

A STAR IS BORN

In “A Star Is Born,” Bradley Cooper and Lady Gaga fuse their considerable talents to depict the raw and passionate tale of Jack and Ally, two artistic souls coming together, on stage and in life. Theirs is a complex journey through the beauty and the heartbreak of a relationship struggling to survive.

In this new take on the iconic love story, four-time Oscar nominee Cooper (“American Sniper,” “American Hustle,” “Silver Linings Playbook”), makes his directorial debut, and also stars alongside multiple award-winning, Oscar-nominated music superstar Gaga in her first leading role in a major motion picture. Cooper portrays seasoned musician Jackson Maine, who discovers and falls in love with struggling artist Ally. She has given up on her dream to become a successful singer, until she meets Jack, who immediately sees her natural talent.

The film also stars Andrew Dice Clay (“Blue Jasmine”), with Dave Chappelle (“Ch-Raq”) and Sam Elliott, whose nearly 50-year career includes standout performances in such films as “Mask,” “Tombstone” and, most recently, “The Hero.”

In addition to playing Ally, Gaga—who earned an Oscar nod for the song “Til It Happens to You” from the film “The Hunting Ground”—performs original songs in the film with Cooper, which they wrote with a handful of artists, including Lukas Nelson, Jason Isbell and Mark Ronson. The music is original and all vocals for the movie were recorded live during filming.

“A Star Is Born” was produced by Bill Gerber, Jon Peters, Bradley Cooper, Todd Phillips and Lynette Howell Taylor. Ravi Mehta, Basil Iwanyk, Nijja Kuykendall, Sue Kroll, Michael Rapino and Heather Parry served as executive producers. The screenplay was written by Oscar winner Eric Roth (“Forrest Gump”) and Bradley Cooper & Will Fetters.

Cooper’s behind-the-scenes team included Oscar-nominated director of photography Matthew Libatique (“Black Swan”), production designer Karen Murphy (“The Light Between Oceans”), three-time Oscar-nominated editor Jay Cassidy (“American Hustle,” “Silver Linings Playbook,” “Into the Wild”), and costume designer Erin Benach (“Loving”).

Warner Bros. Pictures Presents, in association with Live Nation Productions, in association with Metro Goldwyn Mayer Pictures, a Jon Peters/Bill Gerber/Joint Effort Production, “A Star Is Born.” The film is distributed worldwide by Warner Bros. Pictures. It is rated R for language throughout, some sexuality/nudity and substance abuse.

www.astarisbornmovie.com

ABOUT THE PRODUCTION

ALLY

*They liked the way I sounded...
but they didn't like the way I look.*

JACK

I think you're beautiful.

Putting his own stamp on the tale with his contemporary take on “A Star Is Born,” director/writer Bradley Cooper strove to make something that speaks to the timeless nature of human feelings and failings, mixed with today’s diverse world of music. In the film, a powerful soundtrack of original songs underscores every emotion, and an intimate lens captures each look and every touch.

“I never thought, ‘How do I make it original?’ I just knew I had to make it authentic to tell the story I wanted to tell,” says Cooper who, in addition to directing and co-writing the screenplay, and starring as Jackson Maine, produced the film. He also co-wrote some of the music, which he performed alongside Lady Gaga, who co-wrote much of it as well.

Though she loved his take on the story, Gaga—as experienced a performer as they come—was nervous to take on the role of Ally in her first feature film, but nevertheless thrilled to do so with Cooper at the helm and by her side. “I had to get past the nerves, but I was so excited,” she relates, “because, in my opinion, when somebody has talent inside them, brewing for years, ready to move into another medium and it finally happens...it’s like a huge explosion, an opus. He was meant to direct, and I just got lucky enough to be in his first film.”

Cooper states, “She’d done incredible work as an actress, but to make this huge transition... It felt like we were at the same point individually in our work, and we both needed the same thing from each other, essentially, in order to jump the tracks to this other place.”

Still, it’s no easy feat, even for such accomplished individuals. As seasoned singer/songwriter Jack tells Ally when they first meet, “Talent comes from everywhere, but having something to say and

a way to say it so that people listen to it, that's a whole other bag. And unless you get out there and you try to do it, you'll never know. That's just the truth."

In the film, Maine's philosophy is intended to encourage the skittish ingenue to step into the spotlight, figuratively and literally. It could also be Cooper subtly revealing through his character why *this* story motivated him to finally test his own wings behind the scenes.

"I've always known that I wanted to direct, but I also knew that I needed to have a point of view, to know why I was doing it, otherwise there was no reason to," he says. "And I always wanted to tell a love story, because it feels like something everybody can relate to—the love, the loss of it, the high of it. It's the thing that makes you feel the most alive.

"Coupled with that is music—not just music, but singing," he continues. In fact, Cooper and Gaga made a pact early on to record all their performances in the film live—no lip-syncing to a track. "There's something about singing that's so honest...you can't hide at all. I thought that those two things could be put together in a way that maybe I'd find my point of view."

Producer Bill Gerber states, "Bradley didn't really base his decisions on what went before him, but on how this version of the movie would work. What always resonated with me, and with him, is that it is not simply a rags-to-riches story, or a cautionary tale about the perils of fame; it's a love story, and this is Bradley's vision mainly born out of conversations he had with Stefani," he says, using Gaga's given name, "about who they are as artists. It's by no means autobiographical, but that's what really paved the way for the story we're telling."

Anyone who has ever been in a relationship has experienced the complexity of intermingling lives along with fears, joys, doubts, anger, hopes. Will Fetters, who worked with Cooper on the script, says that key for him was "understanding what's beneath the surface for these characters, what motivates them, what are they doing that's making me feel for them and what exactly am I feeling, and why? This is about an epic love between two flawed individuals on different trajectories in life who find each other, and I found myself, through them, just wanting to explore the basic human emotions beneath all the glitz and fame. Why are we fascinated with the famous and what does our fascination feel like for *them*, what does it *do to them*?"

"This film pulls back the curtain on what it means to be both a star and a rising star in this business today, and Bradley is not your typical first-time feature director," observes producer Lynette Howell Taylor, who has worked with Cooper before. "You're talking about an actor who's been in the entertainment industry for years, who's lived with a level of renown, while also soaking up knowledge from the likes of David O. Russell, Clint Eastwood, Todd Phillips and Derek Cianfrance, and honing his own craft as a producer. He's a real collaborator, he learns, he pays attention. So, by

the time he was ready to step into this role, he was more than ready, and it wasn't at all surprising to me that he'd dive into something that would challenge him and push him, and that would be big and spectacular as well as relevant and current."

Producer Jon Peters, whose initial experience with "A Star Is Born" was with the preceding version, worked for some time with Gerber to bring the story to modern audiences. He recalls, "When Bradley got involved and wanted to direct, he took the bull by the horns, so to speak. Through his perseverance, he put all the pieces together. Lady Gaga was a fan of his, and we were fans of her and felt she had the potential to make this a breakthrough movie as an actress. People throw around the word 'revelation,' but I think this just might be one."

To translate the awesome nature of what it's like to be among the world's most popular musical artists performing in arenas around the world before tens of thousands of fans, the filmmakers shot in such iconic locations as Los Angeles's Greek Theater, The Forum and The Shrine Auditorium, and on the stages of the Coachella and Stagecoach music festivals, as well as "Saturday Night Live." Cooper turned to celebrated cinematographer Matthew Libatique to capture both the intimacy and the spectacle of Jack and Ally's world, and production designer Karen Murphy and costume designer Erin Benach to bring it to life.

Cooper surrounded himself with an equally impressive ensemble cast. In addition to Gaga, he tapped the likes of Sam Elliott, Dave Chappelle and Andrew Dice Clay to play roles critical to understanding who Jack and Ally are and where they've come from, along with Anthony Ramos as a friend who's got Ally's back, and Rafi Gavron as a manager who steers her toward her future.

"Once everything came together—we got the cast, the music, the script was in shape—everybody was invested in a way that felt like it was more than a job," Cooper states. "They trusted me, which made directing just the greatest experience ever, and made it possible to create the film we set out to make."

*Tell me something girl / Are you happy in this modern world /
Or do you need more / Is there something else you're searching for*

When the film opens, we see Jackson Maine as he's about to go on stage—but not without first swallowing a few pills, easing them down with a swig of alcohol. It plays like the longtime ritual it has become for him, but his connection to the crowd and his performance are undeniably of the moment. He's a star.

The first time Jack sees Ally, she's performing "La Vie En Rose" at a bar he's wandered into in search of booze, and where every other performer is in drag. Even Ally has altered her looks to fit in as best she can. But it's her voice that stands out. No lip syncing to the greats, she simply is one. Jack drinks her in, immediately stuck by the power and purity of her voice.

"When Jack comes backstage after he sees Ally singing, she's a little flustered. She doesn't understand what's going on or why this famous musician wants to have a drink with her," Gaga offers. "She's overwhelmed."

That night, circumstances find them getting to know one another in a cop bar and a supermarket parking lot. Unromantic locales aside, it doesn't take long for Ally to take the measure of the man at her side.

"She starts really opening up to him, and he's telling her how beautiful she is and she still kind of doesn't really believe him...but she's trying to," Gaga says.

Ally isn't the only one who opens up. Cooper adds, "That's what I've always loved about their first night. He tells her things I don't think he's ever told anyone. This is not a guy who talks about that stuff and all of a sudden he's talking about it to her. They just met, but there's this chemistry, this synchronicity, that's occurred, and they both wind up letting their guard down. Over time, they're constantly putting it back up, and then it's down, and then up again. It's just a huge tsunami of emotions that they both give over to that's going to be their plight throughout the story."

Gaga observes, "She's enamored of him, but very quickly there's a human connection and the star-struckness starts to fade away. She even has the audacity to touch his face."

To enhance the immediacy of Jack and Ally's connection, Cooper chose such moments to linger on. He explains, "There's the initial energy of it when she turns to him on the bar and looks at him for the first time. We shot that at 48 frames—it's more the way she's looking at him than the way he's looking at her, and Jack even talks about it later, the impact of it. Another thing we did was to go close up on any time in the beginning of the relationship that's tactile: when he touches her nose, when he's wrapping her hand, when she touches his ear. You always remember the first touch of somebody, because it either sends a chill down your spine or it's a dead fish. But for them it's chills, which is good," he laughs.

*Tell me something boy / Aren't you tired trying to fill that void /
What do you need more / Ain't it hard keeping it so hardcore*

"Is that me?" Jack asks, after Ally softly sings the above lines to him.

“That’s you,” Ally replies. Though they’ve just met, she’s already begun to see him clearly.

“When they’re sitting in the parking lot together and she sings to him…” Gaga remembers, “to me, that’s when she first begins to fall in love with him, because he’s just a sweet guy and he’s so lovely to her.”

Like the characters they play come to do, Cooper says he and Gaga “relied on each other in every single way. I knew every time we did a musical number, I had this undeniable force in her, and I knew there was no one else who could’ve played the part. Her talent, her work ethic honed from years of performing… As a storyteller, you’re just so thankful you cast the right person, but we were truly in this together, and that’s the way we approached every scene and every song: as partners.”

Gaga relates, “The very first thing we said was, ‘Okay, now you’re a musician and I’m an actress. We’re making that exchange, so keep me in a comfortable yet vulnerable, raw place where I can give you what you need for the character. He did that for me, and as we worked on creating the songs, I watched him become a real musician.”

In one of Jack’s fan-favorite songs, the chorus goes, “It takes a lot to change a man and it takes a lot to try; maybe it’s time to let the old ways die.” For a man thoroughly set in those wayward ways, it seems Ally may be worth trying for.

“Almost right away, Ally understands that Jack lives this very complicated life, and she gets very protective of him,” says Gaga.

The story offers a glimpse into what can sometimes happen to those who live their lives backstage or beyond the velvet ropes, literally and figuratively. Jack has lived there for a long time and has been damaged by it: for starters, he has tinnitus, a painful condition only exacerbated by years of full throttle amps pulsing in his ears on stages around the world. And while his popularity hasn’t waned and his musicianship appears strong as ever, he may soon find his career has joined him at the bottom of a bottle, broken, with no one to fish either one out.

Though Ally and Jack’s entire journey is an emotional one, for one pivotal scene for Cooper’s character, Gaga went above and beyond to support her co-star. “I knew it was a tough scene and I had gotten Bradley roses, so I watched part of it and then I left them for him where he’d find them,” she says.

“Oh, man, that was great,” Cooper acknowledges. “I think I actually felt her departure and I thought, ‘Wow, I’m on my own here.’ And then I walked up to the truck, because Jack gets into his truck, and I opened the door and saw the roses. She’d left them on the passenger seat.”

*I'm falling / In all the good times I find myself longing for change /
And in the bad times, I fear myself*

In the film, it's probably Jack's brother, Bobby, who has seen him in, and through, the best and worst of times. Throughout their relationship, Bobby has not only been Jack's older brother, but also his surrogate father, manager, counselor, and probably even drinking buddy. A talent in his own right at one time, it's evident he gave up any aspirations he held for himself to usher his more gifted little brother through the highs and lows of being a rock star. But such a sacrifice has left a bitter taste for both men that even brotherly love can't always completely overcome.

Sam Elliott, one of the industry's most respected actors of the past five decades, stars as Bobby, and Cooper reveals, "I wrote the whole part for Sam. In fact, if he didn't play it, I would've been in real trouble, because I really wanted to see him play a character that was filled with resentment as opposed to somebody filled with wisdom, and he was able to walk that fine line in such a beautiful way—to play a man filled with love and resentment throughout the whole movie."

Despite having the part written for him, Elliott had never actually met Cooper before they met to discuss the film. "Bradley is one of the good guys in this business. I've always suspected that, and early on in our first encounter, I knew that I was right. He was engaging, gracious, and direct, and he had me from the start," Elliott remembers. "We talked about work, we talked about our mom's, and we talked about his vision of 'A Star is Born,' and how I might fit into that."

By that time, Cooper had already begun work with dialect coach Tim Monich to develop Jack's rich timbre, noticeably lower than his own voice and clearly very much in Elliot's register. "Having met many iconic musicians, one thing I know for certain is that they walk in a room and all the energy goes to them," Cooper says. "The audience has to feel his presence the minute Jackson Maine enters the movie, and one instinct I had was to lower my speaking voice. I worked with Tim on 'American Sniper,' and he's incredible. We spent months on Jack's voice, and I think I lowered my range an octave. But it's fun, because the minute you lock into the voice, everything else about the character follows."

Apparently, Cooper did an excellent job that, proven during that first meeting with Elliott. "He played this recording of him reading and having a conversation with his voice coach. As I listened to it, I was dumbfounded at how much his voice sounded like mine," Elliott says. Cooper also shared some footage of himself working with Gaga. "He showed me a clip on his phone of him and Stefani singing while sitting at her piano. Again, dumbfounded at the beauty of it.

“It’s all about the work with Bradley,” Elliott continues. “Getting at the truth. Being honest. He’s a collaborator, he’s generous, and you can trust him. You just want to give it to him, because he is simply such a good guy.”

Along with the characters’ outward similarities, Elliott’s deft portrayal of Bobby quietly fills another role in Jack’s life: his conscience. If Jack seeks the truth, he need only look his brother in the eyes. It’s easier to look away...for both of them. “And then there is the girl. Jack is smitten by her the minute he sees her, hears her, and then deeply in love the next. They both write and both understand the value of that to their music. It’s all perfect for a moment. But Jack just can’t come to grips because of his old devils, and that’s the heartbreaker for everyone, including brother Bobby.”

Though familiarity has certainly bred contempt between the brothers, Bobby isn’t entirely without wisdom and can see the difference between his take on the world and Jack’s. In one of Elliott’s favorite moments, Bobby tells Ally that Jack once said to him, “Music is essentially twelve notes between any octave; twelve notes and the octave repeats. It’s the same story told over and over. All any artist can offer the world is how they see those twelve notes.” Another gift from Jack, the man who has offered her, and the world, so much, while struggling to hold back just a little for himself.

It’s at a particularly difficult moment for Jack that he finds himself quite literally dropping in on an old friend, George “Noodles” Stone.

The pivotal role is played by Dave Chappelle, who relates, “Noodles represents a different path Jack might have taken in his life, but didn’t. It’s the kind of path that I, personally, took in my life—the guy that had the fun and then wanted to settle down and have a family. Noodles got off the merry-go-round.”

It’s a fact which Noodles, perhaps by way of explaining his own choices, rather poetically offers Jack after he pulls him up off his front lawn, saying of Ally, “Maybe she’s a way out... You float out at sea and then one day you find a port. You say, ‘I’m gonna stay here for a few days.’ A few days becomes a few years, and then you forgot where you were going in the first place, and you realize you don’t really give a shit about where you was going, ‘cause you like where you’re at.”

Chappelle himself goes on to posit that “good friends in your life are like oxygen, and for a person that’s as famous as Jack? That kind of fame could be suffocating. And he’s got addictions, too, so all the things Jack struggles with can be suffocating. Going back to an old friend is like running to get air. But he passed out right before he got to the surface.”

Surprisingly, Chappelle had not only never seen a prior version of the story, but wasn’t even aware they existed. “I really didn’t know anything about it, but I imagine there’s something about seeing people fall in love, and the idea that one person could go from obscurity and become famous

through this mentorship. This loving relationship where one person teaches the other how to become their best self...that resonates powerfully.”

“I had met Dave when I was doing a play in London and he came to see it,” Cooper reflects. “I’d always been a huge fan, and we wound up spending the whole night talking. There was something about our dynamic that I just loved, and knowing I was going to be making this movie, I thought, ‘He’s gotta play Jackson’s old musician friend.’ I was so happy he said yes, and he delivered in such a massive way, such a humorous, dramatic, soulful way. It’s one of my favorite scenes in the movie.”

“I loved the culture on Bradley’s set, the looseness of it, the fact that he surrounded himself with people he trusted artistically,” Chappelle notes. “He helmed his vision but wasn’t afraid to try something or go with something different than what he had planned if he liked it better, in that moment. He’s very spontaneous and, as a comedian, that’s one of my favorite things to witness.”

Chappelle met Gaga for the first time during production. “Her talent is very powerful to witness close up, and she struck me as a thoughtful, deep-feeling person,” he says. “And I think she has one of the purest relationships with her fans of any artist that I’ve met. She advocates for those kids and they take care of her.”

Though known primarily for his dramatic work, Cooper’s lifelong love of comedy—stand-up comics, specifically—led him to seek out another comedian for the role of Ally’s dad, Lorenzo: Andrew Dice Clay. “I memorized Andrew Dice Clay’s comedy tapes when I was in the eighth grade, and would recite them—to the chagrin of my friends,” Cooper smiles. “But I’ve always observed him as a very talented actor and I’ve seen every movie he’s ever made, so it was a thrill for me to work with him.”

As one who has spent time in and out of the spotlight, Dice says of the story, “I think it’s even more relevant today than ever, because of what has happened with social media now. Everybody wants to be a star, everybody’s looking for those 15 minutes and all they want is to go viral. That’s the aim of everybody holding a phone, which is everybody in the world today.

“But fame—real fame—is a funny place to be,” he continues, “and anybody that gets real fame understands that. It can be scary, and you need your crew around you because anything can happen when the whole world knows who you are.”

Dice’s role as Ally’s father naturally put him in scenes with Gaga. Cooper facilitated their first meeting at a studio in Hollywood, which began with light conversation before transitioning into what appeared to be light scene work. “Then he made us both do this really heavy scene,” Dice says, “and I was breaking down crying. I know this girl for half an hour and I’m holding her and my tears are falling on her. But Bradley was crying, too. We’re both very sensitive guys.”

In the story, Lorenzo is a supportive father, but a protective one as well, careful not to let his daughter's hopes get too high. When he says of Ally, "With a voice like from heaven. But you know what? It's not always the best singers that make it," he's likening her to the big stars of his own generation—guys who sounded like Sinatra, but didn't have the looks, the sharkskin suit, the blue eyes. Cushioning the blow in advance, as dad's do, without realizing the words might hurt.

"I'll never forget working on that scene," says Gaga. "He took me right back to how I used to feel when I would go to auditions as a kid—I actually wanted to be an actress before I wanted to be a singer—and I never got close to getting a callback or a role. In that moment, I think you really see in Ally someone who feels extremely defeated by the music industry. She does not believe in herself. She doesn't think she's beautiful or that her voice matters. So, there's that moment when you see Lorenzo try to lift her up, to make her feel good. But it's not making her feel good. It's just reminding her that she's in her 30s and she hasn't made it."

Before she meets Jack, Ally's staunchest supporter is her friend and coworker, Ramon, played by versatile actor Anthony Ramos. "Ramon is Ally's cheerleader, the kind of friend we all need, the one who's cheering for you purely because they love you so much, not because they want something from you, not because they owe you something. Just because they want you to win," he says.

"Ramon brings such light to Ally and helps her believe in herself," Gaga says. "Each time in the film where she's about to step out and have a moment, he's there to lift her up, and when she's falling apart, he's there to ground her, to remind her who she really is. And Anthony is so genuine; I think in those moments we were acting, but we weren't really acting."

In truth it's Ramon who promotes Jack's initial meeting with Ally. "Ramon sees Jackson Maine outside the drag club and takes him inside, exposing him to a world he's probably never been exposed to before," Ramos surmises. "He sees how Jackson reacts to Ally's performance and that's really gratifying for Ramon, because he knows how talented Ally is. He takes him to meet her, and he's also the one who encourages Ally to give the guy a chance."

And to give herself a chance, too. Standing in the wings as Jack tries to lure her to perform with him the first time, Ramon gives his friend a push in the right direction—onto the stage. But it's a well-regarded music manager who will pull her along even further as he edges her into a career as a solo artist.

Having known Cooper for more than 15 years, Rafi Gavron took on the role of the man who is more often than not at odds with Jack, Rez Gavron. The last name was no accident, and the actor is eager for his family to see the movie. "There's a scene where Ally is on stage and says, 'I want to

thank my manager, Rez Gavron,” so I think the Gavrons are going to have a fun time with that, getting the shout out,” he imagines.

With experience comes knowledge, and Gavron says his character “knows everything about Jack. All his successes, all of his pitfalls. He respects him as a talented musician, but he knows Jack has problems with addiction and his main concern is whether that will get in the way of Ally’s potential to succeed. He’s seen it before. Jack’s in love with her, but Rez is in love with her talent. His belief in her is so extraordinary, he needs the world to hear her. So, he has something to protect, too.”

“Rez is really part of Ally’s own musical journey, part of her coming from a place of self, evolving her music and even her appearance beyond the scope of what Jack has done for her,” Cooper says of the character who is often put in almost a good cop/bad cop position. “A lot of what Rafi did was improvised, and he did a brilliant job illustrating how an artist gets influenced by other people and goes into new worlds.”

Unlike in other versions of the tale, it is Ally’s choice to take her career in another direction, not Jack’s resentment toward her meteoric rise, that comes between them. She’s forging her own path; he thinks she’s selling out, and selling herself short.

“Rez wants Ally to get out from behind the piano, to work with a choreographer, and she comes around to his way of thinking,” Gaga says. “Something like that happened to me, and to many others, I’m sure. The story is very honest in that way.”

The film also features a host of cameos from the worlds of screen, stage and music, including Ron Rifkin, Greg Grunberg, Eddie Griffin, Luenell, D.J. Shangela Pierce, Derek Kevin Jones, William Belli, Marlon Williams, Brandi Carlile and Halsey.

Appearing with Jack as an aptly termed “super group” in a performance at the Grammys are such venerable musicians as Don Was, Victor Indrizzo, George Doering, Michael Bearden and Lenny Castro. And starring as Jack’s band in the film are Lukas Nelson & Promise of the Real.

I’m off the deep end / Watch as I dive in / I’ll never meet the ground...

“One of the things Stefani brought to this production was the world of music,” Cooper states. “She would say, ‘We should work with this person,’ and ‘This person would be great for this,’ and all of a sudden it became so easy for me. She did all the legwork, and then I was able to just walk into the room.”

“We had a studio to work in and we filled it up with all of the best writers,” says Gaga, “and we had a lot of songs for this film. We even wrote while we were filming. I started writing ‘I Don’t

Know What Love Is' after we shot the scene in the cop bar, because I was so overcome with emotion from shooting that scene. I was actually using Ally's prop—I'd asked if I could keep my prop notebook—and I wrote it down in there. Then Lukas and I finished it."

Lukas Nelson, son of legendary country music star Willie Nelson, had worked with Cooper and Gaga to write and produce many of the original songs for the film, so it seemed natural that he and his bandmates from Promise of the Real—Anthony LoGerfo, Alberto Bof, Corey McCormick and Tato Melgar—would also double as Jackson Maine's band in the film.

"Bradley gave us an idea of some scenes that needed music, and that he didn't want direct references to the characters or things that were happening in the movie to be in the songs," Nelson remarks. "He wanted them to be subtle, to be able to stand on their own."

That meant steering clear of using lyrics as dialogue, as well as any gratuitous songs. "There's no point in the film where any lyric is sung that isn't directly related to the emotional moment in the movie in which it's occurring," Cooper attests. "They're singing only words that have to do with exactly what their fear is, their hope, their dream, in that moment. It's essentially part of the script, but it's not the script."

"Stefani and I just started writing like crazy," Nelson says. "She's an incredible writer, a lyrical genius, and we really connected as artists. Our minds work alike, and sometimes even the same word would pop into our heads. And Bradley's really adept at the music, too, so between the three of us, creating the music for the project was a collaboration."

Part of Cooper's process was to develop a musical style and sound for Jackson Maine, which Nelson helped him accomplish. "He's a huge Neil Young fan, so we mixed his sound with The Who's Pete Townshend, to find the specific guitar work for him," says Nelson. "We thought about Waylon Jennings and The Strokes. It was very deliberate and at the same time not any one thing, just authentic to his character, and Bradley worked hard, but he also proved to be a real natural musician."

During the process, it was important to Gaga that Cooper never felt like anyone was trying to make him into a particular type of musician. "She really protected me in a big way," he says. "She knew that I would find whatever Jack's sound was if I was just allowed to keep exploring."

The tactic worked. Nelson says that "Black Eyes," the song that opens the film, came together almost in an instant. "Bradley and I wrote that song together in the studio, with the band there. I started playing this lick and he started singing these lyrics, and it just came together."

Cooper took guitar and piano lessons, and voice lessons from vocal coach Roger Love. "Singing's not easy," Cooper admits, "especially singing in front of a lot of people. Initially after one

verse, I was out of breath. I had to spend five days a week for six months learning how to sing, and not as me but as Jackson.”

Jackson Maine’s centerpiece song, the thought-provoking “Maybe It’s Time,” was written by Jason Isbell. And Gaga worked closely with such industry heavyweights as Mark Ronson, Anthony Rossomando and Andrew Wyatt to pen what would essentially become Ally and Jack’s theme, “Shallow.” The song is woven into the film in pieces before it’s fully realized, beginning with a few lines Ally comes up with in the parking lot as she begins to get a read on Jack.

Crash through the surface / Where they can’t hurt us...

It was important to Cooper that the film’s cinematic style have a first-person perspective, with the hope of giving the audience the ability to experience the intoxicating energy of performing live before a crowd. To achieve this sensation, Cooper and director of photography Matthew Libatique chose to film all performance sequences from the perspective of the performers: that meant the singers’ and musicians’ immediate POV and onstage interactions with each other. No wide shots of concerts from the audience perspective; the lens would live inside the performance.

Gerber states, “Bradley took a very specific approach with how he told the story cinematically. There are certain angles from traditional concert movies you’ll never see in this film. Instead, he and Matty put you in the middle of what it feels like to start becoming famous, what it feels like to have been famous for a long time, and what it feels like to lose that. It’s very visceral.”

Libatique has shot his fair share of music and concert videos as well as feature films. “He’s an artist,” Cooper states. “I got to meet him through Darren Aronofsky, who he has done many films with, and we hit it off right away. I told him we wouldn’t have a lot of days and we’d be moving fast, here’s the color palette I see, here’s a little about the opening composition, and he just got it.”

Libatique incorporated various shooting techniques, including handheld, Steadicam, long tracking shots following Jackson Maine from backstage to onstage, and so on, frequently keeping the focus extremely up close and personal on its subjects. “Thank God for Matty and his crew, they were incredible,” Cooper emphasizes. “And our camera operator, Scott Sakamoto. I found myself watching him operate, he’s like a dancer. One of the greatest of all time.”

To complement the visuals, sound mixer Steve Morrow worked to architect the sound design in a manner that allowed a seamless transition from backstage to center stage, as musicians do, without any audible breaks. He elaborates, “In more traditional music movies, there’s a sense that when the music starts, you’re in a different world, audibly, and Bradley and Stefani wanted to avoid that.

Audiences are increasingly more sophisticated, they notice certain things. From my view, the worst thing is to be pulled out of the movie because of a playback track. Bradley didn't want audiences standing outside of this world, watching it take place. He wanted them to be fully on the inside."

With that goal in mind, it was critical that the vocal performances were recorded live on the day of filming. Therefore, what is seen *and* heard vocally in the film was all recorded on the day. "There something about the purity of a live vocal," Cooper asserts. "And all the vocals in the film are live, nothing's pre-recorded, and I think that is how we captured the truth in each performance."

The pre-recorded musical tracks were only heard by the performers through small earwigs; the band pantomimed their playing while Cooper and Gaga sang live. In addition to the standing microphones on stage, Morrow and his team planted an extensive web of sensitive recording devices on and around the stage at each venue. "It isn't normally done like that," he acknowledges, "but we wanted to provide as much raw material as possible, so we took the added steps to achieve what Bradley was looking for."

If the camera and sound recording processes could be that authentic, so, too, could the locations. "We had explored the idea of doing certain things on soundstages, because there's certainly a lot more control in terms of noise, lighting, things like that," recounts Gerber. "But it just so happened that we started finding great locations, and the venues were incredibly cooperative and supportive of us filming there, so there was no reason not to go do it in the real places these things happen. It's a bold way to start production, but it turned out to be surprisingly less complicated than we initially thought."

The production worked closely with AEG and Golden Voice to plan and execute the logistics. Principal photography commenced in Indio, California, where the crew spent the first week filming on the extensive grounds of the Coachella Music Festival, between the two festival weekends. The potential complexities of shooting there were made exponentially easier by the fact that the festival headliner was none other than Lady Gaga.

Utilizing the multiple stages, equipment and infrastructure already in place gave the production the ability to capture large set pieces that couldn't have been easily duplicated. "The equipment, lighting rigs, and backstage areas already existed, so we were able to go into that environment and shoot it as-is," explains Howell Taylor. "Going into real venues gives the movie the kind of legitimacy that, even if you had all the money in the world, couldn't be recreated in the same way."

For the raucous Jackson Maine performance that opens the film, Cooper and a skeleton crew took over the mainstage of the Stagecoach Music Festival to film a brief performance between the sets of Jamie Johnson and Willie Nelson. Without an introduction or audible track heard through the

speakers, the performance scene was already over by the time the unsuspecting crowd caught on that actor Bradley Cooper was on stage performing.

The trick was later repeated at a massive European music festival. “Oddly enough,” Cooper states, “Kris Kristofferson played the summer we were there, and he was kind enough to let us take a couple of minutes of his set.

“Now, singing live in front of the crew is daunting, but 20,000, or even 80,000 people?” he continues. “I have to give a shout out to Steve Morrow because every time, right before we did it, I’d say, ‘Maybe I should just lip sync,’ and he would say, ‘What are you talking about? You gotta sing live!’ And I did. And in England I got to perform on the stage where I’d seen Robert Plant, Jack White, Thom Yorke... But the best part about it was, after it was over, I got to say, ‘Ladies and gentlemen, Mr. Kris Kristofferson.’ Then he walked out. I’ll never forget that.”

Other large performance spaces used during filming included the Shrine Auditorium, the Greek Theater, the Regent Theater and The Forum. Filming in large venues that house mass audiences presented creative challenges to the production. So, rather than bringing in thousands of extras, the production team found a way to fill the seats by utilizing a priceless resource: Lady Gaga’s dedicated fan base.

Affectionately referred to as her “Little Monsters,” Gaga’s fans had the opportunity to participate in the filmmaking process as audience members. Tickets were sold for each of the venues, with all proceeds benefiting Lady Gaga’s Born This Way Foundation, and the filmmakers benefitted from the genuine enthusiasm of her fan base. And while having a live audience for filming provided the visuals and energy needed, those lucky enough to have stayed until the end of one particular night at The Greek experienced a once-in-a-lifetime, private, impromptu piano performance of two of Lady Gaga’s hit songs—her way of thanking her fans for their time.

Because of the shooting style and artist-oriented perspective, each location was utilized in various ways and played as different venues. “It was clear that Matty was going to shoot a lot of hand-held, which provides viewers the ability to see everything in great detail, from the dressing rooms and bowels of a theater all the way to the stage,” notes production designer Karen Murphy, who was intrigued by the idea of visually representing the journey of an artist. “As with every other aspect of the movie, from the beginning it was always about authenticity and perspective. Bradley and I spoke of how important it was to see the rise of a pop star from her own point of view, being on the inside of fame when it happens quickly and experiencing everything for the first time.”

Murphy, who is not from L.A., drove around quite a bit to get the look and feel of several of the locations. “Los Angeles has so many beautiful areas and they’re all very different, which, to me, as an outsider, was unique.”

She discovered a house on Kensington Road in the Angelino Heights/Echo Park area, which became the house where Ally lives with her father, a limousine driver who operates his business from home. “It needed to feel like a family lived there but not be a mansion, and I liked the homes in that area. It’s high, it overlooks downtown Los Angeles, which gives it an interesting outlook from the street, and we were going to utilize the outside as well so we’d see a view.”

By contrast, Jackson Maine’s house is secluded—even his brother Bobby has trouble finding it in the woods. “I didn’t feel like an L.A.-style mansion was appropriate for Jack,” Murphy notes. “He had roots in Arizona, he’s a very earthy guy, his music is earthy...I just wanted to find somewhere that felt like him without thinking about scale or a fancy address, but somewhere isolated where he would write and make beautiful music. I think he’s essentially lived on his own for a long time and he would need a warm, centering place, this guy whose life is somewhat amiss.”

Murphy incorporated a lot of wood in the non-concert environments. “I didn’t want things to pop too much. I watched a lot of music documentaries that include the places where artists are making their albums, just to get insight into their lives and to see what they’ve got all around them in general. It was rarely about fashion or color or any one thing in particular, just real environments, and you can’t always choose a palette in a real environment. You just fill it with their stuff, the things they would have.”

That’s not to say his isn’t a lovely house. “It’s beautifully dressed, very warm, very lovingly put together. He has this rich life, but everything is from his life on the road—posters from his tours over the years, that sort of thing.”

To capture the experience of following artists on the road and onto the stage, Murphy says, “I thought it was important to have an actual tour manager work with us—with the art department, the set dressing department—because we were setting up for real concerts. The producers found Eric Johnson, who has worked with Neil Young, and he became part of the team, a great advisor.”

Costume designer Erin Benach faced very different challenges for her work on the film, most notably, she says, was “trying to foresee fashion that would not be out of date two years down the road, ultimately creating a timeless look; I knew all eyes would be on Stefani and it was important to let her character be the main focus.”

Like her fellow designers, Benach explored at length the characters’ histories leading up to the start of the film in order to determine where they would be when the story begins. “We loved the idea

that Jack would have a very small closet and a silhouette he rarely ventures out of. We called it a uniform, actually. He's not trying to impress anyone anymore. You can almost imagine he doesn't think about his clothing, that he has three pairs of pants, four shirts, one jacket and an air of nonchalance about him. You'll never see him picking out his clothes."

With such a short order, it's surprising that all of Jack's clothes were created. "We built all of Jack's clothes. You might not think of his wardrobe as completely bespoke—but it was!" Benach assures. "All of his jeans had to be the right line for the boots. We built his leather belt, his shirts, which were kind of a hybrid of a '70s shirt and a modern-day shirt. All the fabrics have a heavy drape to them to make him look a little gaunt, a little messy. He feels a bit like he's in his own world, so it was important not to connect him to anything specifically recognizable."

Ally, on the other hand, goes through a transformation that is reflected very strongly in the clothes she wears. "When the movie opens, she's a waitress at a hotel, so we have that uniform, and she performs at the drag club, which is really her creating another character, so she wears a slinky slip dress that she probably wouldn't in her real life. For that, we see her in her jeans, t-shirts. Her own sense of style, on a budget."

When she begins joining Jack on stage regularly, Benach says, "We see she's somewhat adventurous. We did a lot of vintage shopping downtown and in Long Beach, finding the gems that would work for her."

Once she begins to emerge as an artist in her own right, Ally evolves," Benach observes. "Stylists start to bring her things, she starts to dress for events, she dyes her hair. She's becoming a pop star. Of course, Stefani had great ideas and was really helpful in guiding us in the right direction."

Benach was then able to incorporate high designers into the mix. "We contacted a lot of brands and received a wonderful array of options."

One gown that Ally wears was designed and built by Benach and her team. "Without giving too much away, for one of our most serious moments of the film, when Ally is singing at the height of her stardom and we needed to convey an elegant seriousness, I designed a robin's egg blue dress that I think captures the beauty of her stardom and the emotion of the moment."

Benach also had to take into account the fact that Gaga would be performing—often dancing—in her wardrobe. "The best way to understand how to design clothing for a dance performance is to watch the dance moves! This was possibly my favorite part of the job, getting to watch Stefani rehearse with her choreographer. It was invaluable because you can read the attitude of the moment perfectly well in the dance moves and the music. Once I had that I was always able to hit my drawing table for ideas!" she says.

Gaga could certainly relate to the evolution of her character. Just as everything around her grows bigger when Ally’s career takes off, Gaga says, “Once I said okay, no piano, I decided I was going to have dancers. Then I started designing my own costumes and building my own stage props, and it became a bigger show. But at the heart of me, when I first started, it was just me and a piano.”

We’re far from the shallow now.

When production wrapped, Cooper retreated to his home with his editing crew to cut the film. “I have to say, my editor, Jay Cassidy, and his first assistant, Mike Azevedo, we spent God knows how many months of 16-hour days putting this movie together. They were essential to getting this done.”

As Cooper was working on post-production, most of the cast and crew moved on, but the time spent together making “A Star Is Born” had left an indelible mark.

Gaga, who continued throughout post to help see the soundtrack through to completion, says, “So much of this film resonates with me still. I think a lot of people will relate to the themes, and the story will be something profound to them. And the music really tells this love story—that’s something we all took very seriously and believed in. We all saw Bradley’s vision and we all wanted, to the very last second, to make it just perfect.”

“One thing I’ve learned is that when you’re creating any kind of art, if you’re in the moment, you trust your instincts but can be flexible, too, you can make something that might shift someone’s way of looking at their world a little bit,” Cooper reflects. “And when your whole crew goes there with you? That’s a wonderful feeling. That everybody trusted my vision was exhilarating and, I think, gave me the confidence to keep at that daunting task every day.

“This has been a three-year journey and the experience has been amazing, and if I’m lucky enough that anybody allows me to do it again, yeah, I absolutely would,” Cooper continues, adding, “There’s a line in the film that Jack says to Ally, ‘If there’s one reason we’re supposed to be here, it’s to say something so people want to hear it.’ I hope that’s what we’ve done.”



ABOUT THE CAST

BRADLEY COOPER (Jack) is a four-time Oscar nominee making his directorial debut this fall with “A Star Is Born.” He recently wrapped production in Clint Eastwood’s “The Mule,” and was heard lending his voice to the character Rocket Raccoon in the blockbuster “Avengers: Infinity War.”

Four years ago, Cooper took on the iconic role of John Merrick in “The Elephant Man” at the Booth Theater on Broadway, opposite Patricia Clarkson and Alessandro Nivola. The critically acclaimed performance garnered him a Tony nomination for Best Performance by an Actor in a Leading Role, an Outer Critics Circle nomination for Outstanding Actor in a Play, a Drama League award for Outstanding Distinguished Performance and a Drama Desk nomination for Outstanding Actor in a Play. The Broadway production received five Tony nominations, including Best Revival of a play. Following the success of the play in New York, Cooper reprised the role of John Merrick in a six-week limited run of the play in London at the Theatre Royal Haymarket in the West End, directed by Scott Ellis, alongside the original Broadway cast. Cooper originally performed the role on the Nikos Stage at the Williamstown Theatre Festival in the summer of 2012, also directed by Ellis, also alongside Clarkson and Nivola.

In 2014, Cooper produced and starred in Clint Eastwood's critically acclaimed, Oscar-nominated film “American Sniper,” which became the top grossing film of 2014 distributed by Warner Bros. Pictures. Cooper’s performance as celebrated navy seal Chris Kyle and his role as producer garnered him his third and fourth Oscar nominations and a Producers Guild Award nomination. The film was based on an adaptation of the autobiography of Navy SEAL Chris Kyle, *American Sniper: The Autobiography of The Most Lethal Sniper in U.S. Military History*. Cooper originally optioned the book under his production company, two years prior to making the film.

Also in 2014, Cooper was nominated for an Oscar for Best Supporting Actor for his portrayal as the unhinged FBI Agent Richie DiMaso in the David O. Russell drama “American Hustle,” starring opposite Christian Bale, Amy Adams and Jennifer Lawrence. “American Hustle” was nominated for 10 Academy Awards, including Best Picture. Cooper received nominations for a BAFTA Award for Best Actor in a Supporting Role, a Broadcast Film Critics Association Award, a Satellite Award and a Golden Globe nomination for Best Supporting Actor. The cast received the Screen Actors Guild (SAG) Award for Outstanding Performance by a Cast in a Motion Picture.

That same year, Cooper lent his voice to the character Rocket Raccoon in the surprise smash action-adventure “Guardians of the Galaxy,” directed by James Gunn. He voiced him again in the 2017 sequel, “Guardians of the Galaxy Vol. 2,” also directed by Gunn.

In April 2013, Cooper starred opposite Ryan Gosling in the critically-acclaimed film “The Place Beyond the Pines,” directed by Derek Cianfrance. Cooper portrayed the character of Avery, a rookie cop navigating a department ruled by a corrupt detective. The film was recognized by the National Board of Review as one of their top 10 films of 2013.

Earlier that year, Cooper starred opposite Ed Helms and Zach Galifianakis in “The Hangover Part III,” the third installment of the comedy trilogy. Cooper also starred in the previous installments, all directed by Todd Phillips, which collectively grossed over \$1.4 billion globally. “The Hangover Part II” smashed opening weekend records for an R-rated comedy, and “The Hangover,” which grossed \$469.2 million worldwide, still ranks domestically as the highest grossing R-rated comedy ever.

In 2012, Cooper was nominated for an Oscar for Best Actor for his portrayal of Pat Solatano in the comedic drama “Silver Linings Playbook.” The film, directed by David O. Russell and starring Jennifer Lawrence and Robert De Niro, was nominated for eight Academy Awards, including Best Picture. Cooper was recognized by the National Board of Review for Best Actor and won the Broadcast Film Critics Association Award for Best Actor in a Comedy. Cooper also received a Golden Globe Award nomination for Best Performance by an Actor in a Motion Picture – Comedy or Musical and a SAG Award nomination for Outstanding Performance by a Male Actor in a Leading Role, as well as nominations from the Independent Spirit Awards for Best Male Lead, and the BAFTA Awards for Best Actor in a Lead Role.

In March 2011, Cooper starred opposite Robert De Niro in the box office hit “Limitless,” which marked Cooper's first starring role in a feature film, directed by Neil Burger. Cooper also served as a producer on the film.

Cooper’s additional film credits include: Todd Phillips’ “War Dogs”; David O. Russell’s “Joy”; “Burnt”; “The Words”; “The A-Team”; “New York I Love You”; “He’s Just Not That Into You”; “Hit and Run”; “Yes Man”; “All About Steve”; “Wedding Crashes”; “Wet Hot American Summer” “Aloha”; and “Serena.”

Cooper made his Broadway debut in the spring of 2006 in Joe Montello’s production of “Three Days of Rain,” opposite Julia Roberts and Paul Rudd. In July 2008, he joined the cast of the critically acclaimed Theresa Rebeck play “The Understudy,” which premiered at the Williamstown Theatre Festival to rave reviews and sold out performances.

On television, Cooper most recently reprised his role as Ben in the Netflix remake “Wet Hot American Summer: First Day of Camp.” His other television credits include: “Alias,” in which Cooper portrayed Will Tippin; the F/X Drama “Nip/Tuck”; Fox’s single-camera comedy “Kitchen Confidential,” based on the trials and tribulations of renowned chef Anthony Bourdain; “Jack & Bobby”; and a guest appearance on “Sex and the City.”

In 2012, Cooper entered into a two-year first look deal with Warner Bros. for his production company 22nd & Indiana Pictures, under which “American Sniper” was produced. Three years later, Cooper partnered with longtime friend and collaborator Todd Phillips, and combined their production companies to form Joint Effort under Warner Bros., which has produced “War Dogs,” “Joy” and “A Star Is Born.” Cooper and Phillips are currently developing “Black Flags,” a television series based on the book, *Black Flags: The Rise of ISIS*, which they will executive produce.

Born in Philadelphia, Cooper graduated with honors in the English program at Georgetown University. After moving to New York City, he obtained his Masters in the Fine Arts program at the Actors Studio Drama School.

LADY GAGA (Ally) is a Grammy and Golden Globe winner and Academy Award-nominated, one-of-a kind artist and performer. She has amassed an outstanding 31 million global album sales and 171 million single sales, making her one of the best-selling musicians of all time. Gaga is also one of the biggest living forces in social media, with over 60 million likes on Facebook, over 76 million followers on Twitter and over 29 million followers on Instagram. Her fifth studio album, *Joanne*, was released in October 2016 and debuted at #1 on the Billboard Top 200, marking her fourth consecutive #1 album—the first female to do so in the 2010s.

In 2015, Gaga starred in the fifth installment of the Ryan Murphy FX drama “American Horror Story: Hotel.” The role earned her a 2016 Golden Globe Award for Best Actress in a Mini-Series or TV Film.

Gaga headlined the 2017 Pepsi Zero Sugar Super Bowl LI Half Time Show. Her 13-minute solo performance amassed 117.5 million viewers.

Last September, she released her Chris Moukarbel-directed documentary “Lady Gaga: Five Foot Two” via Netflix. Next up, Gaga will launch her exclusive Las Vegas residency at Park Theater on Friday, December 28, 2018. Throughout her residency, she will perform two unique shows: “Lady Gaga Enigma” is a brand-new odyssey of her pop hits built as an experience unlike any other, while “Lady Gaga Jazz & Piano” will feature stripped-down versions of her hits as well as music from the Great American Songbook.

In 2012, Gaga launched the Born This Way Foundation, a non-profit organization dedicated to empowering youth, embracing differences and inspiring kindness and bravery. She is also an outspoken activist, philanthropist and supporter of many important issues, including LGBT rights, HIV/AIDS awareness and body image issues.

ANDREW DICE CLAY (Lorenzo) was known as the king of comedy in the 1980s, and is proud to be one of America's most controversial and outrageous comics.

Dice again rose to great critical acclaim starring alongside Cate Blanchett and Alec Baldwin in Woody Allen's Academy Award-winning "Blue Jasmine," working with Martin Scorsese and HBO in "Vinyl," in a recurring role on the final season of HBO's "Entourage," and on two seasons of his hit Showtime series "DICE."

Born in Brooklyn, New York, Dice began his career in 1978, where he auditioned at Pips, a local comedy club in Sheepshead Bay, Brooklyn, doing comedic impressions, and then headlined there the following week as Andrew Clay. When he released his debut album, "DICE," the parental advisory label simply read "Warning: This album is offensive." During this time, Dice did a character called "The Dice Man" that was widely popular, based on Buddy Love. Dice eventually became this character full-time in his act.

In 1980, Dice moved to Los Angeles, where he was "adopted" by Mitzi Shore, owner of the famed Comedy Store. Dice's work there led to sitcom appearances on "M*A*S*H" and "Diff'rent Strokes." Dice later landed roles in movies such as "Making the Grade" in 1984, "Pretty in Pink" in 1986, and "Casual Sex" in 1988. In 1990, Dice became the very first comic to sell out the legendary Madison Square Garden two nights in a row. Dice also earned the title as the only performer ever "banned for life from MTV."

Created by Dice alongside Scot Armstrong ("Old School," "The Hangover Part II"), Showtime's "DICE" chronicles Andrew Dice Clay as he tries to live his life while trapped in the skin of "The Diceman." The popular Showtime series digs into the many facets of Andrew Dice Clay beyond the character who once sold out Madison Square Garden, as the unemployed comic struggles in the Vegas suburbs to be a loving father, a devoted boyfriend and a professional gambler who is stuck dealing with the effects of his outrageous brand of fame.

Dice's other notable recent TV credits include NBC's "The Celebrity Apprentice," where he is proud to have been the first celebrity thrown off the show. He also took home first place by winning the FOX celebrity cooking competition series "My Kitchen Rules."

When not in front of the camera, Dice can be seen in-person selling out theaters across the country on his comedy tour.

DAVE CHAPPELLE (George “Noodles” Stone) is an internationally recognized stand-up comedian and actor whose trademark wit and sharp, irreverent social commentary explores race, popular culture, sex, drugs, politics and fame.

Arguably the most touring comic on the circuit, Chappelle has performed over 1500 concerts in the past four years, selling out shows within minutes of the announcements. In 2017, he celebrated 30 years in comedy by releasing not two but *four* highly anticipated stand-up specials on Netflix. The first two specials, “The Age of Spin” and “Deep in the Heart of Texas,” were released in March. He also received an Emmy Award for his debut episode of “Saturday Night Live,” in which his memorable and panoramic monologue was the comic relief the country needed following the 2016 presidential election, which personified our nation’s deep racial divide. He capped off the year by releasing the remaining two stand-up specials, “Equanimity” and “The Bird Revelations,” on New Year’s Eve. In 2018, Chappelle received Pollstar’s Comedy Tour of the Year Award as well as a Grammy Award for the Best Comedy Album, for his double feature *The Age of Spin* and *Deep in the Heart of Texas*, delivered on vinyl.

Chappelle was the mastermind behind the 2003 sketch comedy hit “The Chappelle Show,” one of the highest rated programs on Comedy Central. The show earned three Emmy nominations and went on to become the bestselling TV show in DVD history. His feature film credits include Spike Lee’s “Chi-Raq,” “Undercover Brother,” “Screwed,” “Blue Streak,” “200 Cigarettes,” “You’ve Got Mail,” “Woo,” “Half Baked,” “The Real Blonde,” “Con Air,” “Joe’s Apartment,” “The Nutty Professor,” “Getting In,” “Undercover Blues” and “Robin Hood: Men in Tights.”

SAM ELLIOTT (Bobby) has an iconic career that began with a bit part in the classic film “Butch Cassidy and the Sundance Kid.” He rose to stardom playing the lead in the cult classic “Lifeguard,” and has since built a career with many memorable and iconic film and television roles.

Elliott’s upcoming film work includes “The Man Who Killed Hitler and Then The Bigfoot,” directed by Robert Krzykowski and executive produced by John Sayles. On television, Elliott currently stars opposite Ashton Kutcher in the hit Netflix comedy series “The Ranch,” which is soon to begin production on its fourth season.

Recently, Elliott received rave reviews for his starring turn in Brett Haley’s “The Hero,” opposite Laura Prepon and Nick Offerman, making it his second feature with Haley, following “I’ll

See You in My Dreams.” His other notable film credits include “Mask,” “Fatal Beauty,” “Road House,” “Rush,” “Gettysburg,” “Tombstone,” “The Big Lebowski,” “The Hi-Lo Country,” “The Contender,” “We Were Soldiers,” “Off the Map,” “Hulk,” “Thank You for Smoking,” “Barnyard,” “Ghost Rider,” “The Golden Compass,” “Up in the Air,” “Did You Hear About the Morgans?,” “Marmaduke,” “The Company You Keep,” “Draft Day,” “Digging for Fire,” “Grandma,” “The Good Dinosaur” and “Rock Dog.”

Elliott’s television credits include a recurring role on the hit FX series “Justified,” for which he won a 2015 Critics’ Choice Award, Netflix’s “Grace and Frankie,” and the NBC comedy “Parks and Recreation.” He was nominated for an Emmy and a Golden Globe for his role in the 1995 CBS miniseries “Buffalo Girls.” His other television movie credits include “Avenger,” “You Know My Name,” “Conagher”—for which he was nominated for a Golden Globe—and “The Quick and the Dead.” In 2013, he was nominated for an Emmy Award for Outstanding Voiceover Performance for his work on the popular Cartoon Network series “Robot Chicken.”

ANTHONY RAMOS (Ramon) is a Grammy and Tony Award-winning musician and actor, best known for inaugurating the dual roles of John Laurens and Philip Hamilton in the critically acclaimed hit Broadway musical “Hamilton.”

Ramos has earned rave reviews for his role as Manny in Reinaldo Marcus Green’s award-winning “Monsters and Men,” which premiered at the 2018 Sundance Film Festival, winning the Special Jury Prize. The film will be released theatrically on September 28, 2018.

On television, Ramos is currently in production on season two of the Netflix original series “She’s Gotta Have It,” a contemporary adaptation of Spike Lee’s 1985 debut film of the same name. Ramos returns to his starring role as Mars Blackmon, portrayed in the film by Lee himself. The ten-episode series premiered internationally on Netflix in November 2017, to critical acclaim.

Ramos also appeared in a recurring role on NBC’s “Will & Grace” reboot. Upcoming, Ramos has a supporting role in the film “Godzilla: King of the Monsters,” set to be released May 31, 2019, as well as a lead role in Ed Burns’ independent film “Summertime.”

His additional credits include Elizabeth Woods’ “White Girl,” which premiered at Sundance in 2016 and was released by Netflix, and Jeremy Jasper’s “Patti Cake\$,” which was named one of the National Board of Review’s Top Ten Independent Films of 2017.

As a musician, Ramos made his solo debut with the release of the *Freedom EP*, a collection of future soul pop anthems inspired by the 2016 presidential election and current climate in the world.

The full EP of original music was released on January 20, 2018, one year after the inauguration. Ramos also co-wrote and performs three original songs included in the first season of “She’s Gotta Have It.”

Ramos hails from Bushwick, New York, and is a graduate of the American Musical and Dramatic Academy.

RAFI GAVRON (Rez Gavron) is a British actor who gained considerable attention for his breakout performance in the lead role of Miro in the film “Breaking and Entering.” His performance earned him a 2006 British Independent Film Award nomination for Most Promising Newcomer on Screen, as well as a 2006 Times South Bank Breakthrough Award nomination for Most Exciting New Face of 2006. Directed by Anthony Minghella, “Breaking and Entering” also stars Jude Law, Juliette Binoche and Robin Wright.

Gavron played opposite Michael Cera in the comedy “Nick and Norah’s Infinite Playlist.” He also starred as one of the leads in the family fantasy film “Inkheart,” directed by Iain Softley and co-starring Brendan Fraser, Paul Bettany and Helen Mirren. He went on to star in “The Cold Light of Day,” opposite Henry Cavill and Bruce Willis, and in the feature “Snitch,” opposite Dwayne Johnson, for director Ric Roman Wagh.

Gavron’s television credits include a three-episode arc on the HBO series “Rome,” as well the critically acclaimed NBC series “Parenthood,” and Fox’s “24,” opposite Kiefer Sutherland.

He was last seen in the Sundance Festival feature “The Land,” opposite Erykah Badu and Michael Kenneth Williams for director Steven Caple Jr.

Next year, Gavron will be seen starring in George Clooney’s World War II limited series “Catch-22” for Hulu, opposite Kyle Chandler, Hugh Laurie, and Christopher Abbot. His other upcoming television work includes recurring roles on the Amazon series “Homecoming,” produced by and starring Julia Roberts, Bobby Cannavale and Shea Whigham, and the Starz series “Counterpart,” opposite J.K. Simmons.

LUKAS NELSON & PROMISE OF THE REAL (Guitarist/Jack’s Band) Raised in a musical family, Lukas Nelson learned early on that true originality is hard won. Blessed with a measure of musical ability imparted by his father, country music legend Willie Nelson, it’s clear that Lukas’ gifts have likewise been honed by a singular devotion to craft and a deep appreciation for the sacrifice an artistic life requires.

Since forming Promise of the Real 10 years ago, the 29-year old singer/songwriter/guitarist and his bandmates have played hundreds of shows, including major festivals, and built a devoted, ever-

expanding following. In 2014, destiny knocked when Neil Young recruited Promise of the Real to be his road and studio band. They have performed with Young around the world and collaborated on his most recent albums, and the rock legend has mentored the grateful young musicians ever since.

Still, with a bounty of invaluable experience under their belts, nothing foretold the artistic leap of *Lukas Nelson & Promise of the Real*, a mesmerizing, deeply soulful, endlessly rewarding work that was released by Fantasy Records in the summer of 2017.

Recorded at The Village Studios in West Los Angeles, *Lukas Nelson & Promise of the Real* was produced by John Alagia (Dave Matthews Band, John Mayer) and features POTR's potent lineup: Tato Melgar (percussion), Anthony LoGerfo (drums), Corey McCormick (bass, vocals) and Jesse Siebenberg (steel guitars, Farfisa organ, vocals). Stefani Germanotta (Lady Gaga) added her signature vocals to the rousing tracks "Carolina" and "Find Yourself," while Jess Wolfe and Holly Lessig of the Brooklyn-based indie-pop group Lucius provided backing vocals on five of the 12 tracks, evoking *Exile on Main St.*'s ecstatic, gospel-rooted harmonies.

Focused and self-assured, the album includes 12 Nelson originals that draw on his lineage, as well as his surrogate uncles' like Kris Kristofferson, Waylon Jennings, J.J. Cale, The Band, Clapton-era Delaney & Bonnie and of course, mentor Neil Young. An inspired work of cosmic country soul, *Lukas Nelson & Promise of the Real* is the sound of American music reborn, sure to be one of the year's most distinctive and essential recordings.

ABOUT THE FILMMAKERS

BRADLEY COOPER (Director/Screenplay/Producer/Jack) *See ABOUT THE CAST*

ERIC ROTH (Screenplay) is an Academy Award winner who attended the University of California at Santa Barbara, Columbia University and UCLA. He won the prestigious Samuel Goldwyn Writing Award while at UCLA in 1970. His first produced screenplay was Robert

Mulligan's "The Nickel Ride," which premiered at the 1975 Cannes Film Festival.

Among the movies Roth has written include "The Drowning Pool" with Paul Newman; "Suspect" with Cher and Dennis Quaid; "Mr. Jones" with Richard Gere and directed by Mike Figgis; and "Rhapsody in August" directed by the legendary Akira Kurosawa. He wrote the Academy Award-winning Best Picture "Forrest Gump," for which he won the Oscar and the Writers Guild Award for Best Adapted Screenplay; "The Horse Whisperer," directed by Robert Redford; and "The Insider," which was Academy Award-nominated for Best Picture, directed by Michael Mann and starring Al Pacino and Russell Crowe, for which Roth was nominated for an Academy Award, a Golden Globe Award, and a Writers Guild Award, and won the Humanitas Award. He also wrote "Ali," directed by Michael Mann and starring Will Smith. He co-wrote the 2005 Academy Award-nominated screenplay for "Munich," directed by Steven Spielberg, which was also Academy Award-nominated for Best Picture; and the screenplay for "The Good Shepherd," with Matt Damon, Angelina Jolie and Robert De Niro, directed by De Niro.

Roth received a Writers Guild Award nomination, a Critics Choice Award nomination, a BAFTA nomination, and his fourth Academy Award nomination for the Academy Award Best Picture-nominated "The Curious Case of Benjamin Button," directed by David Fincher and starring Brad Pitt and Cate Blanchett, as well as the National Board of Review Award for Best Adapted Screenplay. He also wrote "Extremely Loud and Incredibly Close," which was also Academy Award-nominated for Best Motion Picture, and which earned him a Critics' Choice Award nomination for Best Screenplay Adaptation.

Roth recently finished adapting the Frank Herbert novel "Dune" for Denis Villeneuve to direct. He also completed the screenplay for the Leonardo DiCaprio-starring vehicle "Killers of the Flower Moon," to be helmed by Martin Scorsese.

Roth won the prestigious Laurel Award for Screen in 2012, the Writers Guild of America West's lifetime achievement award.

In television, Mr. Roth is the executive producer of five-time Emmy Award-nominated Best Drama "House of Cards" for Netflix, "Berlin Station" for Epix, and 2018 Emmy Award-nominated Outstanding Limited Series "The Alienist," for TNT.

His daughter, Vanessa Roth, won an Academy Award in 2007 for the best short documentary, "Freeheld." Roth lives in Los Angeles with his wife, Debra Greenfield, an attorney and UCLA instructor in Genetics and the Law. He has seven children and six grandchildren.

WILL FETTERS (Screenplay) was an undergraduate studying Political Science and Finance at the University of Delaware in 2003, with every intention of attending law school and then becoming a lawyer of some kind, when a misunderstanding with local law enforcement dovetailed with an idea for a film. He finished school, bought a book called *How to Write Screenplays*, read said book, then started writing. That legal misunderstanding eventually inspired the narrative foundation for his first original screenplay, “Memoirs,” which became the film “Remember Me,” starring Robert Pattinson and Chris Cooper. He then adapted two Nicholas Sparks novels into films—“The Lucky One,” starring Zac Efron and Taylor Schilling, and “The Best of Me,” starring Michelle Monaghan and James Marsden.

Fetters has since adapted Norman Ollestad’s survival memoir *Crazy for the Storm*. Most recently, he finished “The More They Believe,” an original screenplay based on the true story of the Chicago police shooting of Laquan McDonald. He is also producing this project.

Fetters lives in Los Angeles with his wife, Amanda, and their three children. He currently has no plans to attend law school.

BILL GERBER (Producer) has spent 30 years in the film business in several positions, including President of Production at Warner Bros. Pictures and as a producer on such films as “Gran Torino,” “A Very Long Engagement,” “Grudge Match,” and “The Dukes of Hazzard.” He has had a hand in dozens of movies, including: “Unforgiven,” “LA Confidential,” “JFK,” “Heat,” “You’ve Got Mail,” “James Dean,” “The Perfect Storm,” “Three Kings,” and the “Harry Potter” series. Gerber’s upcoming projects “What’s My Name,” an HBO documentary on Muhammad Ali, directed by Antoine Fuqua and produced in association with LeBron James.

Before joining Warner Bros., Gerber was a partner at Lookout Management, a premier music management company that has over the years represented such classic rock artists as Neil Young, Joni Mitchell, Tom Petty, The Cars and Devo.

Educated in California at Beverly Hills High School and the University of California, Gerber studied music and environmental science. He serves on the boards of the Environmental Media Association, Center for Early Education, and LA 2028. He is the father of three girls and is an Ironman finisher. Gerber is also an advisor to Events.com, Oxigen Water, Dreamscape Immersive, Inc. and Speaker Studios.

JON PETERS (Producer) broke into the producing game after establishing himself as a top Hollywood hairdresser with four salons and exclusive clientele. He was already a millionaire from these salons when he was hired to style Barbra Streisand's hair in an upcoming movie. The pair formed a personal and professional alliance and he moved into the entertainment industry.

Warren Beatty portrayed this Hollywood legend in the feature film "Shampoo," but even the film was unable to capture the intensity of this hairdresser's rise from Barbra Streisand's beau to Chairman of Sony Pictures. Peters managed Streisand's early career and produced a string of best-selling albums. Eventually he moved into producing with his first feature film, "A Star is Born," in 1976. As with everything he puts his hand to, the film was a commercial smash hit that yielded over \$100 million at the domestic box office as well as earning four Oscar nominations.

Next, Peters shepherded the Faye Dunaway supernatural thriller "Eyes of Laura Mars" to the big screen. He found even more success through "The Main Event" and "Caddyshack." Peters then went on to form one of the most successful production ventures of the 1980s, when he formed the Guber-Peters Company, a partnership with fellow producer Peter Guber. This partnership gave us a string of commercial and critical hit films, including "An American Werewolf in London," "Flashdance" and "The Color Purple."

In 1983, Peters secured a production deal on the Warner Bros. lot, and he oversaw a string of hits, which culminated in the late '80s with a Best Picture Oscar for "Rain Man," and the blockbuster "Batman." In December 1987, Guber-Peters went public, merging with Barris Industries. With this merger came the rights to game shows such as "The Gong Show" and "The Dating Game," further cementing Peter's legendary status.

In 1988, Guber-Peters spearheaded Sony's takeover of Columbia Pictures for \$3.4 billion dollars. The two went on to run the studio for several years. Peters continued producing hits, with further success through movies like "Batman Returns," "This Boy's Life," "With Honors," "Money Train," "The Wild Wild West," "Ali" and "Superman Returns." The producer's combined grosses exceed \$7 Billion worldwide and will continue to soar, with numerous television projects and upcoming feature films, including "Africa," "Private Dancer," and "Caddyshack 2."

Peter's films have received more than 200 nominations, as well as winning numerous Oscars and Grammys. In 2007, his unbelievable contributions to the film industry were honored with a star on The Walk of Fame on Hollywood Boulevard. He is actively involved in numerous charities, including but not limited to: The Aids Project Los Angeles, The Christopher Reeve Foundation, Sheriff's Youth Foundation, Life Rolls On Foundation, My Friend's Place and countless other youth charities. Peters has been featured on "The Barbara Walters Special" and countless other media outlets.

He is the proud father of five children: Christopher, Caleigh, Jordan, Skye and Kendyl. He currently resides in Los Angeles with his 20-year-old daughter, Kendyl.

TODD PHILLIPS (Producer) began his career as a documentary filmmaker while he was still a student at New York University Film School. He began writing and directing features in 2000 with the cult classic comedy “Road Trip,” and has since become one of the strongest driving forces in writing, directing and producing comedic films. Phillips was nominated for an Academy Award for Best Adapted Screenplay for his work on “Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan” in 2006.

“War Dogs” was the first film Phillips produced with Bradley Cooper under their production company, Joint Effort, which they formed in 2014.

In 2009, Phillips directed the blockbuster hit comedy “The Hangover,” starring Cooper, Ed Helms and Zach Galifianakis, which won a Golden Globe Award for Best Motion Picture – Comedy or Musical. He then wrote and directed the sequels, “The Hangover Part II,” in 2011, and “The Hangover Part III,” in 2013. Collectively, the trilogy grossed over \$1.4 billion globally. Phillips produced all three films under his Green Hat Productions banner, which he established in 2008.

In 2004, Phillips wrote and directed the comedy box office hit “Starsky & Hutch,” starring Ben Stiller and Owen Wilson. He has written, directed and produced such cult classic comedies as “Old School,” starring Luke Wilson, Will Ferrell and Vince Vaughn; “School for Scoundrels”; and “Due Date,” starring Robert Downey Jr. and Galifianakis. He also served as producer on the outrageous dark comedy “Project X.”

Earlier in his career, Phillips’ documentary filmmaking was inspired by humor taken from everyday reality and the belief that the truth is often stranger than fiction. In 1993, while he was still a student at New York University Film School, Phillips made “Hated: GG Allin and the Murder Junkies,” which portrays the revolting antics of extreme punk rocker GG Allin and became an instant underground sensation. It had a theatrical release in 1994 and went on to become the highest grossing student film of its time. Phillips followed that in 1998 with “Frat House,” a documentary that he produced and directed for HBO’s “America Undercover” series. The film premiered at the 1998 Sundance Film Festival and won the Grand Jury Prize for documentary features. The unflinching exposé of life in fraternities created a public controversy that eventually caused the film to be shelved by HBO. In 2000, Phillips produced and directed his third documentary, “Bittersweet Motel,” which centered on musical cult phenomenon Phish.

LYNETTE HOWELL TAYLOR (Producer) is the UK-born founder of 51 Entertainment, a platform agnostic filmmaker-driven production company. She is currently in production on “Wander Darkley,” written and directed by Tara Miele and starring Sienna Miller and Diego Luna.

Howell Taylor produced “Captain Fantastic,” written and directed by Matt Ross and starring Academy Award nominee Viggo Mortensen. The film won multiple awards around the world, including the Best Director prize in Cannes un Certain Regard. She is also producing Ross’ film adaptation of Tom Sweterlitsch’s “Tomorrow and Tomorrow,” with Mark Gordon and Guymon Casady, and she previously produced Ross’ “28 Hotel Rooms,” which premiered in Sundance and was released theatrically in 2012.

Most recently Howell Taylor produced Brie Larson’s directorial debut, “Unicorn Store.” She also produced the “The Accountant,” directed by Gavin O’Connor and starring Academy Award-winners Ben Affleck and J.K. Simmons. Some of her other movies include the award-winning “Big Eyes,” directed by Tim Burton; Ryan Fleck’s Oscar-nominated “Half Nelson”; “The Place Beyond the Pines” and Oscar-nominated “Blue Valentine,” both directed by Derek Cianfrance; “Alex of Venice”; “Terri”; “On the Ice”; “Stephanie Daley”; “Kristy”; “The Passage”; “Phoebe in Wonderland”; “The Greatest”; “An Invisible Sign”; “Shark Night 3D”; “Levitated Mass”; “The Space Between”; and multiple episodes of the award-winning ESPN “30 FOR 30” docu-series.

RAVI MEHTA (Executive Producer) is a 22-year studio veteran who became Executive Vice President of Physical Production and Physical Production Finance for Warner Bros. in the spring of 2015. As EVP of Physical Production, Mehta serves as the executive in charge of a slate of movies, including box office hit and critical success “American Sniper.” He recently oversaw two Ben Affleck films, “Live By Night” and “The Accountant.”

In addition to his EVP roles, Mehta has been producing films for the studio since 2007. He produced Denise Di Novi’s “Unforgettable,” and “CHIPS,” starring Michael Peña and Dax Shepard. Before that, Mehta was a producer on movies such as “Get Hard,” “Grudge Match” and “The Lucky One.” He is currently at the helm of another upcoming production directed by Gavin O’Connor and starring Ben Affleck.

Prior to these positions, Mehta was promoted to Head of Physical Production in 2004 for the newly formed Warner Independent Productions, a division that sought to make high-concept, low-cost films. Those credits include “Everything is Illuminated,” “Infamous,” and “The Astronaut Farmer.”

BASIL IWANYK (Executive Producer) is the founder and owner of Thunder Road Pictures, which he started in 2004. Recently in theaters was the action crime-thriller “Sicario: Day of the Soldado,” starring Benicio del Toro and Josh Brolin, reprising their respective roles from 2015’s “Sicario.”

The company’s upcoming film credits include “The Current War,” an American biographical historical film starring Benedict Cumberbatch and Michael Shannon; the Dev Patel- and Armie Hammer-starrer “Hotel Mumbai”; “Hood,” a gritty reimagining of the classic Robin Hood tale starring Taron Egerton in the titular role; the action thriller “Three Seconds,” starring Joel Kinnaman, Rosamund Pike, Common and Clive Owen; and “A Private War,” starring Pike and Jamie Dornan, with Matthew Heineman directing.

Thunder Road is currently in production on the third installment of the popular “John Wick” franchise starring Keanu Reeves. Past films include: the actioners “John Wick: Chapter 2” and “John Wick,” starring Keanu Reeves, both of which were critical and commercial successes; the Oscar-nominated “Sicario”; the critically acclaimed drama “The Town,” directed by Ben Affleck; the epic action adventure “Clash of the Titans” and its sequel, “Wrath of the Titans”; three installments of “The Expendables”; “Brooklyn’s Finest” and “We Are Marshall.”

NIJA KUYKENDALL (Executive Producer) is the Senior Vice President, Production at Warner Bros. Pictures. She is currently in pre-production on the film “Just Mercy,” starring Michael B. Jordan, and in post-production on “Godzilla: King of the Monsters.”

In her time at Warner Bros., Kuykendall has worked on movies such as “Tomb Raider,” starring Alicia Vikander; “IT,” based on the Stephen King novel; “Kong: Skull Island”; Guy Ritchie’s “King Arthur: Legend of the Sword”; “Everything, Everything”; “Magic Mike XXL”; “The LEGO Movie”; “Edge of Tomorrow”; “Argo”; and “Contagion.”

Kuykendall has been profiled as one of *Variety*’s Hollywood’s New Leaders, *Glamour Magazine*’s 35 under 35 Women in Hollywood, and *Essence Magazine*’s 13 Power Players in Hollywood. She is on the boards of Time’s Up Entertainment and the Emma Bowen Foundation for Multicultural Interests in Media, and a member of the Executive Branch of The Academy of Motion Picture Arts & Sciences. She is a graduate of Brown University.

SUE KROLL (Executive Producer) is a leader in the entertainment industry, a producer and the founder of Kroll & Co Entertainment. In a career spanning three decades, Kroll has built a stellar reputation of integrity, drive, creative instincts and visionary leadership.

As producer, Kroll has upcoming projects in various stages of development, which include DC's Harley Quinn girl gang movie "Birds of Prey," starring Margot Robbie, who also produces alongside Bryan Unkeless, and will be directed by Cathy Yan; the sci-fi action thriller "Nemesis," with producers Ridley Scott and Jules Daly; the YA drama "The Selection," with producers Denise Di Novi and Pouya Shahbazian; an untitled comedy starring Sandra Bullock, who will also produce with Michael Bostick; and the action thriller "The Six Billion Dollar Man," soon going into production starring Mark Wahlberg, who also produces alongside Stephen Levinson, Bill Gerber, Scott Faye, and Karen Lauder.

She also serves as executive producer on a number of upcoming films, including the "The Goldfinch," based on Donna Tartt's Pulitzer Prize-winning novel, directed by John Crowley and starring Ansel Elgort and Nicole Kidman; Edward Norton's "Motherless Brooklyn," inspired by the book by Jonathan Lethem and starring Norton, Bruce Willis, Gugu Mbatha-Raw, Willem Dafoe and Alec Baldwin; and the DC action adventure "Blackhawk," which Steven Spielberg will produce and direct.

Prior to forming Kroll & Co. Entertainment, Kroll served as President of Worldwide Marketing and Distribution for Warner Bros. Pictures. During her time as marketing chief, she spearheaded the strategic creation and implementation of marketing campaigns for the studio's releases, and in her distribution role oversaw the dating and release plans of all Warner Bros.' film releases for the global marketplace. Kroll closely collaborated with the creative teams at Warner Bros. Pictures and New Line Cinema on the strategic development of a diversified production slate that built upon the Studio's legacy and impressive record of success while launching some of the most popular and acclaimed films and franchises in cinema history.

Throughout her career, Kroll has worked closely with some of the most respected and accomplished directors in the industry, including Ben Affleck, Alfonso Cuarón, Guillermo del Toro, Clint Eastwood, Peter Jackson, Patty Jenkins, Nancy Meyers, George Miller, Christopher Nolan, Todd Phillips, Zack Snyder, Steven Spielberg, the Wachowskis, David Yates and Robert Zemeckis.

Under Kroll's marketing leadership, Warner Bros. won an Academy Award for Best Picture for "Argo," as well as a Best Animated Feature Oscar for "Happy Feet," in addition to numerous Academy Award nominations for Best Picture, including "Dunkirk," "Mad Max: Fury Road," "American Sniper," "Gravity," "The Blind Side," "Her," "Inception," "Extremely Loud & Incredibly Close," and "Letters from Iwo Jima."

Kroll serves on the Board of Directors of Film Independent, the Los Angeles-based non-profit that produces the Spirit Awards and the Los Angeles Film Festival. She also serves on the Board of

American Cinematheque and was the recipient of the 2016 Sid Grauman Award from American Cinematheque for her contributions to film, and, in 2015, was honored with both the Taormina Film Festival's Tao Arte Award and Women in Film's Tiffany/Bruce Paltrow Mentoring Award. She was also presented the Big Brothers Big Sisters of Los Angeles' prestigious Sherry Lansing Award in 2009.

Kroll's career began in television, rising through the ranks in various divisions of Viacom and later at Turner Network Television (TNT), working out of New York, Atlanta and London before joining Warner Bros. in 1994.

MICHAEL RAPINO (Executive Producer) has served as Live Nation Entertainment's President and Chief Executive Officer since 2005. Rapino led the transformation of Live Nation into the number one live music brand in the world, with operations in more than 40 countries and annual revenue exceeding \$10 billion.

Comprised of three market leading divisions—Ticketmaster, Live Nation Concerts, Live Nation Media & Sponsorship—Live Nation annually issues nearly 500 million tickets, promotes more than 29,000 events, partners with over 900 sponsors and manages the careers of 500+ artists. Its e-commerce sites average 80 million unique monthly users.

HEATHER PARRY (Executive Producer) is the President of Production, Film & Television for Live Nation Productions, which is Live Nation's film and television division. Since launching the division in 2016, she has led the production of four groundbreaking musically-driven documentaries: "Eagles of Death Metal: Nos Amis (Our Friends)," which debuted on HBO and was nominated for two Critics' Choice Documentary Awards, including Best Documentary; "Can't Stop Won't Stop: A Bad Boy Story," which premiered at the 2017 Tribeca Film Festival before becoming exclusively available on Apple, where it hit No. 1 on the iTunes Documentary charts across the Globe and took home the Hollywood Documentary Award at the 2017 Hollywood Film Awards; "Gaga: Five Foot Two," which premiered at the 2017 Toronto International Film Festival before becoming available on Netflix in over 190 countries and won Best Music Documentary at the 2018 MTV Movie and TV Awards and Best Music Film at the 2018 NME Awards; and "Believer," which was released by HBO in June 2018 and was also an Official 2018 Sundance Film Festival selection, where it won runner-up for the Festival Favorite Award out of 123 films screened.

Live Nation Productions' first scripted feature film, "The After Party," starring Wiz Khalifa, French Montana, Kyle Harvey (better known as the artist Kyle) and Teyana Taylor, was released by Netflix on August 24, 2018.

Prior to Live Nation, Parry served as the Head of Film Production for over a decade at Adam Sandler's Happy Madison Productions, overseeing box office hits such as "The House Bunny," "Just Go with It" and "Pixels." In addition, Parry was West Coast News Bureau Chief at MTV News, and became a producer for MTV Films, where she worked with some of the world's most sought-after artists during her 12-year span.

Parry is a member of the Producers Guild of America, Academy of Television Arts & Sciences, and the Recording Academy.

MATTHEW LIBATIQUE (Director of Photography) is an Academy Award-nominated director of photography who has forged a unique career over the past two decades. He began with the goal of becoming a music video cinematographer because he was drawn to the potential of electronic image manipulation, but soon he was creating bold, innovative imagery for longer forms.

Libatique has a long-standing professional relationship with director Darren Aronofsky, for whom the cinematographer scored an early breakthrough with "Pi," a disturbing portrait shot in black-and-white 16mm. Libatique pushed the film emulsion to its limits and beyond to portray an unstable, deteriorating mind obsessed with numbers. "Pi" won the Directing Award at the Sundance Film Festival, and Libatique was honored with an Independent Spirit Award nomination for his work; Libatique's feature-film career was off and running.

Libatique's other collaborations with Aronofsky include "Requiem for a Dream," for which Libatique won the Independent Spirit Award for Best Cinematography, "The Fountain," "Noah," "Black Swan" and, most recently, "Mother!" Black Swan earned Libatique his first Academy Award nomination, as well as nominations from BAFTA and The American Society of Cinematographers. He was honored with both the New York Film Critics' and Los Angeles Film Critics' awards, as well as the Independent Spirit Award in cinematography for the same film.

Libatique has ongoing collaborations with several directors, including Spike Lee, for whom he photographed "Chi-Raq," "Miracle at St. Anna," "She Hate Me" and "Inside Man"; Joel Schumacher, with "Tigerland" and Phone Booth; and Jon Favreau, with "Iron Man," "Iron Man 2" and "Cowboys & Aliens."

His other feature film credits include "Venom" for Ruben Fleischer; "Straight Outta Compton" for F. Gary Gray; "Gothika" for Mathieu Kassovitz; "Everything Is Illuminated" for Live Schreiber; "My Own Love Song" for Olivier Dahan; and "Ruby Sparks" for directors Jonathan Dayton and Valerie Faris. A Star is Born marks his first collaboration with director Bradley Cooper.

Libatique studied at the prestigious American Film Institute, where he earned an MFA in cinematography. He has served as cinematographer for artists such as The Cure, Usher, Death in Vegas, Erykah Badu, Incubus, Tupac Shakur, Moby, Snoop Dogg, Jay-Z and The Fray. Libatique earned a Music Video Production Association Award for Best Cinematography in 2002, for Matchbox Twenty's "Mad Season," and in 2013 for Justin Timberlake's "Suit and Tie." Working on commercials and music-videos, he has combined forces with such talented directors as David Fincher, Stacy Wall, Floria Sigismondi, Dante Ariola, Brian Beletic, Phil Harder, Terry Richardson, Mark Pellington, Traktor, Kinka Usher, StyleWar and NoamMurro.

KAREN MURPHY (Production Designer) started in production design art directing on films by directors Michael Apted, Marc Forster, Lana and Lilly Wachowski, Gavin Hood and Alex Proyas. She has been a longtime key creative collaborator of Catherine Martin's, with credits on Baz Luhrmann's films "Moulin Rouge!" and "Australia," moving on to co-design "The Great Gatsby" for which, in 2014, the design department were presented with Australian Academy of Cinema and Television Arts (AACTA), BAFTA and Art Directors Guild Awards. She was also production designing feature, short films and commercials with independent film directors Justin Kurzel, Joel Edgerton, Mirrah Foulkes, Luke Doolan and Matthew Saville in her native Australia.

Most recently she production designed Derek Cianfrance's "The Light Between Oceans," the Baz Luhrmann-credited Netflix original 1970s series "The Get Down," and "Krisha" director Trey Shults' second film, "It Comes at Night." Currently, Murphy is designing director Kurzel's "The True History of the Kelly Gang," after which she will be designing Luhrmann's latest film project.

Murphy has won one and been nominated for two additional Art Directors Guild Awards, for "The Great Gatsby," "The Chronicles of Narnia: The Voyage of the Dawn Treader" and "The Kite Runner," respectively, and won two AACTA Awards, for "The Great Gatsby" and "Australia."

JAY CASSIDY (Editor) comes to "A Star Is Born" from his collaboration with Bradley Cooper on David O. Russell's "Silver Linings Playbook" and "American Hustle," both of which he received an Oscar nomination for Best Film Editing, and "Joy."

Cassidy has edited more than 30 films. He has collaborated with Sean Penn on all the films Penn has directed, most notably "Into the Wild" in 2007, for which he received his first Oscar nomination for Best Film Editing. His other credits include "Fury" and "Foxcatcher" in 2014, and "Thank You for Your Service" in 2017.

Cassidy began his career as a film editor in the 1970s, working on documentaries and political advertisements. His earlier credits include “An Inconvenient Truth” in 2006, which won the Academy Award for Best Documentary in 2007; “Brothers” in 2009; 2010’s “Conviction” and “Waiting for Superman”; “Tuck Everlasting” in 2002; and “Urban Legend” in 1998.

In 2017, he received an Emmy Award and an Eddie nomination for his work on the first episode of Steve Zaillian’s “The Night Of,” which aired on HBO in the summer of 2016. Cassidy is a member of the Academy of Motion Picture Arts and Sciences and American Cinema Editors.

ERIN BENACH (Costume Designer) earned a 2012 Costume Designers Guild Award nomination for her work on director Nicolas Winding Refn’s provocative crime drama “Drive.” She recently reunited with Refn on the thriller “The Neon Demon,” released in the summer of 2016.

Benach also shares a creative collaboration with director Derek Cianfrance, beginning with the widely acclaimed “Blue Valentine,” and continuing with the thriller “The Place Beyond the Pines” and “The Light Between Oceans.”

Another recent credit of Benach’s is the critically acclaimed drama “Loving,” on which she re-teamed with “Midnight Special” director Jeff Nichols.

Benach’s other costume design credits include Ryan Gosling’s directorial debut, “Lost River”; Andrew Niccol’s action adventure “The Host”; Brad Furman’s “The Lincoln Lawyer”; John Eric Dowdle’s “Devil,” from a story by M. Night Shyamalan; Mark Ruffalo’s directorial debut, “Sympathy for Delicious,” for which he earned the Special Jury Prize at the Sundance Film Festival; the comedy “Cold Souls,” written and directed by Sophie Barthes; Lori Petty’s “The Poker House”; the independent “Sugar,” directed by Anna Boden and Ryan Fleck, which was named AFI’s Movie of the Year for 2010; Jenna Ricker’s “Ben’s Plan”; and Ryan Fleck’s “Half Nelson.”

Earlier in her career, Benach served as an assistant costume designer on features, including “The Death and Life of Bobby Z,” “Sherrybaby,” and “One Last Thing.”