

Samuel Goldwyn
SAMUEL GOLDWYN FILMS

Presents



Directed by Alice Waddington

Running time: 94 min

Genre: Fantasy, Sci-Fi, Thriller

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LOGLINE

A young woman is sent to Paradise Hills to be reformed only to learn that behind the high-class facility's beauty is a sinister secret.

SYNOPSIS

On an isolated island, Uma (Emma Roberts) wakes up to find herself at Paradise Hills, a facility where high-class families send their daughters to become perfect versions of themselves. The facility is run by the mysterious Duchess (Milla Jovovich) where calibrated treatments including etiquette classes, vocal lessons, beauty treatments, gymnastics and restricted diets, revolve all physical and emotional shortcomings within two months. The outspoken Uma finds solace and friendship in other Paradise Hills residents -- Chloe (Danielle McDonald), Yu (Awkwafina) and Mexican popstar Amarna (Eiza Gonzalez). Uma soon realizes that lurking behind all this beauty is a sinister secret. It's a race against the clock as Uma and her friends try to escape Paradise Hills before it consumes them all.

DIRECTOR'S NOTES

In 2015, I began working on the treatment and first concept art pieces for *Paradise Hills* as my own kind of personal exorcism. I imagined more of a narrative feature than my arthouse short *Disco Inferno* – a tale that was Gothic, yet futuristic, a diverse story about universal female fears (loneliness, social rejection, hyper-control) set in our own world, a few decades into the future.

I wanted to give girls and women an entertaining fairy tale that acted like a poison apple, filled with all of the visual and narrative treats that had fascinated me as a teenager: High fantasy, '90s shôjo manga, science fiction and costume dramas. Stories for young girls that dared to inhabit eccentric fantasy worlds – whether real or imagined – and narratives that motivated young girls to wield their power.

Our girls are marginalized, because they refuse to adapt to social rules. Some don't wish to enter an arranged marriage. Others long for the freedom to love their own gender or have non-normative minds or bodies.

They also don't want to like each other at first but end up bonding, because they invariably personify their respective societies' idea of a "broken" woman that needs to be fixed. These girls were already "locked up" together before they ever set foot in the Residence.

In *Paradise Hills*, I see a time capsule of my own innocence, an emotional worldview unpolluted by the cynicism of adulthood. Just like growing up as a young woman, it's bright, imperfect, dangerous and full of wonder.

The main challenge was telling a parable with wide appeal that avoided preaching, through a unique genre. *Paradise Hills* had to become a refreshing, tropical, science fiction thriller, paying homage to the idealism of *Logan's Run*, the folk retro-futurism of *The Prisoner* or Guillermo del Toro's brave fairy tale ladies in charge of their own destinies.

I fought just as hard to keep the frills in as I did to keep the action set pieces, to make an unconventional thriller that everyone could enjoy in their own, personal way.

This is indeed a film about the past and current exploitation of female bodies for purposes that are unaffiliated to their own happiness. When I was young and discovering my own romantic orientation, I thought I would eventually come to a sudden realization and fully understand my identity. That I would see all of its pieces magically fall into place.

Nowadays, I am beginning to understand that our personal destinies, just like the ending of our film, are as open as every journey the future holds for us.

On a deeply personal level, I have found making this film has helped me come to terms with a narcissistic figure in my life and a history of psychological bullying in high school, which I partly hid from by reading fantasy literature in the bathroom stalls during recess.

Here's to all the kids in their table-top gaming clubs staring dreamily at their worn-out copies of the same life-saving fictions.

DESIGNING THE WORLD OF PARADISE HILLS

Early in the process, when *Paradise Hills* was an idea, we had six digital concept art panels I had sketched up in Photoshop.

These panels represented how the villains dressed for social status, what the girls wore to represent past centuries – the Queen Anne-style mansion of the antagonist and how the Duchess' office showed her creepy colonial past. There was the romantic gazebo surrounded by cherry trees, the strange Horse Chamber, and the underground catacomb Pool and Cave, each with their own residents.

When we developed said visuals with our stunning team led by Laia Colet, everything from *Picnic in Hanging Rock* to *The Abominable Doctor Phibes* was allowed. We gave preference to decades from the 1920s to 1970s, as I find it delightful how companies like Hammer Films used to liberally recreate earlier time periods.

A great part of the fun of this film was taking Manic Pixie Dream Girl characters and settings that sometimes get presented to us as ultimate life goals – think *Breakfast at Tiffany's* or *Funny Face* – and turning them into living nightmares!

On the sci-fi side, mid-century concept artists such as Syd Mead's paleo-futuristic style and Mora-Giménez's comic *Dani Futuro* were great architectural and landscape references, but also the videogame "Portal" with a Gothic hint of *2001: A Space Odyssey*. I'd continuously bother our team with manga artbooks, mostly by the CLAMP Collective, say "*For Your Eyes Only*," *Clover* or *Xxx Holic*.

Frederic Edwin Church's 1950s afternoon tropics paintings, Hans Gude's romanticist sea images, Eyvind Earle's purples and greens, Carl Vilhelm Holsøe's daytime interiors all nurtured our choices of light.

We explored a particularly intense use of color found in works from the 1940s – *The Red Shoes*, *Ziegfeld Follies* – cold hues in the prologue leave way for pleasing, abundant golden island light. Even the azure of the sea and the green of the ferns seems permanently bathed by warmth. As the story continues, the Duchess' parodic pink wraps around our protagonists like a poisonous vine. Their nocturnal incursions lead to more and more night-time scenes in which hard, expressionistic fluorescent lights chase them. And our ending is like a shiny, determined gleam of gold dissolving into darkness.

When looking at locations, we'd scout everything ranging from Modernist Barcelona buildings to Gran Canaria rainforests or botanical gardens. We knew Brutalist architecture was the right choice for our modern Gothic castle, another character in the story. Thus, our insatiable team found private houses that fit the bill, but also Edwardian mansions, 16th Century palaces, even cutting-edge supercomputing centers.

We chose the Spanish Mediterranean coast for its voluptuous ochre-toned cliffs and green vegetation that I'd joke reminded me of Olympus. It was established that flowers would fill each and every moment, and not just in a decorative manner – as they have a secret storytelling purpose.

We decided to make the costumes a part of our sets, just like in *Donkey Skin* or *The Young Girls of Rochefort*. Our design process benefited from being an operatic melting pot: The Duchess meant utilizing 18th Century corsets and wide brim hats. Our party guests wear after-punk headpieces? Of course. We reference Cecil Beaton's 'My Fair Lady', Cocteau's *Beauty and the Beast* and *The Draughtsman's Contract*, but also '80s music video aesthetics (Grace Jones, Gazebo...) and even videogames (*Final Fantasy XIII*, *Dragon Age II*).

Designers like Alexander McQueen, Vivienne Westwood or Iris van Herpen were constant guiding lights, too. The Resident Girls flaunted complex nightgowns inspired by both current Japanese Lolita fashions and Degas ballerinas, and I heard the question "Who'd go to bed like that?" more times than I could count.

Well... I would!

ABOUT THE CAST

Partly because of the oddball aesthetics of *Paradise Hills*, we needed a grounded core. Women that reminded me of my actual group of friends – daring, hilarious and caring.

As we were casting the film, I remember my mother telling me, "Only a brave, bold actress will want to play Uma." Emma gifted us with generous rawness and an extraordinary pulse. She excels at portraying a character learning to understand her own struggle as something individual, toward a communal experience as she starts to question the structural toxicity around herself.

Milla plays the European Duchess with radical nuance. Her ambiguity is sheltered behind soothing rhetoric and nice clothes. Her character is also a victim, an eternal slave to an insatiable, internalized standard – being valued only for her appearance.

Awkwafina starts off funny and full of banter but plays a role that evolves into the dramatic in a fascinating way. Chinese Yu overcomes her fears and finds her bravery flourish by the end making her friends – but most importantly, herself – very proud.

Eiza contributed memorable ideas to make her character blossom. Latina Amarna is all about the contrast of individually created versus imposed identity. She sometimes doubts herself, but her strong will helps unite her fellow residents against a highly effective common enemy

Danielle is an utterly passionate, true force of nature who simply immerses herself into her character. Southern Chloe loves her body and personality as they are, but her entourage isn't just going to let her be confident in her own skin. She uses her humor and softness as a shield from prejudice.

Jeremy plunged headfirst into his seemingly discreet part and made it into something fascinating. He's Markus, Uma's childhood love that represents the weight of normative desires in our protagonist's life.

Arnaud, as Son, is always able to uncover the subtle within the extreme and paints a hilarious, perfectly unhinged villain.

Diversity is fundamental to me – YA films in particular carry with them a social responsibility. Fairy tales comfort us, but they should also help us come to terms with our reality, no matter how socially complex.

PRODUCER'S NOTES

Right at the beginning of her successful tour of festivals across the world with her award-winning short film *Disco Inferno*, Alice Waddington presented us with her project *Paradise Hills*. Alice had a very original premise and a very specific visual approach to the dystopic world she wanted to portray. We immediately thought the project had all the qualities we were looking for in a first feature: it was full of new ideas, it had a unique visual universe and a fresh, original story with an extremely powerful message.

Over the course of two years, we worked on developing the screenplay with Nacho Vigalondo and Brian DeLeeuw and came up with a very solid script that allowed us to integrate Alice's wonderful vivid fantasies.

One of the primary challenges we faced was incorporating all of these visual proposals into an independent film with a limited budget. We focused on quality production design by filming in unique natural locations that had never been seen on screen before and turned them into *Paradise Hills'* very own special universe.

All of the residence sets during the daytime, the residence at night, the elaborate set in the Duchess' cave, they are all real spaces with set decor and props created by a fantastic crew of art designers led by production designer Laia Colet. Nearly all of the props which appear in the film (the beds in the residence, the hummingbird hairpin, the dressers, the chairs, the bathroom sinks, the rocking horse and a long list of others) were designed and created expressly for the film. They needed to be elements with a very specific aesthetic, and we set up a workshop where we could create them from scratch. The only sets we created 100% are the living room and Son's bedroom. It was hard to find majestic locations that could define Son's flamboyant personality in only a few minutes and measure up to the rest of the set decor, so we chose to create them digitally from scratch. We must highlight the work of our digital effects team, since the film has over 500 digital shots which helped create the futuristic fantasy elements seen throughout the film.

Paradise Hills is a luxury residence where wealthy families send their daughters to be educated and trained to become perfect women. This perfection which the Residence aspires to represent is present in every daytime shot. The lighting in *Paradise Hills* is naturalistic and elaborate, but when we delve into the world it's trying to hide, the photography is much more extreme, with highly-saturated primary colors that help create the radical and unique atmosphere to support the sinister nature of the story.

In the same way, the color white used in all of the uniforms at the residence share the same goal: to highlight the perfection of the place. The residents practically look like angels in their white nightgowns and their daytime uniforms. But if we look more closely, we'll see that everything is surrounded by details and layers of meaning. The uniforms are white but completely closed and tight-fitting like Victorian corsets, a constant reminder that the girls are "locked up." Meanwhile, the Duchess contrasts by always dressing in colorful attire. She represents the way the island is "staged": always floral, cheerful and glowing.

Since it's a dystopia, nearly all of the wardrobe had to be made. We needed over 1600 meters of fabric and more than 200 dresses were made by hand. The wardrobe team was even assisted by two specialists in 3-D printing in order to design and print some of the more eccentric accessories.

The last dress the Duchess wears deserves special mention, as over 250 roses were used, and it weighed nearly 35 pounds.

Filming lasted 8 weeks on locations in Catalonia and the Canary Islands (Spain) with a crew of 150 people and the perfect cast. It was important to show that the two-stratum dividing society in this universe (Uppers and Lowers) included all kinds of races and accents and this diversity had to also be reflected in the twelve students inhabiting the Residence. We never imagined we would be able to gather a group of actresses with the talent and chemistry of Emma Roberts, Danielle Macdonald, Awkwafina and Eiza González. Milla Jovovich playing the role of the Duchess not only made her more emblematic, it gave the character added weight and offered the story a much darker shadow. In the same way, we were also very lucky that secondary characters like Markus or Son, played by Jeremy Irvine and Arnaud Valois, had more layers of interpretation and greater dramatic weight thanks to their performances.

CAST AND CREW

EMMA ROBERTS ("Uma")

Emma Roberts is an undeniable talent who has amassed an impressive film and television career over the course of over a decade.

Roberts recently completed production on *Paradise Hills*, the directorial debut of Spanish helmer Alice Waddington. Also starring Eiza Gonzalez and Danielle Macdonald, the sci-fi thriller follows Roberts' character as she wakes up in a high-class treatment facility on an isolated tropical island where well-off families send their daughters to become perfect versions of their selves.

Roberts is currently starring in the eighth season of Ryan Murphy's *American Horror Story: Apocalypse* on FX. The season is a highly-anticipated crossover between the previous *Murder House* and *Coven* installments, the latter of which featured Roberts as 'Madison,' a party-girl teen witch who attends a special institution devoted to training and educating the few remaining witches to keep their coven from extinction. Roberts also appeared in the fourth installment, *Freak Show*, playing fortune-teller, 'Maggie Esmeralda,' in a circus of misfits and deformities. Both *American Horror Story: Coven* and *American Horror Story: Freak Show* received Emmy nominations for "Outstanding Limited Series."

Roberts also stars in the romantic comedy, *Little Italy*, opposite Hayden Christensen. Directed by Donald Petrie, the film follows a young couple who must navigate a blossoming romance amidst a war between their families' competing pizza restaurants. Entertainment One released the film wide in Canada on August 24, 2018, followed by a limited theatrical and VOD release by Lionsgate in the US on September 21, 2018.

In May 2018, Roberts starred in *Who We Are Now* for writer/director Matthew Newton. The film had its world premiere at the 2017 Toronto International Film Festival and was also a selection of the 2018 South by Southwest Festival. In April 2018, Roberts starred in director and writer Sam Boyd's *In a Relationship*, opposite Michael Angarano. Based on Boyd's short film of the same name, it is a film about the things that come between young people, what they fight about, and what they are afraid of. The film premiered at the 2018 Tribeca Film Festival.

In March 2017, Roberts starred in the horror-thriller *The Blackcoat's Daughter* from writer-director Osgood Perkins, which centers around two young women in an all-girls boarding school, played by Roberts and Kiernan Shipka, who are haunted by an evil force. The film premiered at the 2015 Toronto International Film Festival and was released by A24 Films. In July 2016, Roberts starred

opposite Dave Franco in the Lionsgate cyber-thriller *Nerve*, from directors Henry Joost and Ariel Schulman and adapted from the 2012 novel by Jeanne Ryan.

From 2015-2016, Roberts starred as "Chanel Oberlin" in the FOX comedy-horror series *Scream Queens* for two seasons. From the minds of *Glee* creators Ryan Murphy, Brad Flachuk and Ian Brennan, the series also starred Jamie Lee Curtis, Lea Michele and Abigail Breslin.

In September 2015, Roberts starred alongside Mickey Rourke and Nat Wolff in the indie feature *Ashby*, written and directed by Tony McNamara. The film premiered at the 2015 Tribeca Film Festival. She also starred opposite James Franco and Zachary Quinto in *I Am Michael*, based-off [The New York Times Magazine](#) article entitled "My Ex-Gay Friend," which initially premiered at the 2015 Sundance Film Festival.

In May 2014, Roberts starred in Gia Coppola's directorial debut *Palo Alto*. In the coming-of-age story, Roberts played a high school student who begins a questionable relationship with her soccer coach, played by James Franco. The film originally premiered at the 2013 Venice International Film Festival and Toronto International Film Festival and was released in theaters by Tribeca Film. In February 2014, Roberts starred in the IFC indie film *Adult World*, directed by Scott Coffey, as an aspiring young poet who is forced to take a job at an adult bookstore due to the bad economy. The film initially premiered at the Tribeca Film Festival in 2013 and John Cusack, Evan Peters and Cloris Leachman costar.

In August 2013, Roberts starred in Warner Bros' summer hit comedy *We're The Millers* with Jennifer Aniston and Jason Sudeikis, from director Rawson Marshall Thurber. In the comedy, Sudeikis' character assembles a fake family to smuggle a large shipment of pot across the Mexican border. Roberts played a tough street girl who is transformed into his daughter by masquerading as an all-American, preppy young woman. The following month, Roberts played the love interest of Liam Hemsworth in Lionsgate's *Empire State*, a crime drama directed by Dito Montiel.

Roberts starred in Dimension Films' fourth installment revival of the *Scream* franchise for director Wes Craven, joining original cast members Neve Campbell, Courteney Cox, and David Arquette. Roberts portrayed 'Jill,' the cousin of Campbell, who was the new girl in a small town. Audiences were shocked to discover Roberts' sweet girl-next-door character turned out to be the killer.

In October 2010, Roberts starred in the critically-acclaimed Focus Features production *It's Kind of a Funny Story* opposite Zach Galifianakis and Viola Davis, for directors Ryan Fleck and Anna Boden. Roberts also starred in the indie film *Virginia* opposite Ed Harris and Jennifer Connelly, which premiered at the Toronto

Film Festival. The film was directed by Dustin Lance Black (Oscar winner for *Milk*) and executive produced by Gus Van Sant.

In February 2010, Roberts co-starred alongside Jessica Biel, Bradley Cooper, Patrick Dempsey, Jennifer Garner, Ashton Kutcher, Carter Jenkins, and Julia Roberts in the romantic comedy *Valentine's Day*. Jenkins and Roberts re-teamed, after sharing the screen in *Unfabulous*, to play a young couple who are contemplating whether to take a crucial step in their relationship. The film was directed by Gary Marshall and released by Warner Bros.

In 2009, Roberts headlined the DreamWorks hit film *Hotel for Dogs* as one of two orphaned street kids who convert an old-abandoned hotel into an elaborate fantastical place for stray dogs. Lisa Kudrow and Don Cheadle co-star, and the film grossed over \$113 million dollars worldwide.

In Summer 2007, Roberts starred as the titular character in *Nancy Drew*, a big-screen adaptation of the classic teenage detective novels for Warner Bros. The film was directed by Andrew Fleming and produced by Jerry Weintraub. That same year, Roberts was honored as the "ShoWest Female Star of Tomorrow." Roberts also starred in the Fox 2000 film *Aquamarine* in 2006, based on the Alice Hoffman novel that tells the story of two teen girls who discover a mermaid after their coastal town is ravaged by a hurricane. The film was directed by Elizabeth Allan and produced by Susan Cartsonis.

From 2004-2007, Roberts starred as 'Addie Singer' in the Nickelodeon hit comedy series *Unfabulous*, created by Sue Rose. It was one of the highest rated "tween" series on television at the time, telling the story of a teenage girl dealing with the trials of growing up, fitting in, and being popular.

Upon landing her very first audition, Roberts booked the role of Johnny Depp and Penelope Cruz's daughter in *Blow*, which was directed by the late Ted Demme for New Line Cinema. Soon after, she starred in the Sundance short film *Big Love* directed by Leif Tilden and starring Sam Rockwell. Roberts went on to play one of the lead roles in the independent feature film *Grand Champion*, opposite Joey Lauren Adams, for director Barry Tubb.

Additional film credits include Gavin Wiesen's *The Art of Getting By* with Freddie Highmore and Michael Angarano; *Celeste and Jesse Forever* opposite Rashida Jones; Noel Clark's thriller *4.3.2.1.*; Joel Schumacher's *Twelve*; *Lymelife*, produced by Martin Scorsese; and *The Winning Season* opposite Sam Rockwell.

Originally from New York, Roberts currently resides in Los Angeles.

DANIELLE MACDONALD ("Chloe")

Danielle Macdonald was born and raised in Sydney, Australia. At the age of 18, she moved to Los Angeles full time in pursuit of acting.

She made her feature film debut in *The East*, also starring Ellen Page, Brit Marling and Alexander Skarsgård, before booking a lead role in *Every Secret Thing*, which premiered at the 2014 Tribeca Film Festival, where her costars included Diane Lane, Dakota Fanning and Elizabeth Banks.

She also has had several television guest appearances on shows such as *Glee*, *Pretty Little Liars*, *2 Broke Girls*, *The Middle*, *American Horror Story: Roanoke* and *Netflix's EASY*. However, her break-out role was in Fox Searchlight's *Patti Cake\$*, which debuted at the 2017 Sundance Film Festival, in a role she originated at the 2014 Sundance Directors Lab.

Since, she has filmed a lead role in *SKIN* opposite Jamie Bell and Vera Farmiga, which premiered at TIFF 2018 and won the prestigious FIPRESCI Prize . She also filmed the fantasy feature, *Paradise Hills* opposite Emma Roberts, Awkwafina and Milla Jovovich.

She will soon be seen playing the title role in *Dumplin'* opposite Jennifer Aniston, based on the New York Times bestselling novel, and will also be seen in the post-apocalyptic thriller, *Bird Box*, starring Sandra Bullock. She recently wrapped the Netflix mini-series, *Unbelievable*, starring Toni Colette, and currently is in production on *I Am Woman*, filming in Australia and based on the life of Helen Reddy.

AWKWAFINA ("Yu")

Awkwafina is an American actress, writer, rapper and musician from Queens, New York. Awkwafina, whose given name is Nora Lum. She brings an impressive range of talent peppered with her signature flair and has become a major breakout talent of summer 2018.

Lum can most recently be seen on the big screen as Peik Lin in Warner Bros' *Crazy Rich Asians* opposite Constance Wu, Michelle Yeoh, Henry Golding & Ken Jeong. The film opened August 15, 2018 to rave reviews. She also hosted "Saturday Night Live" on October 6th, 2018 in the show's 44th Season.

Earlier this year, Lum was seen in Warner Bros' box office hit *Ocean's 8* which was directed by Gary Ross and featured an ensemble cast including Sandra Bullock, Cate Blanchett, Anne Hathaway, Mindy Kaling, Sarah Paulson, Rihanna and Helena Bonham Carter. Prior to that she starred in the indie comedy "Dude," written and directed by Olivia Milch, which follows four best girlfriends in the last two weeks of their senior year in high school.

Upcoming, Lum will star in the indie drama *Paradise Hills* opposite Emma Roberts, Eiza González, Milla Jovovich and Danielle Macdonald, as well as an untitled film written and directed by Lulu Wang.

Lum made her feature film debut in the comedy *Neighbors 2: Sorority Rising* with Seth Rogen, Zac Efron and Rose Byrne. She was also heard as the voice of Quail in the 2016 animated adventure *Storks*.

Noted for the satire of her hilarious original music, Awkwafina became an internet sensation in 2012 with her viral video *My Vag*. Her 2014 debut album featured her acclaimed raps "NYC Bitch\$", "Mayor Bloomberg (Giant Margarita)" and the title track, "Yellow Ranger." Her first book, *Awkwafina's NYC*, a travel guide to New York, was published by Penguin Random House in 2015.

Lum is currently developing a scripted series with Comedy Central in which she will also star.

EIZA GONZÁLEZ ("Amarna")

Eiza González is an actress, spokesperson and recording artist. González will next be seen in *Welcome to Marwen* with Steve Carrell on December 21, 2018. Based on the documentary *Marwencol*, the film tells the true story of one broken man's fight as he discovers how artistic imagination can restore the human spirit.

González will soon star in Alice Waddington's *Paradise Hills*, opposite Emma Roberts and Jeremy Irvine. The film centers on a mysterious boarding school where wayward young women are reformed to fit their surroundings' exact needs. The film will premiere at the 2019 Sundance Film Festival.

González will also soon be seen in Fox's *Alita: Battle Angel* alongside Rosa Salazar, Jackie Earle Haley, Mahershala Ali and Christoph Waltz. Co-written and produced by James Cameron and directed by Robert Rodriguez, the action film is based off the popular manga graphic novels of the same name and is set for release on February 14, 2019.

González recently wrapped shooting Sony Pictures' *Bloodshot* opposite Vin Diesel, which follows a cyborg who is resurrected through nanotechnology as an unstoppable machine-man assassin. Dave Wilson directed the adaptation of the Valiant comic book series of the same name and Eric Heisserer penned the screenplay. *Bloodshot* is slated for a February 21, 2020 release.

González is currently shooting *Godzilla Vs Kong* alongside Alexander Skarsgård and Millie Bobby Brown. Directed by Adam Wingard, the film is the fourth

installment of the Legendary and Warner Bros cinematic universe featuring the two iconic creatures. It's set for release on May 22, 2020.

González is set to join Tim Kirkby's *Waldo* with Mel Gibson and Charlie Hunnam. The action-packed thriller tells the story of Charlie Waldo, a brilliant ex-detective who is roped back into working as a private eye to investigate the murder of an eccentric television star's wife. Filming is set to commence early 2019.

She will also begin shooting David Sandberg's action-comedy *Kung Fury* next year with Michael Fassbender, David Hasselhoff and Arnold Schwarzenegger. Set in 1985, the film tells the story of Kung Fury and his Thundercops, the ultimate police force assembled to keep Miami safe and defeat the villainous Kung Fuhrer. González will play Rey Porter, a confident reporter who asserts herself into action.

González is set to star in Alexandra McGuiness' new thriller *Highway* as Jane, who suddenly goes missing after encountering a mysterious man at a rodeo. The film is slated for release in 2019.

González will also star in *Love Spreads*, which follows the indie-rock band Glass Heart and the arrival of their newest rhythm guitarist. The improv-led comedy is written and directed by Jamie Adams. She will also appear in *Cut Throat City* alongside Terrence Howard and T.I. The film tells the story of a heist set in New Orleans' lower Ninth ward during Hurricane Katrina.

González was last seen in director Edgar Wright's action comedy hit *Baby Driver* about a young getaway driver and a group of bank robbers whose heist goes terribly wrong. Ansel Elgort, Lily James, Jamie Foxx, Kevin Spacey and Jon Hamm also star in the film.

On television, González stars in *From Dusk Till Dawn: The Series* from creator Robert Rodriguez, based on the film of the same name, which was directed by Rodriguez and written by Quentin Tarantino. The supernatural crime series is the first original scripted series on El Rey Network, and it recently finished airing its third season.

González appeared in Jon M. Chu's *Jem and The Holograms* in 2015 and Alejandro Sugich's *Casi Treinta (Almost Thirty)* in 2014. Her voiceover credits include DreamWorks' *The Croods* and Twentieth Century Fox's *Alvin and the Chipmunks* and *Horton Hears a Who!*

González first got her start on television as a teenager, with lead roles in numerous series including the hit Mexican dramas *Lola Erase Una Vez (Lola Once Upon a Time)* and *Amores Verdaderos (True Loves)*. She also starred in Nickelodeon's popular kid's show *Suena Conmigo (Dream with Me)*, and appeared in *Mujeres Asesinas (Killer Women)* and *God's Equation*.

In addition to her work as an actress, González is an accomplished singer and songwriter. In 2007, she appeared on the soundtrack album "Lola Erase Una Vez," which received gold and platinum certifications in Mexico. In 2009, she released her first solo album "Contracorriente," and in 2012, she released her second solo album "Te Acordaras de Mi," both of which charted on the Mexican Charts.

González has served as the face of many campaigns and endorsements for brands such as Avon and Mexican skincare line Asepxia. In February 2015, she was named a brand ambassador for Neutrogena. Her commercials, which she filmed in both English and Spanish, air worldwide.

Born in Caborca, Mexico, González studied acting at the Centro de Educacion Artistica School in Mexico City. She currently resides in Los Angeles, California.

MILLA JOVOVICH ("The Duchess")

Milla Jovovich has successfully established herself as a highly regarded, international actress, model and spokesperson. Jovovich, (pronounced "mee-luh" "yo-vo-vitch") has starred in over 40 films.

Star of the *Resident Evil* franchise, she was recently seen in the sixth and final chapter of the franchise. This billion dollar franchise makes Milla the only actress to recreate the same character in this longstanding and much loved series setting box office records around the globe.

In 2019, Milla will be seen in *Paradise Hills* for director Alice Waddington, which will premiere at the Sundance Film Festival. She will also be seen in *Helboy* for director Neil Marshall where she will star as Nimue the Blood Queen alongside David Harbour, who plays the titular character. The film will be released in April 2019.

She has also received International acclaim for her breakthrough performance as Lee Loo in Luc Besson's *The Fifth Element* and has over 40 film credits to date including her work in Sir Richard Attenborough's *Chaplin* opposite Robert Downey Jr., Wim Wender's *Million Dollar Hotel* opposite Mel Gibson, *Stone* opposite Robert De Niro and Edward Norton and *Zoolander*, opposite Ben Stiller, Owen Wilson and Will Ferrell.

Milla Jovovich is perhaps best known in the world of fashion as a muse to legendary photographer Peter Lindberg. Over the years, Milla has starred in worldwide advertising campaigns for Chanel, Dior, Versace, Prada, Armani, Calvin Klein, Tiffany & Co., Jimmy Choo, Blue Marine, Hugo Boss, Isabel Marant, Anna Molinari, Alberto Biani, Etro, Marella, Escada, The Gap, Mango, Damiani, El Corte

Ingles, ICB, Sisley, H and M and multiple Donna Karan lines, including DKNY. She also served as an ambassador for L’Oreal for seventeen years, one of the longest standing contracts in cosmetic history and has appeared several times in the annual Pirelli calendar, a major coup for any model. Milla also starred in Japanese promotional ads for Honda and Canon IXY Camera.

In addition to an eclectic and impressive array of acting roles, Milla is also an accomplished singer and songwriter. She released her first EP “The Divine Comedy” in 1994 and debuted her original “Electric Sky” at Life Ball, the AIDS Charity Gala.

JEREMY IRVINE (“Markus”)

Jeremy Irvine made his feature film debut in Steven Spielberg’s *War Horse*, in which he starred as Albert, a young man who travels to France to find his horse, Joey, who has been sent to fight in World War II. The film received a Best Picture nomination for the 2012 Academy Awards and Golden Globes.

Irvine was recently seen in Universal Pictures’ *Mamma Mia! Here We Go Again* opposite Lily James. He played the younger version of Pierce Brosnan’s character ‘Sam’ in the sequel to *Mamma Mia!* which was released world-wide last summer. He was also seen in *Billionaire Boys Club* starring alongside Ansel Elgort and Taron Egerton. Some upcoming projects he is starring in are: *The Professor and the Madman*, starring Natalie Dormer, Mel Gibson, and Sean Penn; *The Last Full Measure*, alongside Christopher Plummer; and *Paradise Hills* alongside Emma Roberts and Eiza Gonzalez.

In 2015 he was seen in Roland Emmerich’s *Stonewall* alongside Jonathan Rhys Meyers, Ron Perlman and Joey King. The film chronicles the real-life events of the 1969 Stonewall Riots in which New York City police raided a Greenwich Village gay dive bar called the Stonewall Inn which prompted the Stonewall regulars to fight back and helped spark the gay civil rights movement. Also that year he starred in *Beyond the Reach* opposite Michael Douglas. Directed by Jean-Baptiste Leonetti, the film sees a hunting enthusiast played by Douglas, hire a guide for a trek through the desert in which things only get worse when the hunter becomes a merciless torturer to the guide, played by Irvine, and puts him through painful mental and physical tests in the middle of the desert.

He also starred opposite Colin Firth and Nicole Kidman in *The Railway Man*, based on a true story of British Army officer, Eric Lomax (played by Irvine), who was tormented as a prisoner of war at a Japanese labor camp and sets out to confront his captor years later. He was also seen in BBC Films’ *Great Expectations*, in which he starred as Pip. Directed by Mike Newell, the film was adapted from Charles Dickens’ classic novel and also starred Ralph Fiennes and Helena Bonham Carter. It was the closing night film at the 56th BFI London Film Festival and made its premiere at the 2012 Toronto Film Festival.

Other film credits include *Now is Good*, opposite Dakota Fanning; *The Woman in Black 2: Angel of Death*, based on the Martyn Waites novel of the same name; *Fallen* directed by Scott Hicks; and *The Beautiful Fantastic*.

Irvine spent a year at the London Academy of Music and Dramatic Art and has appeared in stage productions including the Royal Shakespeare Company's *Dunsinane*, an update to *Macbeth*.

He currently resides in London.

ARNAUD VALOIS ("Son Presscott")

Arnaud Valois studied acting at Cours Florent in Paris. He got discovered in Charlie Says by Nicole Garcia where he played one of the lead roles alongside Jean-Pierre Bacri, Vincent Lindon and Benoît Magimel. Arnaud went on to play in A French Gigolo by Josiane Balasko and Girl on the Train by André Techine. After a few year break from acting, Arnaud came back to the silver screen in 2017 with BPM by Robin Campillo in which he plays Nathan alongside Nahuel Perez Biscayart and Adèle Haenel.

After traveling the world for an intensive 9 months, promoting Campillo's film - for which Arnaud Valois won Best Actor newcomer at the Lumieres Awards 2018 and was nominated for Best Actor newcomer at the Cesar 2018 – Arnaud landed new roles in three French movies by critically acclaimed directors (Mon Bébé by Lisa Azuelos (co-starring Sandrine Kiberlain and Yvan Attal), Si Demain by Fabienne Godet (co-starring Julie Moulier and Lucie Debay)) and last but not least, in Sophie Levy's first feature film, Méduse, co-starring Roxane Mesquida and Anamaria Vartolomei.

ALICE WADDINGTON (Director)

Alice Waddington (Bilbao, Spain, 1990) is the daughter of a psychologist and a teacher. She studied Advertising at the Public Basque University. At 16, she became an assistant to cinematographer Quique López (*Sótano*, 2008; *Ander*, 2009). She became interested in photography, costume design and fashion films, as her work appeared in magazines such as *Harper's Bazaar Spain*. At 20, she became advertising creative and editor for agencies such as Leo Burnett and Social Noise.

Inspired by the 1960s works of Georges Franju (*Red Nights*, *Judex*, *Eyes Without a Face*) and the 1930s works of James Whale (*Bride of Frankenstein*), she met Mexican producer Yadira Avalos and travelled the world to put together financing for her first short, *Disco Inferno* (2015), which was invited to 65 international film festivals, including Palm Springs, Fantasia, Sitges (winner of Noves Visions award) and Fantastic Fest, where it won Best Director and Best Feature Project. Eleven other international prizes followed.

At 26, she co-wrote the screen story and met the producers of what would become her first feature, *Paradise Hills*. Núria Valls and Adrián Guerra at Nostromo Pictures assembled Nacho Vigalondo (*Colossal*, *Timecrimes*) and Brian Deeleuw (*Daniel Isn't Real*) to seize the challenge of bringing the all-female sci-fi fantasy to life. Shades of *The Abominable Doctor Phibes* or *The Prisoner* collide in an extravagant debut featuring Emma Roberts, Milla Jovovich, Awkwafina, Eiza González and Danielle Macdonald.

Paradise Hills is the biggest feature debut of all time directed by a Spanish woman and the second ever Spanish debut to screen at Sundance.

NACHO VIGALONDO (Writer)

Nacho Vigalondo, Spanish writer-director and producer, burst onto the American film scene with his riveting directorial debut *Timecrimes*, which premiered at Austin's Fantastic Fest in 2008. The film went on to win critical acclaim at major festivals, winning the coveted Best Feature Film at Fantastic Fest before being released in theaters by Magnolia Pictures.

Vigalondo went on to write, direct and produce *Extraterrestrial*, which was released in U.S. theaters by Focus Features. In 2014, he premiered *Open Windows*, starring Elijah Wood and Sasha Grey, at South by Southwest, where it was nominated for the Audience Award. The film also screened at the Toronto After Dark Film Festival, winning the Best Editing Award. Additionally, the film was nominated for a Goya Award for Best Special Effects.

In 2017, he premiered *Colossal*, starring Anne Hathaway and Jason Sudeikis in Toronto International Film Festival. The film was also screened at Sundance, SXSW and Fantastic Fest.

Vigalondo has won more than 80 awards in national and international film festivals. In 2005, his feature short "7:35 in the Morning" was nominated for an Oscar for Best Short Film in addition to a European Film Award.

As an actor, Vigalondo has starred in *Camino*, starring Zoe Bell, *Timecrimes*, *Choque* and *7:35 in the Morning*.

BRIAN DELEEUEW (Writer)

Brian DeLeeuw is the author of the novels *In This Way I Was Saved* (Simon & Schuster, 2009), which he adapted into the forthcoming film *Daniel Isn't Real* with director Adam Egypt Mortimer, and *The Dismantling* (Plume, 2015). In addition to *Paradise Hills*, he is also co-writer of the independent horror film *Some Kind of Hate* and writer of the time-travel thriller *Curvature*. He received his MFA in Fiction from the New School.

ADRIÁN GUERRA (Producer)

After creating a film festival and a distribution company which distributed over 100 films, Adrián Guerra produced his first film, the 2010 Sundance hit *Buried*, directed by Rodrigo Cortés and starring Ryan Reynolds. The same year he produced *Guest* by acclaimed filmmaker José Luis Guerin, which was selected for the Venice, Toronto and San Sebastian Film Festivals.

After those two films, Adrian turned full-time producer, starting Nostromo Pictures, which has produced seventeen feature films up to date, including *Red Lights* by Rodrigo Cortés with Cillian Murphy, Sigourney Weaver and Robert De Niro, *Grand Piano* by Eugenio Mira with a script written by Damien Chazelle and starring Elijah Wood and John Cusack, Rodrigo Cortés' *Down a Dark Hall* with AnnaSophia Robb and Uma Thurman in the leading roles as well as Spanish hits *Palmeras en la Nieve* and *El Guardián Invisible* both directed by Fernando González Molina or *The Invisible Guest* written and directed by Oriol Paulo.

NÚRIA VALLS (Producer)

Núria Valls graduated with honors in Mass Media studies at the Blanquerna University (Ramon Llull) in Barcelona.

After working as an independent journalist for several outlets, she started working in film production in 2008. In 2010, she joined Nostromo Pictures from where she has been a producer or executive producer of more than 10 films including *Grand Piano* by Eugenio Mira with a script written by Damien Chazelle and starring Elijah Wood and John Cusack; Rodrigo Cortés' *Down a Dark Hall* with AnnaSophia Robb and Uma Thurman in the leading roles; as well as Spanish hits *Palmeras en la Nieve* and *El Guardián Invisible*, both directed by Fernando González Molina, and *The Invisible Guest*, written and directed by Oriol Paulo. Nuria is now producing the sequel to *El Guardián Invisible* and *Hogar* by Alex and David Pastor.

JOSU INCHAUSTEGUI (Director of Photography)

Josu Inchaustegui started as a camera and Steadicam operator and transitioned to director of photography in 2009. Since then, he's been DP of over 20 films including *Extinction* and *Inside*, directed by Miguel Angel Vivas; *El desconocido* and *La Sombra de la ley* directed by Dani de la Torre; *A Cambio de Nada*, directed by Dani Guzman; and *Paradise Hills*, directed by Alice Waddington.

LAIA COLET (Production Designer)

Born in 1967, Laia Colet graduated in sculpture at the Fine Arts University in Barcelona. She also studied Set Design, first in Barcelona then later at New York University.

She has been the Art Director for films like *Perfume* (Tom Tykwer), *Talk to Her* (Pedro Almodovar), *Che* (David Soderbergh), *The Gunman* (Pierre Morel) and has collaborated with Ken Loach and Ridley Scott.

As a Production Designer, she received a Goya nomination and won a Gaudi award for *EVA* directed by Quique Maíllo.

She also has worked on *The Olive Tree* and *Yuli*, directed by Icíar Bollain, *Evolution* directed by Lucile Hadzihalilovic, and *Paradise Hills*, directed by Alice Waddington.

ALBERTO VARCÁRCCEL (Costume Designer)

Alberto Valcárcel was born in Avilés, Spain in 1970. His costume designing career started in short films and theatre in the 1990s. After his move to Madrid in 2000, he worked in costume departments as dressmaker and assistant costume designer in some of the most successful Spanish television shows such as *Un paso adelante* and *Cuéntame cómo pasó*. He continued to develop his career while designing for theatre and opera in his own atelier. In 2010 he started working as assistant costume designer in important Spanish film productions such as *Todo es silencio* (2012) *Anna* (2013) and *Nobody Wants the Night* (2015).

He was nominated for best costume design to the Goya Awards (Spanish Academy Awards) for *The Fury of a Patient Man* (2016), the first film for which he is credited as costume designer. Since then he has been the costume designer of *Animales sin collar* (2017), *Superlópez* (2017), *Paradise Hills* (2018), *Diecisiete* (2018) and *A quien te llevarías a una isla desierta* (2018), while being recognized for his ability to design and produce his ideas with his team.

LUCAS VIDAL (Composer)

Composer Lucas Vidal has been honored with two GOYA Awards, one for his score to *Nobody Wants the Night*, starring Juliette Binoche, and another sharing best song with pop star Pablo Alboran for the Spanish blockbuster film *Palmeras en la Nieve*. He also received an Emmy for composing the theme of The Olympic Games and the GQ "Man of the Year" award in 2017 for his professional achievements.

Throughout his career, he has scored more than 20 feature films, with different sonorities for *Fast and Furious 6* and *El Árbol de Sangre* by Julio Medem. He has also worked with pop artists such as Antonio Orozco and Amaia Montero.

Born in Madrid, Lucas Vidal showed exceptional talent as a composer, and he developed his own style quickly. He majored in Film Scoring at Berklee College of Music in Boston, where he was the youngest student to ever compose and record the score for a feature film with an 80-piece orchestra. After graduation, he moved to New York and continued his studies at Julliard School of Music, under the mentorship of Richard Danielpour, before finally settling in Los Angeles.

In addition to feature films, Lucas has scored numerous television advertisements for companies like Apple and Toyota as well as trailers for films such as *Star Wars*, *Wonder Woman* and *Terminator*. Lucas' resume also includes compositions for the Boston Ballet, Boston Symphony Hall, and Los Angeles' renowned Disney Hall. He has recorded more than 200 sessions in the most prestigious studios across America and Europe, including Capitol Studios and Abbey Road Studios.

Currently, he is producing the new Raphael album where he is merging orchestral and electronic music. He is also composing the score for the new Netflix show *Elite* and the movie *Paradise Hills* featuring Emma Roberts and Mila Jovovich.

Lucas has been the musical director and conductor of the Christmas Concerts at Teatro Real in Madrid, where he performed the music of John Williams.

Lucas Vidal distributes his time between Los Angeles and Madrid.

ORIOI TARRAGÓ (Sound Design)

Oriol Tarragó (Spain, 1976) is a Barcelona-based sound designer. He graduated from the University of Barcelona School of Film (ESCAC) with the documentary *Pura* (1999), after receiving a scholarship for a six-month stay at Singapore's Ngee Ann Polytechnic.

Back in Spain, he worked with Guillermo del Toro on *The Devil's Backbone* (2001) and with fellow ESCAC graduate Juan Antonio Bayona on Bayona's first short films. He then moved to New York, where he studied film postproduction at New York University (NYU), then went to London to work as a sound editor.

He returned to Barcelona to do *The Orphanage* (2007) with Bayona and began to work for directors such as Jaume Balagueró, Kike Maíllo, Denis Villeneuve, Daniel Monzón, Edmón Roch, as well as for Juan Antonio Bayona's subsequent films.

The sound designer of many Spanish and international films such as *[REC]* (2007), *The Impossible* (2012), *Enemy* (2013) *Crimson Peak* (2015), *Penny Dreadful* (2014), *Jurassic World: The Fallen Kingdom* (2018), he has received four Goya awards from the Spanish Film Academy, seven Gaudí awards from the Catalan Film Academy and one Golden Reel Award from the Motion Sound Picture Editors (MPSE). In 2018 he was awarded Best European Sound Designer by the European Film Academy.

He currently works from his studio Coser y Cantar in central Barcelona and is teaching Sound Design at ESCAC Film School. He is also involved in several projects with studios in San Francisco, Toronto and London.

GUILLERMO DE LA CAL (Film Editor)

Guillermo de la Cal started as assistant editor for films such as *The Machinist* and *Transsiberian*, directed by Brad Anderson, and *Fragile*, directed by Jaume Balagueró, before transitioning to film editor in 2008.

Since then, he's edited more than 15 films and TV shows including *Sleep Tight* (best editing winner at the Gaudi Awards 2011) and *REC 4*, directed by Jaume Balagueró; *Aloft*, directed by Claudia Llosa; *Realive*, directed by Mateo Gil; *El pacto*, directed by David Victori; *Se quien eres*, directed by Pau Freixes (*Red Band Society*); and *Paradise Hills*, directed by Alice Waddington.

He is also teaching at the Cinema and Audiovisual School of Catalonia (ESCAC), one of the most reputable film schools in Spain.

CAST

Uma	Emma Roberts
Chloe	Danielle Macdonald
Yu	Awkwafina
Markus	Jeremy Irvine
Son Presscott	Arnaud Valois

With

Amarna	Eiza González
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And

The Duchess	Milla Jovovich
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KEY CREW

Director	Alice Waddington
Producers	Adrián Guerra, Núria Valls
Screenplay by	Nacho Vigalondo and Brian Deleeuw
Original Idea by	Alice Waddington and Sofia Cuenca
Cinematography by	Josu Inchaustegui
Music by	Lucas Vidal
Editor	Guillermo De La Cal
Production Designer	Laia Colet
Costume designer	Alberto Varcárcel
VFX Supervisor	Alex Villagrasa
Sound Designer	Oriol Tarragó
Make Up	Caitlin Acheson

Hair

Jesús Martos

Line Producer

Marta Sánchez

Film Aspect Ratio: 2:1