") is a member of the Piikani Nation who got his start doing stunts for Alejandro G. Iñárritu on THE REVENANT. Since then he has recurred on a myriad of shows in Canada and America, TIN STAR (Amazon), HUDSON (CBC), BLACK SUMMER (Netflix) and JOE PICKETT (Spectrum Originals).

Tatanka Means ("Taklishim") is an award-winning actor and stand-up comedian. He represents the Navajo, Oglala Lakota, Omaha and Yankton Dakota Nations.

Tatanka can currently be seen alongside Leonardo DiCaprio and Robert DeNiro in Martin Scorsese's Academy Award nominated film, "Killers of the Flower Moon." He will also soon be seen in Kevin Costner's highly anticipated four-part epic, "Horizon: An American Saga," which premiered at this year's Cannes Film Festival.

Among Tatanka's credits are roles in FX's critically acclaimed series, "Reservation Dogs," "Outer Range" opposite Josh Brolin, and the upcoming films, "Wind River: Rising," directed by Kari Skogland and "Opus" with Ayo Edebiri and John Malkovich for A24. Tatanka is currently shooting the upcoming Netflix series, "Ransom Canyon" with Josh Duhamel and James Brolin.

Aside from acting, Tatanka performs stand-up comedy throughout Indian Country spreading laughter and messages of motivation.

Upcoming, **Ella Hunt** (“Juliette Chesney”) will be seen as ‘Gilda Radner’ in Jason Reitman’s “SNL 1975” for Sony Pictures. The film starts shooting in mid-March. She will also be seen in the four-part Western film “Horizon: An American Saga” co-written, produced, directed by and starring Kevin Costner. The first chapter is set to be released on June 28, 2024, with the second chapter to follow on August 16, 2024.

Ella was most recently seen in the Netflix adaptation of the D.H. Lawrence novel *Lady Chatterly’s Lover* opposite Emma Corrin and Jack O’Connell and in the Amazon Studios’ drama, *Master*, directed by Mariama Diallo. *Master* premiered at 2022 Sundance Film Festival.

She is most known for her role in Apple TV’s acclaimed series, “Dickinson” starring opposite Hailee Steinfeld. The half-hour series followed the life of legendary writer Emily Dickinson and explores the constraints of society, gender, and family during that time. Ella played Dickinson’s confidante and love interest, ‘Sue.’

Ella is known for her role as the titular character in Orion Pictures’ *Anna and the Apocalypse*. Directed by John McPhail, *Anna and the Apocalypse* follows Anna and her school friends as they battle and sing their way through a zombie apocalypse that has overtaken their small town of Little Haven at Christmastime. She received the 2018 Screen International FrightFest Genre Rising Star Award for her role. Variety describes Ella’s turn as “Anna is played with a star-in-the-making sparkle.” The film released in November 2018.

Additional film credits include *Kat and the Band*, *Summer Night*, *The More You Ignore Me*, Jon Wright’s *Robot Overlords*, the Clive Owen horror film *Intruders* and the Oscar winning film adaptation of *Les Misérables*.

On the small screen, Ella was seen in the second season of Amazon’s anthology series “Lore” based on the popular podcast of the same name, which was released in October 2018. She also appeared in a season of Mike Bullen’s award-winning comedic-drama “Cold Feet.”

In 2022, Ella made her theatrical debut in the dramatic play *Closer* at London’s Lyric Theatre as Alice.

Tom Payne (“Hugh Proctor”) is best known for his work as Paul “Jesus” Rovia on “The Walking Dead” and “Fear the Walking Dead.” He has appeared in such feature films as “Miss Pettigrew Lives for

a Day,” “Imaginary,” “IO,” “MindGamers,” “Winter,” “The Physician,” “My Funny Valentine,” “Inheritance” and “The Task.”

On television, Payne starred in the series “Prodigal Son” and “Waterloo Road,” and appeared in “Luck,” “New Worlds,” “Law & Order: Organized Crime,” “Wuthering Heights,” and several others.

Abbey Lee (“Marigold”) is an Australian actor at the top of her game.

From a very young age, Lee had a vivid imagination. Born in Melbourne in 1987, her childhood was spent dressing up in wild outfits and dancing in the garden, playing with imaginary friends and dreaming up fantastical stories. Though she was always creative – art and drawing were an early outlet for her – she didn’t grow up with aspirations of becoming an actor. Lee had to find her own path towards a life in the arts.

It began when she was 15 and was scouted by a modelling agent while on a beach holiday on the south coast of New South Wales. Lee remembers being confused by the offer. Neither her mum or sister read magazines, so she had no concept of what a model was. She was a tomboy as a teenager, and loved to play sports with the boys. Though fashion was not part of her world, she discovered an innate talent in front of the camera. Soon, she was walking runways for international luxury houses including Chanel, Gucci and Versace, starring in ad campaigns for YSL, Calvin Klein and BOSS, and appearing on the covers of magazines around the world, including eight for *Vogue* Australia.

But over time, Lee realised that modelling was not her true passion and became frustrated with the restrictions of the job: being asked to embody someone else’s creative vision rather than her own. When she was 25, Lee was approached to audition for 2015’s *Mad Max: Fury Road*, director George Miller’s long-awaited fourth film in his *Mad Max* series. More than 1500 women vied for the roles of the five Wives of Immortan Joe. Lee had never acted before or even set foot on a film set. In her audition, she performed scenes from *Network* and *Monty Python* and told a story about how, as a child, she believed she was a mermaid. It was, she admits, a bizarre tape. But it worked. Lee was cast alongside Zoe Kravitz, Riley Keough, Courtney Eaton and Rosie Huntington-Whiteley, and remembers landing in Namibia to make the movie and feeling an overwhelming sense that everything was as it should be.

Fury Road was wild and incredible and also deeply challenging. The work was demanding, the conditions gruelling, but at the same time, Lee was making lifelong friends with her co-stars and falling in love with the acting. For Lee, acting is the culmination of all the things she loves: painting, drawing, writing, music, performance. It is a unification of body, voice, mind and spirit. “There are all these elements of the

arts that I love,” says Lee. “Acting for me is the mecca of all of them. Being an actor encompasses your whole being. It just makes sense to me.”

After *Fury Road*, Lee acted in films including Nicolas Winding Refn’s drama *Neon Demon*, the Australian comedy *Ruben Guthrie*, *The Dark Tower* and M. Night Shyamalan’s thriller *Old*, as well as in the critically acclaimed HBO limited series *Lovecraft Country*. When she wasn’t working, she threw herself into acting classes in both Los Angeles and New York, studying under Tony Greco, a proponent of the legendary Lee Strasberg’s method acting technique. Prior to her studies, Lee relied solely on her instincts as an actor, which she discovered on *Fury Road* were innate and true. But studies honed her craft. In 2022, on the set of her recent Netflix series *Florida Man*, Lee felt able to stretch her legs and use all the skills in her toolbox for the first time. The role was a turning point, with a *New York* magazine critic stating that her performance as the mercurial Delly “steals the show”.

Next for Lee is a starring role in *Horizon*, Kevin Costner’s American Civil War epic. Costner offered the role directly to Lee, something that both excited and scared her, because it came with the expectation to deliver. She threw herself into her performance, which involved learning how to ride a horse – in a corset – alongside Costner, an avid equestrian. She is proud of the fact that she didn’t use a double for her riding scenes, that it’s really her up there, galloping through the mountains alongside Costner, who she says was endlessly supportive. The film is set for release in June of 2024.

Like Delly in *Florida Man*, Lee’s character in *Horizon* has a chaotic, extroverted energy. She says it’s fun to play those roles, because they’re in opposition to her own personality, which is more subdued. Right now, she’s looking for something more interior and quiet. She would love to work with Paul Thomas Anderson one day and is seeking out a female director she can collaborate with regularly throughout her career.

Recently, Lee also returned to the runway after a 10-year hiatus, modelling selectively for luxury houses including Schiaparelli (she opened its autumn/winter 2023 show), Bottega Veneta, Versace and Saint Laurent. Lee has formed a close relationship with Saint Laurent designer Anthony Vaccarello and was his personal guest at the 2023 Cannes Film Festival. Lee also has a close relationship with Sabato De Sarno, Creative Director of Gucci, and was one of his special guests at the 2023 LACMA Art+Film Gala.

When not working, Lee retreats to London, where she is now based with her boyfriend and Honey, her beloved cane corso pitbull. She loves her life in London, loves being able to come home from an exhausting day on set, open the door and just be warm and cuddly and lazy for a little while. In her 20s, Lee wasn’t always able to switch off and rest, but it’s now a priority. She draws, takes Honey for long

walks, spends time with fellow actor friends and goes to the theatre and the cinema every week. She is also obsessed with Pilates and owns her own reformer machine, which she jumps on every day.

But Lee misses Australia. She misses her family, she misses being able to walk around barefoot and most of all she misses the ocean. There's something about the power and the purity of the sea in Australia that she hasn't been able to find anywhere else. Diving into the ocean at home is like an energetic reset, she says. Whenever she comes back to Australia, that's where you'll find her.

Wasé Chief ("Liluye") is an Oglala Lakota woman, model, actress, writer and artist. She was born the traditional Lakota way, at home with a midwife, in keeping with Lakota spirituality. Her father, Dave Yakima Chief, was a full-blooded Lakota, spiritual leader and Sundance Chief at Green Grass, South Dakota. He was also one of the founding fathers of the AIM (American Indian Movement) of the 60's and was spiritual advisor to Leonard Peltier and Chief Arvol Lookinghorse, 19th generation keeper of the Sacred White Buffalo Calf Pipe. Wasé shares her father's passion for equality, justice and well-being of her people and all Indigenous people of the world. She is based in Los Angeles.

Luke Wilson's ("Matthew Van Weyden") career started in 1994 with James L. Brooks production of Columbia Pictures' *Bottle Rocket* that was also the debut of Wes Anderson and Owen Wilson. A collaboration that continued with *Rushmore* and *The Royal Tenenbaums*.

Wilson's work has ranged from dramas to the iconic comedies *Idiocracy*, *The Family Stone*, *Legally Blonde*, and *Old School*. And in the world of comedy he collaborated with Adam Sandler, Kristen Wiig, Tracy Morgan, Ben Stiller, Martin Lawrence, and 5 films with Will Ferrell.

Wilson considers himself lucky to have worked alongside such Hollywood legends as Gene Hackman, Ben Kingsley, Angelica Huston, Nick Nolte, Diane Keaton, Samuel L. Jackson, and Jeff Bridges. His forays into television have included work with Mike White, Vince Gilligan, and D.C. Comics' Geoff Johns. His admiration of musicians has found him on projects such as the film *Masked and Anonymous* with Bob Dylan, and projects with Cameron Crowe, Jimmy Buffett, Tom Petty, and Kris Kristofferson.

Wilson's work as a writer has produced the film *The Wendell Baker Story* which he also co-directed with his brother Andrew starring Eva Mendes and Harry Dean Stanton as well as the award-winning short film *Satellite Beach* as well as the upcoming Mexican Baseball movie *Juarez 9* and *Pecos River Bridge* both of which Wilson wrote.

Wilson's most recent films are Sony Pictures Classic Depression era football film *12 Mighty Orphans* in which Wilson starred as legendary Texas football coach Rusty Russell and the courtroom drama *Miranda's Victim* in which he stars alongside Donald Sutherland and Abigail Breslin. Wilson portrays the lawyer, Lawrence Turoff. As well as the Apple film drama *Fingernails* alongside Jesse Buckley, Jeremy Allen White and Riz Ahmed. Wilson also voices Bruce Wayne/Batman in *Merry Little Batman* for Amazon.

Upcoming, Luke can be seen in Kevin Costner's 4 film western epic *Horizon* from Warner Bros and New Line Cinema. Kevin Costner wrote and is directing. The film is Costner's long dreamed of story of westward expansion in the American West in the 1860s. Wilson stars alongside Sienna Miller and Sam Worthington. Wilson's recently wrapped *No Good Deeds* with Ray Romano and Lisa Kudrow.

Isabelle Fuhrman ("Diamond Kittredge") is a critically acclaimed actress who can next be seen in Kevin Costner's *HORIZON*, opposite Sienna Miller, Sam Worthington, Jamie Campbell Bower, and Luke Wilson.

In 2021, Fuhrman starred as Alex Dall in Lauren Hadaway's directorial debut, *THE NOVICE*. Her performance garnered awards buzz, with critics calling Fuhrman's turn "a Daniel Day-Lewis transformation" and "the year's best performance". For *THE NOVICE*, she won the Tribeca Film Festival Award for Best Actress, and was nominated for the Independent Spirit Award for Best Female Lead. Both viewers and critics applauded Fuhrman for her dedication to the part, calling it "riveting," "explosive," "decisive," "defining," "searing," "human" and "honest."

In 2022, Fuhrman returned to her iconic role as 'Esther' in *ORPHAN: FIRST KILL* and made cinema history for reprising a role she played as a child, 13 years after the original film's release. The prequel received high marks from film critics, with Fuhrman's performance again being lauded.

Fuhrman started her impressive acting career at the young age of seven in Atlanta, GA and made her screen debut in the drama *HOUNDDOG* opposite Dakota Fanning. She was only ten when she was cast as the star of the 2009 cult horror classic *ORPHAN*, after an exhaustive nationwide search of young actresses to portray the lead in the Warner Bros. collaboration between Leonardo DiCaprio's Appian Way and Joel Silver's Dark Castle Entertainment. Her breakout performance was hailed as "awards-worthy," "mind-blowing," and "one of the most momentous examples of acting from a child performer in years." Holding her own against Vera Farmiga and Peter Sarsgaard in the film, Fuhrman displayed impressive range and this elevated her to the forefront of her craft.

Never to shy away from meaty roles, Fuhrman signed onto the blockbuster franchise THE HUNGER GAMES at just 14, she joined the cast of Showtime's critically acclaimed series, MASTERS OF SEX, playing Virginia's (Lizzy Caplan's) whip-smart sparring partner of a daughter, she voiced award-winning Studio Ghibli's FROM UP ON POPPY HILL, and even led an all-female cast in Erica Schmidt's off-Broadway adaptation of MAC BETH. All while balancing her studies at Stanford University's EPGY OHS and two intensive courses at the Royal Academy of Dramatic Art in London.

Fuhrman's upcoming releases include Julia Stiles' directorial debut WISH YOU WERE alongside Jennifer Grey and Kelsey Grammar, Andy Tennant's UNIT 234, opposite Don Johnson, LITTLEMOUTH, opposite Dennis Quaid and Josh Hutcherson, and Justine Bateman's-directed FACE.

In addition to her work in front of the screen, Fuhrman has her own production company, WHAT IF? Productions, which she started in 2019 and has been writing and developing her own projects.

Fuhrman currently resides in Los Angeles and is an ultra-marathon runner, triathlete, skilled guitar player, western-horseback rider, singer, gourmet cook and certified holistic birth doula.

Jon Beavers ("Junior Sykes") is a California-based actor, writer, and musician, originally from Iowa City. He was recently featured in the critically acclaimed Paul Thomas Anderson film LICORICE PIZZA; had a starring role opposite Caitlin Stasey in the independent feature THE ONLY ONE; and co-starred in the Blumhouse feature SOFT & QUIET, which premiered at the SXSW Film Festival. He next co-stars in Horizon: An American Saga, an upcoming two-part American epic Western film co-written, produced, directed by and starring Kevin Costner.

Beavers began his career on Nickelodeon's successful music program THE FRESH BEAT BAND. He went on to receive critical acclaim as Sgt. Eric Bourquin in National Geographic's war-drama mini-series THE LONG ROAD HOME.

His recent television appearances include the Apple TV+ series SUGAR, a recurring role on BEL-AIR on Peacock and a series regular role on the crime-drama ANIMAL KINGDOM. Various other television appearances include CHICAGO P.D., BRIARPATCH, UNBELIEVABLE, CRIMINAL MINDS, NCIS and GOTHAM. Beavers next has a recurring role in the upcoming Hulu Series PARADISE CITY starring Sterling K. Brown.

On stage, Beavers has performed with Ensemble Studio Theater in Los Angeles, Seattle Shakespeare Company and Les Dechargeurs in Paris. He co-wrote and starred in the critically acclaimed musical THE UNFORTUNATES, which enjoyed sold-out productions at the Oregon Shakespeare Festival and The American Conservatory Theater in San Francisco.

Jamie Campbell Bower (“Caleb Sykes”) has inhabited key characters in various blockbuster franchises, while quietly asserting himself as a dynamic 21st century leading man. The UK-born actor, entertainer, songwriter, and artist has become embedded in the mythos of *Harry Potter*, *The Twilight Saga*, *Mortal Instruments*, *Fantastic Beasts*, and, as of 2022, NETFLIX’s most popular original series *Stranger Things*. At the same time, he has left his imprint on music, fronting the critically acclaimed alternative rock band COUNTERFEIT and building a fan favorite solo catalog hailed by NME as “challenging and macabre.” Jamie’s highly anticipated forthcoming feature films include: Kevin Costner’s *Horizon*, Noémie Merlant's *EMMANUELLE*, and Chuck Russell’s *Witchboard*.

Jamie initially captivated audiences as Anthony in Tim Burton’s 2007 gothic musical extravaganza *Sweeney Todd: The Demon Barber of Fleet Street* alongside Johnny Depp and Helena Bonham Carter. After appearing in Guy Ritchie’s *RocknRolla* with Gerard Butler and Idris Elba, he assumed the role of Caius in *The Twilight Saga: New Moon* [2009] and *The Twilight Saga: Breaking Dawn – Part 1* [2011] and *Part 2* [2012] before co-starring in *The Mortal Instruments: City of Bones* [2013]. On the small screen, he starred as King Arthur in *Camelot* and as Christopher Marlowe in *Will*. Meanwhile, 2018 saw him appear in *Fantastic Beasts: The Crimes of Grindelwald*. However, he ascends to the forefront of the global conversation as Vecna/Henry/001 in *Stranger Things* where he plays the show’s much-talked about villain. He will next be seen starring in Kevin Costner’s forthcoming feature *Horizon*, slated for theatrical release by Warner Bros./New Line on June 28, 2024.

During 2020, he kicked off his solo career with the single “Paralysed.” Right out of the gate, Rock Sound raved, “it’s absolutely beautiful.” It only sets the stage for his forthcoming independent debut EP and much more to come. In May 2022, Jamie released his single “Run On” followed by Gothic Country inspired “I Am” and the emotional “Heaven In Your Eyes” for which Jamie Co-created the videos and visuals. Most recently Jamie released latest single titled “Home” written with collaborator Ryan Necci. He also announced hard rock project BloodMagic to critical acclaim with the single Death / Rebirth.

Jon Baird (Writer) is the author of the novels *Day Job* and *Songs from Nowhere Near the Heart*, and is co-author, with Kevin Costner, of the *New York Times* bestselling illustrated novel *The Explorers Guild, Volume One*.