



A24

The Lighthouse

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110 minutes

Not yet rated.

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Black & White

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Synopsis

From Robert Eggers, the visionary filmmaker behind modern horror masterpiece *The Witch*, comes this hypnotic and hallucinatory tale of two lighthouse keepers on a remote and mysterious New England island in the 1890s.

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About the production

Writer-director Robert Eggers secures his position as one of cinema's most exciting contemporary auteurs with his mesmerizing, otherworldly second feature *The Lighthouse*. Set on a remote island off the coast of New England, two lighthouse keepers (Willem Dafoe and Robert Pattinson), trapped and isolated due to a seemingly never-ending storm, engage in an escalating battle of wills, as tensions boil over and mysterious forces (which may or may not be real) loom all around them. Featuring many of the same talented craftspeople that brought *The Witch* to life—including cinematographer Jarin Blaschke, production designer Craig Lathrop, costume designer Linda Muir, composer Mark Korven, and editor Louise Ford, *The Lighthouse* is a terrifying, transportive journey into the unknown.

Building on the breakout success of *The Witch*, Eggers returns to his native New England, shifting the setting from 17th century rural life to the maritime world of the late 19th century. He evokes a wide range of influences, from seafaring literary classics by Herman Melville and Robert Louis Stevenson to the supernaturally tinged weird tales of H.P. Lovecraft and Algernon Blackwood, while producing something that is completely his own unique creation.

If *The Witch* was Eggers' take on the so-called "dark feminine" in its exploration of the witch archetype, *The Lighthouse* examines the dark impulses of hardscrabble men embroiled in a complex game of power dynamics. "Nothing good can happen when two men are left alone in a giant phallus," Eggers remarks.

Like his previous film, *The Lighthouse* is steeped in darkness and atmosphere, with many scenes playing out amid the

natural glow of candlelight. But the new film, as its title suggests, is also awash in light. Even in its murkiest, most somber scenes, the film casts a luminous glow, rooted in both the storytelling and the film stock it was photographed on. "There's great power in the light, and there's a reason why Pattinson and Dafoe's characters are both attracted to it," says Eggers. "I've chosen to remain mysterious about the nature of the light in this movie—it should be enigmatic and sublime—awesome and fearsome."

As *The Lighthouse* opens, two "wickies" arrive at a remote outpost off the coast of Maine to man the beacon and perform maintenance on the island's facilities. The strangers could not be more different; Thomas Wake (Dafoe) is a seasoned and spirited lighthouse keeper. He's all-controlling and dresses down his enigmatic underling, Efraim Winslow (Pattinson), at every opportunity. Winslow, a former lumberjack trying to start fresh after a troubled past, is a man of few words. Winslow mostly throws himself into his punishing duties: whitewashing brick walls, patching the leaky roof, hauling coal, scrubbing and polishing brass, servicing the cistern, and fueling the lighthouse beacon with kerosene.

"Winslow is intentionally mysterious, his story unfolds slowly. Wake, on the other hand, is a tough, archetypal old salt who just loves being a lighthouse keeper," says Eggers. While Winslow toils in solitude during the daylight hours, working himself to the bone as he tries to reinvent himself, Wake retreats to the lantern room atop the lighthouse during his night shift, where he becomes transfixed by the beacon's intoxicating glow. Winslow sees this as a strange, unearthly obsession, and he, too, begins finding himself drawn to the power of the light.

As weeks go by, the power struggle escalates and intensifies between the two men while a massive storm rages across the island. Focusing on the psychological and physical battle of wills between two souls who “spill their beans” during one unforgettable dark and stormy night, Eggers’ electrifying two-hander examines what happens when the most terrible truths about our selves, and who we think we are, come percolating up from the depths.

“Part of any good two-hander, whether it’s an early Pinter play or *True West* [by Sam Shepard], is the struggle for dominance—who’s on top—of the scene, the beat within the scene, or the story itself,” says Eggers.

The calm before the storm

After years of trying to get *The Witch* made, and failing, Eggers turned to his brother Max, who had been writing a contemporary ghost story that took place in a lighthouse. Robert asked to take a pass at the project in 2012, thinking that a scaled down, more contained story might be easier to get made than *The Witch*.

Determined to make a period film, Eggers started researching old lighthouses, stumbling on a real-life tragedy from 1801, in which two Welsh lighthouse keepers, both named Thomas, became trapped on their lighthouse station during a storm; the elder Thomas perished in an accident, prompting the younger Thomas to go crazy, believing he would be blamed and punished for his co-worker’s death.

“That’s not this story,” says Eggers. “But the idea of two lighthouse keepers named Thomas—one older, one younger—seemed like a good premise for a two-hander about identity, that could devolve into something weird, and

play with ambiguity in exciting ways.”

He wrote 15 pages, outlining the story and designing a blueprint for the film’s atmosphere—a crucial element in any Eggers project. “This would be a grimy, smelly, tactile movie shot in black and white,” he says. “One of the first things I wrote in the script was the stipulation that this movie must be photographed in 35mm film stock.”

But *The Lighthouse* was put on the back burner once *The Witch* finally was financed and went into production in 2014. Following *The Witch*’s smash debut at the 2015 Sundance Film Festival, the instant horror classic catapulted Eggers to the front ranks of American auteurs. After winning the Directing Prize at Sundance, the film was released to glowing reviews, terrifying audiences around the world.

In the wake of his success, Eggers began developing a number of projects, including a remake of the vampire classic *Nosferatu*. But he ultimately returned to *The Lighthouse*, intrigued by the idea of working on something more precise in scope, enabling him to have maximum control over his vision.

Eggers and his brother resumed writing *The Lighthouse*, building it out from its stark origins in the Smalls Lighthouse tragedy into an atmospheric tale with supernatural and mythological dimensions, centering on the battle of wills between Winslow and Wake. Production began early in 2018.

The devil’s in the details

After several shorts and a feature, Eggers is widely known for his meticulous craft and detail, which is revealed in every scene of his films. Placing atmosphere at the forefront

of his stories, the former theatrical set designer goes to consummate lengths to create authenticity on screen.

Eggers' preparation for *The Lighthouse* began with the creation of a look book, detailing and distilling the film's aesthetics through works of literature, painting, music, and historical documentation, including photographs of New England mariner life in the 1890s.

On a research trip to Northern California with cinematographer Jarin Blaschke, the filmmakers visited Point Cabrillo, the site of a lighthouse dating back to 1909, featuring a working Fresnel lens, which, through its intense reflective capacity, allows light to be visible over great distances.

"Those swirling light patterns you see on Pattinson's face in the movie are a real phenomenon—we found ourselves just wanting to gaze into the Fresnel lens," says Eggers. "We could have stayed all night staring into the light."

For further visual influences, Eggers turned to the paintings of Andrew Wyeth, the early 20th century realist who painted the land and people of rural Pennsylvania and Maine. "I've turned to Wyeth in the past. He is archetypal New England," says Eggers. He also looked at symbolist painters from the turn of the century like Arnold Böcklin, and Jean Delville, among others, whose allegorical and mythical subjects inspired some of the fantastical imagery in the film.

When it came to dialogue inspiration, Eggers and his brother, Max Eggers, read the works of Melville, Stevenson, and more, consulting 19th century slang and nautical dictionaries for concise jargon. Dafoe's character is prone to articulate soliloquies in the style of Shakespeare and Milton. For naturalistic dialogue, the Eggers brothers turned

to the works of Sarah Orne Jewett, a Maine-based poet and novelist best known for her works set on the Eastern seaboard during the turn of the century, including *Tales of New England* and *Strangers and Wayfarers*, both published in 1890. As research for her own works, Jewett interviewed old sailors and farmers, often writing in their dialect.

"When you read Jewett's work, the sea captains speak differently than the down-east farmers whose dialect was the model for Efraim Winslow—this is how we created dialogue for the movie," says Eggers. "My theory is that there was a rhotic maritime dialect that existed in the Northeast during this period. That is what Thomas Wake is speaking in the film."

Casting the wickies

After the script was completed and funding for the project secured, Eggers cast the film with the only two actors he envisioned playing Efraim Winslow and Thomas Wake—Robert Pattinson and Willem Dafoe.

After submerging themselves in Eggers' research on late 19th century mariner and lumberjack culture, including books, photographs, and documentaries, both actors began growing facial hair and learning their dialects before arriving on set in early 2018 to begin filming.

During a rehearsal period in Nova Scotia, which Eggers was adamant about having, the two leads continued to hone their characters. "*The Lighthouse* employs a formal cinematic language that I wanted to be consistent, so the actors needed to know their blocking ahead of time," he says. "Like *The Witch*, Jarin and I had very specific camera work in mind. And some of it needed to be found through the blocking."

Additionally, since there was a lot of dialogue in the movie, Eggers required the two actors to rehearse together in order

to build a sense of pace. “Pattinson was great in rehearsals, however he found the process frustrating,” says Eggers.

Dafoe has had a long and substantial career on stage in addition to his cinematic achievements. “He felt very comfortable in this environment but Pattinson did not,” says Eggers. “But that’s the same with Rob’s character, he’s not comfortable in his environment—I think this friction helped Rob to create his intense and transformative performance. It was incredible to see him twist himself into agonizing places and then burst with fury. He works harder than anyone, and his brilliance comes from his deep commitment and his physical precision.”

“Dafoe has this uncanny ability to take the most specific direction,” says Eggers. “When I would ask him to make the second word in the third line of the first sentence a little faster, and then drop the whole thing down a half tone, he would do exactly that. And of course, he truly inhabits every aspect of his role. He’s both terrifying and hilarious. He’s a master. The end.”

From the ground up

Every structure seen on screen in *The Lighthouse* was also constructed from the ground up, by production designer Craig Lathrop and his team. To bring the film’s titular subject to life, they built a full-scale lighthouse station on Cape Forchu in Nova Scotia, a unique outcropping of volcanic rock.

“We made every possible effort to give all our buildings an iconic New England-ness—the style of our lighthouse is an accurate depiction of a Maine lighthouse station near the turn of the century,” says Eggers. “Yet, like *The Witch*, I wanted this movie to take place Once Upon a Time—someplace isolated and desolate—and also, almost out of a picture book.”

The lighthouse complex—viewed in a long shot in an early scene in the film—was actually several sets, constructed in several locations: All the exteriors were built on the Canadian fishing community of Cape Forchu. Some of the interiors were filmed there as well, but the majority were built inside soundstages and warehouses outside of Halifax. Even in the writing phase, it was clear to Eggers and Lathrop that it would be too cramped to maneuver the camera inside the lighthouse tower, prompting Lathrop to build the interior on a soundstage.

For the exterior, in a feat of engineering, the construction team built a 70-foot tower that could withstand 120-kilometer winds in the depths of winter. “We began filming in March in Nova Scotia in the middle of nowhere,” says Lathrop. “We wanted to shoot in the season right after winter but before spring, when everything was still dormant and hadn’t come to life yet—which means we were building in the heart of winter.”

During construction of the lighthouse, the crew had to stop building when sea spray began splashing onto the site during a storm, encasing the structure in ice. Three Nor’easters blew across Cape Forchu during various stages in the production, and the lighthouse stood tall.

“Our movie light in the beacon was much brighter than the kerosene burner that would have been in operation during the late 19th century,” says Eggers, “So we had a functional lighthouse that could shine for 16 miles.”

Blinded by the light

To bring alive the film’s precise visual style, Eggers once again turned to cinematographer Jarin Blaschke, who shot *The Witch* in memorably dark and somber tones. Transportive

became the keyword for the film's aesthetic, with black and white Double X film stock remaining at the forefront of the filmmakers' vision for *The Lighthouse*.

They decided on an aspect ratio of 1.19:1—an almost-square frame that was used in the early sound years by filmmakers including Fritz Lang and G.W. Pabst. Blaschke, a seasoned photographer, was already comfortable shooting stills in the square format.

"The spaces in this movie are meant to feel confined—it's more of a close-up movie than *The Witch*, which was a wonderful way to deliver the incredible faces of Robert Pattinson and Willem Dafoe on screen," says Blaschke. "The idea of widescreen only came about in the 1950s—we wanted to take people back further than that."

Blaschke shot the film on the Panavision Millennium XL2, augmenting his camera with vintage Baltar lenses designed in the 1930s, which have many unique characteristics. "If you have bright windows, they glow a lot," says Blaschke. "The skies glow big, the water shimmers more, and skin tones smooth out."

To enhance the image, making it resemble early photography, Blaschke used a custom cyan filter made by Schneider Filters that emulated the look and feel of orthochromatic film from the late 19th century. "I wanted that extra texture, the same look as film stocks we haven't seen in 100 years," says Blaschke.

Tailoring the clothing

Costume designer Linda Muir created original garments for virtually every look in the film. Consulting Eggers' detailed look book, she researched clothing worn by turn of the century fishermen and loggers, turning to the U.S. Lighthouse

Establishment for insight into the maritime work wear and uniforms worn by the Winslow and Wake characters.

For Pattinson's character, she created garments in the style of Canadian lumberjacks, including denim overalls, mackinaw coats (originally made out of blankets), and caulk logging boots.

For Dafoe's Thomas Wake, a lifetime employee of the Lighthouse Establishment, she created a period-specific keeper's uniform and overcoat, in addition to a button-front union suit made from an Edwardian prototype she found on eBay; she also found suppliers online for hard-to-find items like the authentic Lighthouse Establishment buttons accessorizing the uniforms of both characters.

Inclement weather plays a huge role in *The Lighthouse*. This prompted Muir to create durable, hand-knit guernsey sweaters for the characters, originally made for fishermen working the seas, from heavy gauge yarn that makes for rough, reversible garments resistant to wind and water.

A symphony of unease

Central to *The Lighthouse*'s evocative sound design is a bellowing foghorn, heard during the opening moments of the film and setting the tone for the ominous and relentless ordeal to come. For Eggers and sound designer Damian Volpe, finding the right foghorn was crucial.

"Our foghorn needs to drive the audience crazy during the movie," says Eggers. "Dafoe's character also has to talk a lot, and a storm rages through much of the story—it's a delicate balance with the sound design because you don't want audiences to leave the story, or the theater, from sensory overload, but if you don't have an effective soundscape, the movie doesn't work at all."

Volpe turned to J.J. Jamieson, a craftsman in Shetland, Scotland who makes YouTube tutorials on operating and maintaining foghorns, for recordings of a period-accurate foghorn. Using Jamieson's samples, Volpe manipulated the sound and created a foghorn that was ominous, memorable, and unique to the film.

To create other sound effects in the film, including seagulls, industrial machinery, rainfall, thunder, wind, crashing waves, creaking wood floors, ticking clocks, steam exhaustion, flatulence, and wet footsteps across rocks, Volpe made field recordings near his home in New York City. He visited a lighthouse in Cape Cod, recording footsteps and ambience, and dug a grave to capture the sound of soil being shoveled back into the earth. Finally, he placed tiny microphones inside conch shells to capture the dissonant noises of wind and sea that haunt the soundscape of *The Lighthouse* in every frame.

Scoring apprehension

For the film's atonal, brass-intensive score, Eggers turned to frequent collaborator Mark Korven, who swapped the shrieking, strings-intensive music he composed for *The Witch* for something both more experimental and more traditional.

"I was looking for an aleatoric score with nods to ancient Greek music," says Eggers. "I wanted to de-emphasize strings, and instead focus on glass and instruments you can blow into, including horns and pipes. It needed to sound like the sea. But I went too far and realized, through the help of my collaborators, that we needed elements that would also harken back to an old movie score, so there's a nod to Bernard Herrmann."

After viewing rough footage of the film, Korven centered his score on brass instruments with some orchestral production including friction rubs, an effect achieved by dragging a

wooden mallet with a rubber ball on its end across various surfaces, including wood and glass.

Other instruments present in the score include a glass armonica, designed to replicate the sound of music made by wine glasses and wet fingers, and a waterphone, or ocean harp, a stainless steel bowl with bronze rods around the rim that gives off a vibrant, ethereal sound when used with a friction mallet.

Contending with the elements

The Lighthouse shot for 32 days in March and April of 2018, in and around the Southern tip of Nova Scotia, with filming divided between the outdoor set on Cape Forchu and the indoor set near Halifax. Cold Atlantic waters, intense winds, and no protective flora on the Forchu terrain kept cast and crew exposed to the elements throughout the shoot.

"It was a difficult location—the weather was extreme, and we were freezing cold," says Eggers. "As our maritime coordinator Captain William Flower ominously said one day during pre-production, slamming his hands on the table, 'People have died on Cape Forchu!'"

In addition to authentic storm conditions, the actors had to contend with supplemental wind and rain. "It's not fun when it's 30 degrees and you're wearing heavy oilskins and there's wind and rain blowing across Cape Forchu."

"It was tough for the actors," says Eggers. "Robert's role was more physically challenging, while Willem's was verbally demanding. But they each had their share of physical misery. We all did."

Following the 32-day shoot, Eggers and a skeleton crew filmed trained seagulls, which make appearances during several key scenes in the movie. "I had no idea how smart

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they were. They were able to do many of their complex actions in one take – but working with animals is never easy,” concludes Eggers. “I can deal with terrible weather again. But I think I’m finished casting seagulls and goats in prominent roles.”

The Cast

Robert Pattinson

Robert Pattinson maintains a fearless pursuit of challenging roles, evolving with each new project and captivating global audiences with his transformative performances.

Pattinson was recently seen starring in Claire Denis' debut English language film, *High Life*, alongside Juliette Binoche and Mia Goth. The picture tells the story of a father and daughter who struggle to survive in deep space where they live in isolation. The film premiered at the 2018 Toronto International Film Festival on September 9, 2018 and A24 released it in the US on April 12, 2019.

Upcoming in 2019, Pattinson will be seen in A24's *The Lighthouse*, the Robert Eggers feature in which he stars alongside Willem Dafoe. The film will debut at the 2019 Cannes Film Festival in the Director's Fortnight section of the festival. Also expected to release in 2019 is *The King*, Pattinson's first Netflix film from director, David Michôd. Pattinson stars as "The Dauphin" alongside Timothée Chalamet and Joel Edgerton in the feature.

Pattinson recently wrapped production on two feature films. In the first film, *Waiting for the Barbarians*, from Ciro Guerra, Pattinson stars alongside Johnny Depp and Mark Rylance. The film is based on the allegorical novel by J.M. Coetzee and follows a British magistrate a small colonial town who begins to question his loyalty to the Empire as he attempts to ignore a war with the so-called barbarians. The film is expected to release in 2020. The second film is the Antonio Campos feature, *The Devil All The Time*. Pattinson stars as Preston Teagardin, a preacher who is new to town. Netflix is expected to release the film in 2020.

In mid-2019, Pattinson will begin production on the Untitled Christopher Nolan Project. Warner Brothers is expected to release the film on July 17, 2020. He is also in pre-production on Joanna Hogg's *The Souvenir: Part II*. Pattinson will star alongside Tilda Swinton and A24 is expected to release the film in 2020.

Robert Pattinson (cont.)

On June 22, 2018, Pattinson opened David and Nathan Zellner's feature *Damsel*, starring alongside Mia Wasikowska. The film followed "Samuel Alabaster," an affluent pioneer as he ventures across the American frontier to marry the love of his life, Penelope. Magnolia Pictures released the film and Pattinson received rave reviews for his comedic performance.

Pattinson starred in the 2017 film from Josh and Benny Safdie's *Good Time*. The film centers around "Constantine Nikas" who embarks on a journey through New York City's underworld in a desperate attempt to get his brother out of jail. The film premiered at the 2017 Cannes International Film Festival to a six-minute standing ovation and critical praise. Pattinson was also nominated for the 2018 Film Independent Spirit Award for Best Male Lead for his performance. A24 released the film in the U.S. August 11, 2017.

In 2017, starred in James Gray's *The Lost City of Z* opposite Charlie Hunnam, Sienna Miller and Tom Holland. The true-life drama follows British explorer Percival Fawcett, who disappeared while searching for a mysterious city in the Amazon in the 1920s. The film was released in the U.S. April 21, 2017.

In 2015, Pattinson appeared in Anton Corbijn's *Life*, a film about the friendship between Life magazine photographer Dennis Stock, played by Pattinson, and James Dean, played by Dane DeHaan. He also starred in Werner Herzog's *Queen of the Desert* opposite Nicole Kidman.

In 2014, he starred in David Cronenberg's *Maps to the Stars* opposite Mia Wasikowska, Julianne Moore & John Cusack as well as with Guy Pierce in David Michôd's *The Rover*. Both films premiered at the 2014 Cannes International Film Festival.

Additional film credits include David Cronenberg's *Cosmopolis*; he also joined Francis

Robert Pattinson (cont.)

Lawrence and costars Reese Witherspoon and Christoph Waltz in bringing the New York Times bestselling novel *Water For Elephants* to the screen for Fox. Prior, he headlined the drama *Remember Me*, directed by Allen Coulter, appearing opposite Pierce Brosnan, Chris Cooper and Emilie De Ravin. Pattinson also starred in *Bel Ami*, a film based on the novel of the same name written by Guy de Maupassant in which he played a young journalist in Paris who betters himself through his connections to the city's most glamorous and influential women, played by Uma Thurman, Kristin Scott Thomas and Christina Ricci.

Pattinson gained industry notice at 19 years of age when he joined the Harry Potter franchise in Mike Newell's *Harry Potter and the Goblet of Fire*, playing "Cedric Diggory," Hogwarts' official representative in the Triwizard Tournament. He is also known for his portrayal of the vampire "Edward Cullen" in *The Twilight Saga*.

Pattinson began his professional career with a role in Uli Edel's *Sword of Xanten*, opposite Sam West and Benno Furmann. He also appeared in director Oliver Irving's *How to Be*, winner of the Slamdance Film Festival's Special Honorable Mention for Narrative Feature. Pattinson played the lead role of Salvador Dali in *Little Ashes*, directed by Paul Morrison. His television credits include "The Haunted Airman" for the BBC.

As a member of the Barnes Theatre Group, Pattinson played the lead role in Thornton Wilder's "Our Town." Other stage credits include Cole Porter's "Anything Goes," "Tess of the D'Urbervilles" and "Macbeth" at the OSO Arts Centre.

He has been the face of Dior Homme's fragrance since 2013 and is the face of Dior Homme ready-to-wear. Additionally, Pattinson is actively involved with the GO Campaign, an international charity organization improving the lives of orphans and vulnerable children around the world through local solutions. He was named as their first ambassador in 2015.

Willem Dafoe

Having made over one hundred films in his legendary career, Willem Dafoe is internationally respected for bringing versatility, boldness, and dare to some of the most iconic films of our time. His artistic curiosity in exploring the human condition leads him to projects all over the world, large and small, Hollywood films as well as Independent cinema.

In 1979, he was given a role in Michael Cimino's *Heaven's Gate*, from which he was fired. Since then, he has collaborated with directors who represent a virtual encyclopedia of modern cinema: Kathryn Bigelow, Sam Raimi, Alan Parker, Walter Hill, Mary Harron, Wim Wenders, Anton Corbijn, Zhang Yimou, Wes Anderson, Martin Scorsese, David Lynch, Oliver Stone, William Friedkin, Werner Herzog, Lars Von Trier, Abel Ferrara, Spike Lee, David Cronenberg, Paul Schrader, Anthony Minghella, Scott Cooper, Theo Angelopoulos, Robert Rodriguez, Phillip Noyce, Hector Babenco, Andrew Stanton, Josh Boone, Kenneth Branagh, Sean Baker, and Julian Schnabel. His natural adventurousness is evident in roles as diverse as the elite assassin who is mentor to Keanu Reeves in the neo-noir *John Wick*, as the obsessed FBI agent in the cult classic *The Boondock Saints*, and as Vulko the mentor to *Aquaman* in James Wan's billion dollar blockbuster. His voice work can be heard in as Gil the Moorish Idol in *Finding Nemo*, as Ryuk the Death God in *Death Note*, and as the narrator of *Vox Lux*.

Upcoming projects include Dee Rees' *The Last Thing He Wanted*, Edward Norton's *Motherless Brooklyn*, Robert Eggers' *The Lighthouse*, Abel Ferrara's *Tommaso*, and Ericson Core's *Togo*. He recently completed lensing Wes Anderson's *The French Dispatch* and Abel Ferrara's *Siberia*.

Dafoe has been recognized with four Academy Award nominations: Best Actor in a Supporting Role for *Platoon*, Best Actor in a Supporting Role for *Shadow Of The Vampire*, for which he also received Golden Globe and Screen Actors Guild nominations, Best Actor in a Supporting Role for *The Florida Project*, for which he also received Golden Globe and

Willem Dafoe (cont.)

Screen Actors Guild nominations, and most recently, Best Leading Actor for *At Eternity's Gate*, for which he also received a Golden Globe nomination. Among his other nominations and awards, he has received two Los Angeles Film Critics Awards, a New York Film Critics Circle Award, a National Board of Review Award, an Independent Spirit Award, Venice Film Festival Volpi Cup, as well as a Berlinale Honorary Golden Bear for Lifetime Achievement.

He and his wife, director Giada Colagrande, have made four films together: *Padre*, Bob Wilson's *Life and Death of Marina Abramovic*, *A Woman*, and *Before It Had A Name*. A fifth, *Tropico*, is currently in pre-production.

Dafoe is one of the founding members of The Wooster Group, the New York based experimental theatre collective. He created and performed in all of the group's work from 1977 thru 2005, both in the U.S. and internationally. Since then, he worked with Richard Foreman in "Idiot Savant" at The Public Theatre (NYC) and most recently two international productions with Robert Wilson: *The Life & Death of Marina Abramovic* and *The Old Woman* opposite Mikhail Baryshnikov. He most recently performed a new theatre piece, *The Minister's Black Veil*, based on Nathaniel Hawthorne's short story and directed by Romeo Castellucci.

The Crew

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Robert Eggers

Writer/ Director

Robert Eggers is a Brooklyn-based writer and director. Originally from New Hampshire, Eggers got his professional start directing and designing experimental and classical theatre in New York City. Eggers eventually transitioned to film, directing several short films, and working extensively as a designer for film, television, print, theater and dance. *The Witch*, his feature film debut as writer and director, won the Directing Award in the U.S. Dramatic category at the 2015 Sundance Film Festival, where it premiered to critical acclaim. It also garnered two Independent Spirit Award wins for Best First Feature and Best First Screenplay. Eggers is currently in development with several projects, including a reimagining of F.W. Murnau's classic *Nosferatu*.

Max Eggers

Writer

Max Brand Eggers is the co-writer of *The Lighthouse*. This is his debut feature, having also co-written a pilot script for the limited series *Rasputin* for MRC with Robert Eggers. Previously, he was an actor appearing Off-Broadway, regionally, and on national tours in and around the United States.

Rodrigo Teixeira

Producer

Rodrigo Teixeira is one of Brazil's top movie producers, having founded RT Features in 2005. RT Features is an innovative production company that focuses on developing, producing and financing high quality content ranging from original projects to acquisitions, for both film and television. The company has produced a remarkable slate of feature films, including: Luca Guadagnino's Academy Award® nominated *Call Me by Your Name* starring Armie Hammer; Jonas Carpignano's *A Ciambra* which premiered in Directors' Fortnight at the 2017 Cannes International Film Festival and was selected as the Italian candidate for the foreign-language Oscar; and Jeremy Jasper's *Patti Cake\$* for Fox Searchlight.

During the 2019 Cannes Film Festival, RT Features will premiere: Danielle Lessovitz's *Port Authority*; Karim Ainouz's *Invisible Life*; and Robert Eggers' *The Lighthouse*, starring Robert Pattinson and Willem Dafoe with A24 and New Regency. Teixeira won an Independent Spirit Award for Best First Feature for Robert Egger's *The Witch*, which was distributed by A24. He most recently

Rodrigo Teixeira (cont.)

partnered with New Regency to produce *Sabrina*, with Drew Goddard to direct and Luca Guadagnino's *Blood on the Tracks* inspired by Bob Dylan's 1975 album. He is currently in post-production on the sci-fi film *Ad Astra* which he developed with director James Gray and stars Brad Pitt and Olivier Assayas' *Wasp Network* starring Edgar Ramirez.

Since launching RT Features, Teixeira has produced, co-produced and financed a remarkable slate of feature films including: Ira Sachs' critically acclaimed *Love is Strange* for Sony Pictures Classics and Little Men; James Schamus' *Indignation*; Noah Baumbach's *Frances Ha* and *Mistress America* for Fox Searchlight; Kelly Reichardt's *Night Moves*; and Gaspar Noé's *Love*. Other feature projects include: Teddy Williams' lauded *The Human Surge*; and Dominga Sotomayor's *Late to Die Young*. TV credits include "The Hypnotist" for HBO Latin America.

Teixeira started his career in the financial market, followed by a shift into development and finance for up-and-coming authors in Brazil, where he found his passion for development of the written word. Teixeira currently resides in São Paulo, Brazil.

Lourenço Sant' Anna

Producer

Lourenço is a Producer at RT Features, which he joined in 2011. Founded by Rodrigo Teixeira in 2005, RT Features is an innovative production company that focuses on developing, producing and financing high quality content ranging from original projects to acquisitions, for both film and television.

During the 2019 Cannes Film Festival, RT Features will premiere: Danielle Lessovitz's *Port Authority*; Karim Aïnouz's *Invisible Life*; and Robert Eggers' *The Lighthouse*, starring Robert Pattinson and Willem Dafoe with A24 and New Regency.

With its first foray into the international market, RT Features scored its first hit with both audiences and critics with *Frances Ha*, directed by Noah Baumbach and starring Greta Gerwig, who was nominated for a Golden Globe® for Best Actress in a Musical or Comedy. RT Features' remarkable slate of films includes: Luca Guadagnino's Academy Award® Nominated *Call Me By Your Name* and Ira Sachs' critically acclaimed *Love is Strange* for Sony Pictures Classics; Jonas Carpignano's

Lourenço Sant' Anna (cont.)

A Ciambra which premiered in Directors' Fortnight at the 2017 Cannes International Film Festival and was selected as the Italian candidate for the foreign-language Oscar; James Schamus' *Indignation*; Jeremy Jasper's *Patti Cake\$*; Noah Baumbach's *Frances Ha* and *Mistress America* for Fox Searchlight; Kelly Reichardt's *Night Moves*; Robert Egger's acclaimed *The Witch*, which was distributed by A24; and Gaspar Noé's *Love*.

RT Features is currently in post-production on the sci-fi film *Ad Astra* which they developed with director James Gray and stars Brad Pitt and Olivier Assayas' *Wasp Network* starring Edgar Ramirez. They most recently partnered with New Regency to produce *Sabrina*, with Drew Goddard set to direct and Luca Guadagnino's *Blood on the Tracks* inspired by Bob Dylan's 1975 album.

Jay Van Hoy

Producer

Jay Van Hoy co-founded Parts & Labor in 2004. Across 30 award-winning films, the company's legacy has been built by establishing new auteurs with successful first and second features. Now, Parts & Labor brings that expertise to work with proven filmmakers and artists. The directors whose early films were produced by Parts & Labor include David Lowery, Robert Eggers, Mike Mills, Kelly Reichardt, Andrew Dosunmu, Julia Loktev, Adam Rapp, So Yong Kim, and Shaul Schwarz. Add to these Ira Sachs, Andrea Arnold, and Alan Ball. Films produced by Parts & Labor have won awards at every major festival and ceremony: multiple awards at Sundance, Berlin, and Cannes; Independent Spirit and Gotham Awards; a BAFTA award and an Oscar.

In 2013 Parts & Labor combined with directors Lone Scherfig, Ole Christian Madsen, Dagur Kari, and Per Fly to found Creative Alliance: an artist-led production company that creates features and series for Scandinavian and international audiences.

In 2017, Jay relocated Parts & Labor to Los Angeles. While overseeing operations, he joined Operam, a technology-driven entertainment marketing company, as an advisor. At Operam he worked across Strategy, New Business and he oversaw creative operations, including managing the integration of Operam's Creative Studio with Media and Analytics. During his first year at Operam, the company's

Jay Van Hoy (cont.)

growth surged: with new clients across multiple studios, the company grew from 30 employees to over 130. In addition, Jay has overseen special projects that include the development of a model for detecting computational propaganda and disinformation campaigns that target broad film releases.

Parts & Labor continues to maintain a diverse, original slate of features, series, digital shorts, and podcasts, many of which will go into production in 2019 and 2020. In production, *Uncle Frank*, written and to be directed by Alan Ball (*True Blood*, *Six Feet Under*). In post-production on *The Lighthouse*, Robert Eggers' second feature following *The Witch* will premiere at Cannes Film Festival in May 2019.

Jay has been a keynote speaker at the Sundance Film Festival Producer's Lunch, at the Sundance Producer Summit, and has been an advisor at the Sundance Creative Producer Lab for 10 years. In his capacity as an expert in entertainment marketing and in crowd behavior, he recently spoke at the 2018 Richemont's Retreat for Maison's Public Relations Executives in Paris.

Jay is a member of the Academy of Motion Picture Arts & Sciences and The Producers Guild of America. He regularly teaches at the Atelier Ludwigsberg in Berlin and speaks at film schools, festivals and organizations including Columbia University, New York University, Cannes, Film Independent, Cinereach, the Producers Guild of America, and ACE. He is on the board of Cinema Conservancy, a nonprofit dedicated to the preservation of American Independent Films.

A Texas native, Jay is a proud graduate of the University of Texas at Austin, where he majored in Communications and English Literature with a concentration in Business.

Youree Henley

Producer

Producer Youree Henley is best known for his work with Sofia Coppola on *The Bling Ring*, a Cannes Film Festival selection, and *The Beguiled*, for which Coppola won Best Director at the 2017 Cannes Festival and a Palme d'Or nomination. Henley's other producer credits include Mike Mills' *20th Century Women*, which received a Best Screenplay Academy Award nomination, as well as Critics' Choice and Spirit Award nominations for lead actress Annette Bening. He shared a Golden Globe Best Picture Award nomination for the film. Youree was also on the 2017 Variety Magazine's Producers To Watch edition.

Youree Henley (cont.)

Youree began his producing career on music videos and commercials. He worked on a host of award-winning clips and campaigns while part of the creative teams at Propaganda Films and later for Roman Coppola and Mike Mills at The Director's Bureau. He started his work with Sofia Coppola as the line producer on Venice Film Festival Gold Lion winner *Somewhere*, and he produced Roman Coppola's *A Glimpse Inside the Mind of Charles Swan III*.

His upcoming releases include *The Lighthouse*, starring Robert Pattinson and Willem Dafoe, directed by Robert Eggers, as well as *A Beautiful Day in the Neighborhood* for Sony Tristar, directed by Marielle Heller and starring Tom Hanks. Youree is in post-production on Miranda July's *Kajillionare* for Annapurna Pictures, with a cast that includes Richard Jenkins, Evan Rachel Wood, Debra Winger, and Gina Rodriguez.

Youree is currently in pre-production for Sofia Coppola's, *On The Rocks*, starring Rashida Jones and Bill Murray for A24 and Apple.

Jarin Blaschke

Director of Photography

Jarin Blaschke is an award-winning cinematographer and alumni of the Sundance Director's Lab. He is best known for *The Witch*. For his distinctive, formal, low-light work in the film, Jarin was subsequently chosen as one of Variety's 10 cinematographers to watch for 2015, and one of 13 breakthroughs of the Sundance Film Festival by MovieMaker Magazine.

Most recently, Blaschke has finished an episode of M. Night Shyamalan's new series for Apple. Just prior, he completed *The Lighthouse* with longtime collaborator Robert Eggers (*The Witch*), a transportive black and white period film starring Willem Dafoe and Robert Pattinson. Other films include *Shimmer Lake* for Netflix and Oren Uziel, *Down a Dark Hall* with Lionsgate and director Rodrigo Cortes, and *Back Roads*, actor Alex Pettyfer's directing debut. Alongside his formative work in the early 2000s, he also worked as a photojournalist and designed lighting for Vanity Fair and GQ magazines.

Blaschke's commercial work spans 3 continents for brands such as Calvin Klein, IBM, Dior, Heineken, Converse, Reebok and Atlantic Records. Some short form directors with whom Blaschke has collaborated include Anjelica Huston and Flavia Sigismondi. Blaschke is represented by ICM.

Craig Lathrop

Production Designer

Craig Lathrop brings a wealth of experience to *The Lighthouse*, his second collaboration with director Robert Eggers. Other recent designs include Rob Connolly's *Edge Of Winter*, and Antonio Campos's *The Devil All the Time*, starring Tom Holland, Sebastian Stan, Robert Patterson, Bill Skarsgård, and Mia Wasikowska.

Craig's first feature as a production designer was *Cheaters*, directed by John Stockwell and starring Jeff Daniels, Jena Malone and Paul Sorvino. He has since gone on to design the sets for numerous films, including Robert Eggers' directorial debut, *The Witch*, which earned many awards, including being nominated for 'Best Production Design' from the Chicago Film Critics Association and the Directors Guild of Canada.

Louise Ford

Editor

Louise Ford was a journalist in London for 10 years before she became a film editor. Credits include *The Witch*, *Don't Breathe*, *Thoroughbreds* and *Wildlife*. She is currently working on Cory Finlay's second feature, *Bad Education*, starring Hugh Jackman and Allison Janney.

Linda Muir

Costume Designer

Over a long and celebrated career, Toronto based costume designer Linda Muir has collaborated on plays, feature films, short films, television MOWs and series projects, embracing contemporary, period and fantastical scripts.

From 1975 to 1991, Linda designed costumes and sets for the theatre, including The Theatre Second Floor under the direction of Paul Bettis, Tarragon, Theatre Passe Muraille, TWP, Toronto Free, Richard Rose's Necessary Angel, the Royal Alexandra, Manitoba Theatre Centre and Manhattan's Mabou Mines. She received Dora Mavor Moore Awards for Outstanding Costume Design for Daniel MacIver's *Jump* and John Krizanc's innovative first production of *Tamara*. Muir transitioned to film and television, where she has successfully utilized her skill with fabric, color and texture, an eye for detail and a real talent for capturing character in clothing. Linda's hallmark is extensive research and voracious reading: solid footings for her imaginative designs for productions that have received numerous nominations and awards.

Mark Korven

Composer

Mark Korven is a Toronto based composer for film and television. He is best known for his work on the 2016 period horror film *The Witch*, which won the best director award at the Sundance festival for director Robert Eggers. *The Lighthouse* is their second collaboration.

His TV client list includes CBS, CTV, CBC, E1, PBS, BBC and AMC. He has also composed feature film scores for acclaimed directors Deepa Mehta, Patricia Rozema and Vincenzo Natale.

Mark is also a multi-instrumentalist specializing in world music. He is the designer of the notorious Apprehension Engine, an acoustic instrument used for creating horror soundtracks. He is represented by Core Music Agency.

Kharmel Cochrane

Casting

Kharmel has worked in casting for over 14 years having started out as an assistant at the age of 18. She went on to work for several esteemed Casting Directors over the years before founding her own company in 2011 at the age of 25.

Since then, Kharmel has gone on to cast award winning films such as *Litling*, *The Witch*, and the BAFTA award winning short 'Home.' As well as the hugely successful TV show "The End of the F**king World."

Kharmel and her team continue to discover and champion emerging talent whilst firmly flying the flag for independent film.

Damian Volpe

Sound Designer

Damian Volpe is a Brooklyn based sound designer, supervisor, and mixer. He is a founding member of Harbor Sound, and a working partner of ((Audience)), a non-profit group dedicated to presenting music and sound art in new contexts, including specifically the use of movie theaters as concert halls. He has had the good fortune to collaborate over several decades with an amazing cast of directors including Ira Sachs, Debra Granik, Robert Eggers, Dee Rees, Marielle Heller, Ted Melfi, Mira Nair, Peter Hedges, Jim Jarmusch, and Matthew Barney.

Damian's work can be heard in a wide variety of feature films (*The Lighthouse*, *Can You Ever Forgive Me?*, *Leave No Trace*, *St. Vincent*, *Mudbound*, *Drive*, *Winter's*

Damian Volpe (cont.)

Bone, Margin Call, Forty Shades of Blue, Happiness), documentaries (*Billy the Kid, Trouble the Waters*) and art pieces (*Drawing Restraint 9, States of Unbelonging, Last Address*). His work can also be heard at the award-winning Gear Platte River Road Archway Monument and at The George Washington Museum and Education Center in Mount Vernon.

His sonic interests include susurrations, hypnagogia, tintinnabulation, buzz, bottomlessness, and decay.

Credits

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Credits

Crew

Director	Robert Eggers
Written by	Robert Eggers & Max Eggers
Producers	Rodrigo Teixeira Jay Van Hoy Robert Eggers Lourenço Sant' Anna Youree Henley
Executive Producers	Arnon Milchan Yariv Milchan Michael Schaefer Josh Peters Isaac Ericson Sophie Mas Caito Ortiz Rodrigo Gutierrez Chris Columbus Eleanor Columbus
Director of Photography	Jarin Blaschke
Production Designer	Craig Lathrop
Editor	Louise Ford

Credits

Costume Designer	Linda Muir
Original Score by	Mark Korven
Co-Producer	Michael Volpe Jeffrey Penman
Casting by	Kharmel Cochrane

Cast

Ephraim Winslow	Robert Pattinson
Thomas Wake	Willem DaFoe
Mermaid	Valeriia Karaman



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