



TRANSMISSION



DON'T WORRY, HE WON'T GET FAR ON FOOT

PRESS NOTES

Starring: Joaquin Phoenix, Jonah Hill, Rooney Mara, Jack Black

Written & Directed By: Gus Van Sant

Runtime: 113 minutes

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AMAZON STUDIOS PRESENTS

AN ICONOCLAST/ANONYMOUS CONTENT PRODUCTION

A GUS VAN SANT FILM

"DON'T WORRY HE WON'T GET FAR ON FOOT"

JOAQUIN PHOENIX

JONAH HILL

ROONEY MARA

JACK BLACK

MARK WEBBER

UDO KIER

CARRIE BROWNSTEIN

BETH DITTO

KIM GORDON

CASTING BY

FRANCINE MAISLER, CSA AND

KATHY DRISCOLL-MOHLER

MUSIC BY

DANNY ELFMAN

COSTUME DESIGNER

DANNY GLICKER

EDITED BY

GUS VAN SANT

and

DAVID MARKS

PRODUCTION DESIGNER
JAHMIN ASSA

DIRECTOR OF PHOTOGRAPHY
CHRISTOPHER BLAUVELT

CO-PRODUCER
SCOTT ROBERTSON

EXECUTIVE PRODUCER
BRETT J. CRANFORD

PRODUCED BY
CHARLES-MARIE ANTHONIOZ
MOURAD BELKEDDAR
STEVE GOLIN
NICOLAS LHERMITTE

BASED ON THE BOOK BY JOHN CALLAHAN

STORY BY
JOHN CALLAHAN AND
GUS VANT SANT & JACK GIBSON & WILLIAM ANDREW EATMAN

SCREENPLAY BY
GUS VAN SANT

DIRECTED BY
GUS VAN SANT

DON'T WORRY, HE WON'T GET FAR ON FOOT

Logline:

On the rocky path to sobriety after a life-changing accident, John Callahan discovers the healing power of art, willing his injured hands into drawing edgy, hilarious, often controversial cartoons, which bring him an international following and a new lease on life.

Short Synopsis

After Portland slacker John Callahan (Joaquin Phoenix) nearly loses his life in a car accident, the last thing he intends to do is give up drinking. But when he reluctantly enters treatment — with encouragement from his girlfriend (Rooney Mara) and a charismatic sponsor (Jonah Hill) — Callahan discovers a gift for drawing edgy, irreverent newspaper cartoons that develop an international following and grant him a new lease on life. Based on a true story, this poignant, insightful and often funny drama about the healing power of art is adapted from Callahan's autobiography and directed by two-time Oscar® nominee Gus Van Sant. Jack Black, Carrie Brownstein, Beth Ditto and Kim Gordon also star.

Long Synopsis

The last day Portland slacker John Callahan is able to walk, he wakes up without a hangover — because he's still drunk from the night before. That night at a wild party he meets a wisecracking drinking buddy (Jack Black), who insists they leave for an even better party he knows about. But when his new friend dozes off at the wheel, John wakes up confined to a wheelchair with only partial use of his arms. Though he initially has no intention of getting sober, he reluctantly attends a 12-step meeting run by a charismatic and dedicated sponsor named Donnie (Jonah Hill) and reconnects with Annu (Rooney Mara), a therapist he met at the hospital. With their encouragement, John discovers a hidden talent for drawing, channeling his impish personality into crude, politically incorrect — and often hilarious — cartoons, which develop a national following and grant him a new lease on life.

Based on a true story, this poignant, insightful, funny drama about redemption, forgiveness and the healing power of art is adapted from Callahan's autobiography and directed by two-time Oscar nominee Gus Van Sant (*Milk*, *Good Will Hunting*). The film stars Oscar nominees Joaquin Phoenix (*Her*, *Walk the Line*), Jonah Hill (*The Wolf of Wall Street*, *Moneyball*) and Rooney Mara (*Carol*, *The Girl with the Dragon Tattoo*), as well as Jack Black (*Bernie*, *School of Rock*), Carrie Brownstein ("Portlandia," "Transparent"), Beth Ditto and Kim Gordon.

The film is produced by Oscar winner Steve Golin (*Spotlight*, *The Revenant*), Charles-Marie Anthonioz (*Spring Breakers*, *One More Time with Feeling*), Mourad Belkeddar (*Heaven Knows What*, *One More Time with Feeling*) and Nicolas Lhermitte (*Heaven Knows What*, *One More Time with Feeling*). Executive producer is Brett Cranford

(*Night Moves, The Wait*). Director of photography is Christopher Blauvelt (*Certain Women, The Bling Ring*). Production design is by Jahmin Assa (*Mid '90s*). Costume designer is Oscar nominee Danny Glicker (*Up in the Air, Milk*). Editors are David Marks and Gus Van Sant. Music is composed by Oscar nominee Danny Elfman (*Milk, Good Will Hunting*).

ABOUT THE PRODUCTION

The idea of making a film about the remarkable life of cartoonist John Callahan first came to Gus Van Sant's attention over 20 years ago when he got an offer from actor Robin Williams. Williams, whom Van Sant directed in the Oscar-nominated drama *Good Will Hunting*, had optioned the rights to Callahan's 1989 memoir Don't Worry, He Won't Get Far on Foot. He was interested in starring in and producing a film about the colorful Portland character, which he wanted Van Sant to develop and direct.

"John was a person that I knew from the '80s in Portland," explains Van Sant. "His single-panel cartoons appeared in our alternative newspaper, *Willamette Week*, as well as elsewhere. Around that time I had just started to shoot *Drugstore Cowboy*. So we were two artists trying to make our way in the world, although he became well-known several years before I did."

Williams, who had optioned Callahan's book in 1994, wanted to play the role partly as an homage to his friend, actor Christopher Reeve, who was paralyzed in a horse-riding accident. "He also liked it because Callahan was jokester, a sort of visual comedian," says Van Sant.

Van Sant collaborated with several different co-writers throughout the 1990s and early 2000s to develop numerous drafts of the script, but the project never got off the ground. "I don't think the studios could wrap their minds around it," he says. "But all this time, we were hanging around with John Callahan and learning a lot about him and his life."

After Williams' death in 2014, Van Sant decided to take another shot at adapting the book, this time hewing more closely to the source material. "In our previous passes the script took a lot of liberties and was way wackier than the book, maybe because Robin was going to play Callahan. I think we also tried to fit in too much of his life. But the book is really strong and in the end I focused mainly on just one of the chapters, which is the story of John's recovery from alcoholism."

Having interviewed Callahan extensively, Van Sant was able to imbue the script with colorful details the cartoonist related to him, some of which were not in the book. Many of Callahan's stories focused on Donnie, a magnetic and dedicated sponsor who "rocked a Tom Petty look" and was instrumental in helping Callahan turn his life around.

“We realized later that John was often being fanciful, both in the book and the stories he was telling us,” says the filmmaker. “He would exaggerate things. You couldn’t tell when he was veering off the actual story and making things up. And he didn’t care, because he’s an entertainer.”

Van Sant has based a number of his films on real people in Portland, Oregon — his adopted home of many years. He found Callahan, who died in 2010 at age 59, to be another compelling protagonist. “He was a well-known person who lived in the Northwest section of the city when it was still cheap,” he says. “It was the working-class area and a lot of punk rockers lived there because you could rent a house for \$400 a month and everyone could live in it. You’d see him all the time moving very fast in his wheelchair down the sidewalk in the rain with his red hair blowing back.”

The Iconoclast

Playing the role of the iconoclastic cartoonist is three-time Oscar winner Joaquin Phoenix. The film reunites Van Sant with Phoenix, whom he last directed in the acclaimed 1995 film *To Die For*. Phoenix was just 19 when he shot the breakout role as a high-school student who conspires with his older lover, played by Nicole Kidman, to kill her husband.

“I wanted to work with Joaquin again and there were a few other projects we had gotten close on,” says Van Sant. “We were always in touch and talking about doing something and when I sent him this one he was into it.”

Phoenix was particularly excited to work on a film that Van Sant wrote as well as directed. “I’ve always thought Gus had — it sounds like a cliché — but a unique vision, and he does,” says the actor. “And because he knew John, I felt like this was not going to be a typical biopic. I’ve done one of those and I wasn’t really interested in that kind of traditional storytelling. And I felt the way he wanted to use animation in the movie was really interesting. But more than anything, Gus seemed really passionate about it, and that was the most important thing to me.”

The fact that the film had the blessing of Callahan’s family was also significant to the actor. “And it’s based on his book, so they’re his stories,” he adds. “These are things he wanted to say about his life, it wasn’t just some random director who thought this might make a cool movie about somebody’s life. I felt like it would be personal.”

Phoenix threw himself into the role, learning as much as he could about Callahan. “Joaquin is a very detail-oriented actor,” says Van Sant. “We went literally page by page through the whole script and talked about everything. And he had the memoir with him at all times, with all the important parts highlighted in yellow. Whenever we were going to do a particular scene he would read that section of the book. His devotion to keeping on track with the character and the story was incredible.”

Phoenix also studied interview tapes Van Sant had made at the cartoonist’s home, as well as a 1993 “60 Minutes” segment and the 2007 Dutch documentary about him, *Touch Me Somewhere I Can Feel*. But his

goal was never to mimic Callahan, according to Van Sant. “Joaquin was more interested in finding his own voice, rather than impersonating John. So he has created his own version of the character.”

Phoenix’s research even included spending time at the Downey, California, Rancho Los Amigos National Rehabilitation Center, the same facility where Callahan was treated after his accident. He spoke with a number of patients at the facility, although he acknowledges feeling uncomfortable about it at first. “It’s always an awkward thing when you do research, to come in and be like, ‘I want to examine your life.’ But a lot of the guys I talked to had been injured 15 or 20 years earlier and they wanted to talk about it. They would just kind of go, ‘yeah, ask me whatever.’”

The actor realized he needed to approach newer patients more delicately, however. “I met this kid one day who had just arrived,” Phoenix recalls. “I didn’t talk to him that much because you could tell he was in shock. That day helped me understand the level of trauma you experience in that situation. I also drew on John’s book because he goes into detail about what he felt during that period. Both were really helpful to understand that part of John’s life.”

Because Phoenix spends much of the film confined to a wheelchair, he also practiced maneuvering the motorized device Callahan used to race around his neighborhood. “The one we used in the film was really souped-up,” he explains. “I had been practicing in one for a month and I felt really good. But the chair I had been using went about four miles per hour and the one in the film went like 11 or 12. That doesn’t sound like a lot but it seemed way faster than that. I definitely had quite a few accidents.”

Despite his practice, the scene in which Callahan’s wheelchair tips over, prompting a group of local kids to come to his aid, was originally shot with a stunt double. “I was angry because it didn’t seem like a stunt and I was pretty sure I could do it,” says Phoenix. “So then I did it and the moment I did, I was like, oh it *is* more of a stunt. There was a rope tied to the chair so at some point it just stops and I go flying off the chair and I automatically moved my arm to control myself, which John wouldn’t have been able to do. So I think it took at least two takes before I actually got one where I didn’t move before I hit.”

Phoenix’s meticulous preparation paid off in the eyes of the cartoonist’s younger brother Tom, who visited the set with his family. “It was amazing to watch Joaquin,” he says. “My son and my wife and I looked at each other and were like, wow, he’s doing everything like John. I told him afterward that it was like I’d gotten to see John again. It was very exciting and emotional.”

Tom says he’s confident his brother — who had at one point optioned his memoir to Oscar-winner William Hurt — would have been thrilled to be portrayed by an actor of Phoenix’s caliber. “I think John would have really been happy with it,” he says. “We’ve seen some articles online complaining that Gus didn’t cast someone in a wheelchair, but I’m positive John would not have agreed with them. For one thing, the story isn’t just about his disability. It’s also about overcoming his alcoholism, and his life before and after he became disabled.”

The Mentor

The course of John Callahan's life changes dramatically after he attends a 12-step meeting led by Donnie, the Zen-like, independently wealthy AA sponsor, played by Jonah Hill. Hill had never acted in a Van Sant film before, but he had long been an ardent fan of the director's work, something he had the opportunity to share with him during a chance meeting several years ago.

"I met him on the street and just introduced myself and told him how much his work meant to me," says the actor. "His work is one of the reasons I got in to making movies. *Elephant* and *To Die For* are two of my favorite films of all time. I think Gus shows humanity in stories and people that most people don't choose to show the humanity of. So when Gus called me and told me about the movie, I was thrilled. He's one of my heroes."

Van Sant also recalls the encounter with Hill. "When people say they're interested in working together you sort of file it away," he says. "So when a role comes up, you remember. I was really impressed by some of the films he had done, especially *The Big Short* and *The Wolf of Wall Street*. And I also wanted to cast a comedian in this and Jonah is a very funny person but he's also serious, so that combination was really interesting to me."

Donnie's combination of unflappable equanimity and soft-spoken wry humor make him the ideal mentor for the fractious group of recovering alcoholics who attend his meetings. "I don't think I've ever played anybody so evolved, or someone who has done so much work on themselves," says Hill. "I think when you're young you're usually playing people still figuring stuff out, and I've played a lot of reckless characters. Donnie is older and has been through a lot and seems to have processed it and be at peace with it. And now he's giving that information back to other people."

After reading Callahan's book, Hill went on a pre-production excursion to Portland with Van Sant, Phoenix, co-star Rooney Mara and producer Charles-Marie Anthonioz. "We met a lot of people from John's life, some of whom knew Donnie, which was really helpful," he says. "But the most helpful thing was when Gus would tell stories that John had told him about Donnie."

Hill says one of the things he learned from Van Sant was that Callahan appreciated the fact that Donnie didn't treat him differently because of his disability. "Apparently they would make mean jokes to one another and John really respected that about Donnie."

That dynamic plays out in a number of interchanges between Hill and Phoenix during Donnie's raucous AA meetings. "I just loved getting to know Joaquin and getting to work with him," says Hill. "I think it's pretty unanimous that Joaquin is one of the best actors there is, so that's almost like stating the obvious. But what I find amazing when I'm lucky enough to work with actors of that caliber is that they're so generous. A lot of actors in the tier below them are not as generous because maybe they don't have the inner

confidence to know they're doing great work. But with Joaquin and the few people in his class, it's not about them scoring. But, of course, they ultimately do because of that presence and generosity."

Hill describes the *Don't Worry* shoot as one of the highlights of his career. "I don't think I've ever been happier in my life than when I was playing Donnie," he says. "And everybody around me and everyone that works with me was just like, 'Gosh, we love it when you're playing Donnie!' I remember when we shot that emotional, intense last scene between Donnie and John: being with Gus and Joaquin, and our DP Chris Blauvelt and our first AD Scott Robertson, who I've worked with and known for years, it was such a safe place to do that kind of work. I remember driving home afterward and feeling like that was the best experience I'd ever had."

The Drinking Buddy

Van Sant says he can't remember a time he didn't picture Jack Black in the role of Dexter, the garrulous drunk who convinces Callahan to join him on a party-hopping bender that ends in tragedy. "From the very beginning when I wrote the script, or maybe even when I first read John's book, the things Jack had done in his films reminded me of Dexter at the party. Jack's probably one of the wildest characters in cinema and he has a great imagination. In his own movies he's elevated his Mr. Partier Guy into the stratosphere, so it was very nice of him to come back down to earth to play this more normal partier guy for us."

Black says as soon as he heard about the project he was ready to jump in with both feet. "It had Gus Van Sant and Joaquin Phoenix! With those two names, before I even read the script, I already knew I was going to do it."

When he did read the screenplay, the actor found it entertaining as well as enlightening. "It's a very real look at sobriety, by a true-to-life character who hits rock bottom and climbs and claws his way back up through the 12-step program," he says. "It's a raw look at the world of alcoholism and it's a fascinating read because as familiar as I am with the topic, there were a lot of things I didn't know about the subtleties of the disease."

Black jokes that casting him as Dexter might have been a bit *too* on the nose. "Well the script describes him as a blowhard," he deadpans. "So I was super flattered that Gus Van Sant offered me a role in his movie because he's one of my favorite filmmakers of all time. But I was also slightly offended that he thought, 'Who can I get to play this blowhard? Who's perfect at being a total blowhard a-hole? Oh, I know! It's got to be Jack Black!' But I embraced it. It was quite a stretch, but I went in full blowhard mode."

To get a better handle on his character, Black also read Callahan's memoir. "I don't read books unless I have to, but it gave me a few more hints as to what kind of guy this was. He's hiding some demons by being the life of the party. There's a desperation to not let the night end and to make some kind of a human connection."

As it turned out, Van Sant was so impressed by Black's performance he decided to add a pivotal scene in which a now-sober John visits Dexter in a restaurant kitchen where he's working. "It had been at least a month since we shot the party scene and the car crash," notes Black. "I didn't think I was going to be in any more of the movie. So when I got the call I was excited because I had had such a great experience that I was really looking forward to revisiting it."

Black says Van Sant told him before the take that he hadn't decided yet if he was going to use the sound from the scene or if it was going to be presented as a montage with music and no dialogue. "So I was just sort of talking off the top of my head and I didn't know if they were going to ever hear any of the words I was saying," he says. "I was pleasantly surprised to see that some of our conversation was used in the movie."

The improvised encounter is an emotional reckoning between the two characters, as well as a stark reminder that the road to recovery can be a difficult one that not all alcoholics are able to navigate successfully. "There's a lot going on in that scene. It's a moment my character clearly had dreaded for many years. So there's a lot of guilt, but there's also a certain amount of relief that comes when it finally happens. It added a little redemption to what otherwise could have come off as a pretty despicable character."

Although Black hadn't met Van Sant prior to being cast in the film, he says he believes he may have laid the groundwork for landing the role years earlier. "I had admired Gus from afar and I was very moved by his films and I even though everyone knows he's a great filmmaker I still felt like he was underappreciated. So a few years ago I thought, I'm going to write him a letter. I don't write letters to filmmakers, but I just wanted to let him know that he was appreciated by me. And then I never heard back and I thought, that was stupid, I shouldn't have done that. It probably just seemed like I was begging to be in one of his movies. I felt like an idiot. And then a few years later I get this email from my agent saying, Gus wants you to play a part in his movie. I was so moved and blown away. And then immediately after I was thinking, I've got to start writing some letters to other filmmakers! It works! It's just a long delay."

The Muse

John's recovery, both physical and emotional — as well as his first tentative steps into artistic expression — are aided by a beautiful and strong-willed Swedish woman named Annu. Played by Rooney Mara, the therapist-turned-flight attendant is actually an amalgam of several women in Callahan's life. "He met Annu in the hospital, but he never met her again in real life," says Van Sant. "There was an airplane worker and a few other girlfriends and we combined them into one character."

It was Phoenix who suggested Van Sant consider casting Mara, with whom he had just finished shooting the biblical drama *Mary Magdalene*. "Rooney is such a formidable actor that I just said, 'Yes, of course, if she's interested that would be amazing,'" recalls the director. "She'd also played a Swedish girl before in *Girl with the Dragon Tattoo*. So she came through Joaquin's casting service."

The Straight Talker

In addition to the film's cast of household names, *Don't Worry, He Won't Get Far on Foot* features a standout supporting performance from singer Beth Ditto in her first major feature film role. Ditto, best known as the full-throated lead singer of the recently disbanded indie-rock group Gossip, plays Reba, a feisty, straight-talking member of Donnie's recovery group who lets John know he's not the only one with serious problems.

"Beth was suggested by my casting agent Francine Maisler," says Van Sant. "I knew of her from Gossip, which was based in Portland, but I had never met her. She came in and did this wild ad lib and she was so funny that I really wanted to use her."

Ditto says she was surprised to get an email while visiting her in-laws in Hawaii asking her to audition for the part. "I just kind of zoomed in and didn't know my lines at all and I was like, 'sorry!'" she remembers. "Honestly I was just excited to meet Gus Van Sant. He's a really special person for a lot of reasons that are close to me. I feel really lucky that this is my first real film role. Who knows, it might be my last, but that's okay!"

Ditto describes Reba as "a very big person physically with a personality that's big as well," adding, "She has a lot of love but also a lot of unfortunate circumstances and it seems like life is fighting against her."

The Arkansas native says she drew inspiration from female friends and family members to develop the role. "I know a lot of incredible Southern women who are very strong and Reba really reminded me of them. One of my aunts died really young and never lived up to her potential. She was incredibly smart and beautiful and life just wore her down. So it was not a far stretch for me to be Reba at all. I wore clothes that I brought from home and that's my hair. In my mind it was a chance to shine a spotlight on them."

While everything about being on a major film set was unfamiliar to Ditto, she says the biggest challenge for her was keeping a straight face in her scenes with Hill, particularly when the actor was improvising. "He is so funny and so subtle; it's so hard not to laugh sometimes. There's this exchange between Jonah and Tony Greenland, who plays Tim, John Callahan's caretaker, where he says something to him like, 'And don't eat the fucking cookies, those are for the group!' You had to be there, but it was so funny and you can't laugh. For me that's the worst. It's like when you're in school and they say, 'You have to be quiet!' and the more they tell you that the worse it is."

Hill, who shares all of Ditto's scenes, says he was blown away by the first-time actress's performance. "I was constantly amazed by Beth Ditto."

Having moved to Portland in her early 20s, Ditto was familiar with Callahan's cartoons. There were two in particular that always stuck in her mind, she says. One shows a female clerk behind a counter scowling at a customer, saying, "This is a feminist bookstore, there is no humor section!" "I always thought that cartoon was really funny because I'm a feminist and at the same time I get it. That's one of the reasons I liked

being a part of this film, because it showed this person who is multi-faceted and was a hero for so many people and also pissed off so many people, and how those things can exist at the same time. I wonder if I would've sat down with John Callahan what kind of conversation we would have had. I would've been one of those angry lesbians he's talking about!"

The other cartoon was one in which a man tells a dog jumping up on him to "Get down!!" and in the next panel the dog is rocking out on an electric guitar. "As a kid that was my favorite weird little comic and I had no idea Callahan did it," Ditto says. "When I showed up on the set, one of the production people just happened to have put that cartoon on the door to my trailer because I'm a musician. It's so weird how things are just meant to be sometimes."

The Bureaucrat

Another Portland transplant, Carrie Brownstein, plays Suzanne, the caseworker overseeing Callahan's disability benefits. Brownstein, perhaps best known as one half of the comedy duo behind the long-running sketch-comedy show "Portlandia," moved to the city in the early 2000s with her band Sleater-Kinney. "Gus used to take photographs of us for magazine assignments," she says. "We've had him on 'Portlandia' a few times. I'm a fan of his movies, so when he reached out about me playing Suzanne I was really excited to work with him."

"Living in Portland — and in the Pacific Northwest in general — our weeklies would always carry a John Callahan cartoon," notes Brownstein. "So for as long as I can remember I was used to his drawing style: that charming messiness, the thickness of the lines, and that very acerbic take on life. It felt very much a part of the environment of the Northwest, which has this kind of dreary quality so you're always fighting off cynicism and bitterness. John loomed large as a cultural force there."

The actress says the scene she enjoyed shooting most is one in which Suzanne makes a surprise home visit to Callahan's apartment. "She's realizing that as John's cartoons are starting to sell he might be at risk of losing his benefits. I think she actually wants to keep him in the system and support him however she can, but he's definitely kind of a headache for her in terms of her job and I don't think he realizes that she's actually trying to do him a favor."

Portland, California

Most of the events depicted in *Don't Worry, He Won't Get Far on Foot* take place in three West Coast cities: Long Beach, California, where Callahan was living when the accident took place; Downey California, where the rehab center was located; and Portland, Oregon, where Callahan lived most of his adult life. For practical reasons, Van Sant chose to shoot the film entirely in and around Los Angeles. Wherever possible, production designer Jahmin Assa dressed the sets to match period photographs — many provided by Callahan's family — of the actual locations, including the rehab center and Callahan's Portland apartment.

One scene that is not based on photographic record is the aftermath of the car crash, which is modeled instead on a drawing of the accident Callahan included in his book. “John probably didn’t remember and didn’t have a photograph of it so that cartoon of the Volkswagen on its roof was the only visual interpretation of the accident,” says Van Sant. “Sure, the Volkswagen might have been different, or the bodies could have been arranged in different way on the road, but there was no reason to change it.”

According to Assa, the story of *Don't Worry, He Won't Get Far on Foot* follows the three-part format recovering addicts often use when sharing stories in a 12-step meeting: what it was like, what happened, and what it's like now. “The sets are sort of laid out that way too,” he says. “It starts out in 1972 when John is a lost young dude just having fun and drinking and suddenly he has this crazy tragic accident and we're in this hospital that's pretty sterile and cold and chaotic. He wakes up a quadriplegic in this scary, very painful rotating bed and his whole life is profoundly changed forever. Then he starts to get these glimpses that life is still possible and he eventually meets Donnie and gets sober and starts drawing and finds love and success.”

The décor of Callahan's apartment also evolves throughout the film to reflect the changes in the protagonist's life, according to Assa. “In the beginning it's a mess, he's getting by and he's doing his thing with his helper, Tim,” he says. “But it's two dudes living in this place who don't care about their surroundings, they're just adding on to the stuff that's already been there. And then he has this epiphany and resolution with his mom and decides to stop drinking. He meets Donnie and starts going to meetings and taking responsibility for himself, so we tried to translate that — not in a heavy-handed way — in his apartment afterwards. Things are cleaner; there's some artwork on the wall. And as he becomes more comfortable with himself his place starts to mimic that and become a little more comfortable and better organized.”

The costumes in the film also mirror Callahan's journey, according to costume designer Danny Glicker. “Even though it is a period movie I was really always viewing each period as an extension of Callahan's emotional state. Joaquin is obviously an incredibly dedicated and transformative actor and it was wonderful to delve into the character's emotional experience with him.”

Glicker says he even designed the other characters' looks through Callahan's eyes, especially Rooney Mara's Annu. “In Annu, I think John saw a strong, independent, self-assured woman, and he found that to be incredibly attractive. There's this incredibly romantic, almost angelic quality about her, but in other ways she's a very firm pragmatist. It was a pleasure to play with some of these more feminine aspects with an actor of Rooney's energy because she already brought so much strength to the role. I wanted her to represent someone who was completely at home in her own body, in contrast to John, who for a significant part of the movie is struggling to feel at home in his own body again.”

Visually that translated to a simple, breezy, unadorned look, adds Glicker. “Annu wears no jewelry for the whole movie. There’s a sense of function to everything she wears and her clothes and her character create this gorgeous context when she comes together with John.”

A Documentary Look

Cameraman Christopher Blauvelt had previously worked on a number of Van Sant’s films as a first assistant to cinematographer Harris Savides, but *Don’t Worry, He Won’t Get Far on Foot* marks his first collaboration with Van Sant as a director of photography.

“The initial discussions with Gus were about being small,” says Blauvelt. “He was curious to see if he could do it like a documentary and mentioned the Direct Cinema style in Canada in the ’50s and ’60s and, from the same era, the North American documentarians D.A. Pennebaker, the Maysles and Frederick Wiseman. The common thread was their desire to capture reality and represent it truthfully. It was a style that came from stripping things down to be agile: camera on your shoulder and the complete freedom to point the lens at what you feel is important to the moment.”

After testing various formats and cameras, the pair agreed on shooting digitally with an Alexa camera outfitted with super 16mm zoom lenses. “It wasn’t a particularly intellectual decision, I just like how it looks and it gives it sort of a documentary feel. People have been borrowing from documentarians for decades, mainly by using handheld cameras, but one of the documentary techniques they sort of forgot about was the zoom lens.”

Typical of a Van Sant production, little of the camerawork was planned in advance. “We didn’t do any shot lists with the exception of these really beautiful watercolor story boards Gus painted for John and Dexter’s night drinking on the town, which were done at the request of a handful of us trying to understand the logistics of it all. For the most part we would talk about angles and shoot stills of our locations to give us a rough idea, but the great thing about working for Gus is we all know to leave things open until we’re there on set and eventually able watch a rehearsal. Sometimes we would use the MoVI to move around with John in his wheelchair and sometimes we would be handheld or tripod. It’s hard from a logistical standpoint but you realize how beautiful it can be when you allow yourself to be guided by the surroundings and what’s happening within it.”

Similarly, in casting the filmmakers sought to include disabled actors wherever possible. There are several strong cameos in the film: Christopher Thornton plays “Charles-Marie”, who nearly dies on the train tracks, and Santana Muha play “Debbie,” who dances with John in wheelchairs, Emilio Rivera plays Jesus whom John meets in the beginning of the film, and there were several extras included at the screening in the hospital.

Get Down

Don't Worry, He Won't Get Far on Foot continues the more than 20-year relationship between Van Sant and composer Danny Elfman. "I'm always trying to get him to score my films," says the director. "Sometimes he's too busy, but I think since *To Die For* he's done most of the ones that had a score. When the story is more traditionally dramatic and traditionally structured he's very good at playing with that style."

Elfman says he will always find a way to work with Van Sant if he can. "When it comes to a director like Gus with whom I have a long-term thing, it's not like 'oh let me read the script and then I'll tell you if I'm interested.' It's more like if he's got a movie, unless I'm just completely out of commission and not available, I'll just generally say yes because I enjoy working with him."

Typically Elfman will watch the film and come up with some thematic ideas that he'll perform along with video for Van Sant. "He sort of feels out what I'm happy with," says the director. "He'll do a few different cues to give me an idea of what sort of orchestration he's thinking of. In the case of this film our budget indicated that it wasn't going to be a huge orchestra. And so the question was, how can we make it feel that way if we want it to?"

In the end, Elfman and Van Sant settled on a score that consists predominantly of piano, guitar, some vocals by singer Petra Haden and a string quartet.

Elfman says he enjoys working with Van Sant because the director is always open to new, sometimes strange, musical ideas. "He's got this real freewheeling quality about music. You'll do something and then he'll say, well let's try something different. Let's try something backwards. Let's swap things around. He likes it if I take something into a weird place, whereas some directors might go, what are you doing? Gus is more likely to go, 'oh, that's cool. Let's do something even weirder, and that's a lot of fun.'"

That unconventional approach applies to the structure of the score as well, says Elfman. "With Gus I don't follow a theme in the traditional sense, because if I do, he's going to mix it all up anyhow," the composer says. "Certain themes will come back, but you're not following a narrative arc in a normal thematic way, where so-and-so has a theme and you play their theme whenever they're on screen. Gus tends to not think that way. The way we might approach a score is more like, if there's a piece that seems to work well for a scene, let's find one or two other places where it works. We try to find some connectivity, but not always in a traditional way."

Striking a Blow

Callahan's cartoons were published for 27 years in *Willamette Week*, inspiring legions of fans and many outraged letters from irate readers. His syndicated work appeared in more than 200 national and international publications. He wrote 10 books and created two animated TV shows and a short film based on his drawings.

Callahan once wrote that “comedy is the main weapon we have against ‘The Horror.’ With it we can strike a blow at death itself.”

Van Sant sees in Callahan a trait he believes is common to all artists. “Artists start something at some point in their lives and they never finish it,” observes the director. “Whether it’s flower arranging or cooking or making movies, they just can’t stop. It’s that obsessional quality that makes the artist. In John’s case, he could not stop cartooning. It became the main reason for living, and he just didn’t see why everyone on the planet was not a cartoonist. For him, it was all cartoons, all the time.”

ABOUT THE CAST

JOAQUIN PHOENIX (John) was born in Puerto Rico and began his acting career at the age of eight. He made numerous episodic television appearances on “Hill Street Blues,” “The Fall Guy” and “Murder, She Wrote.” He was a regular on the short-lived 1986 CBS series “Morningstar/Eveningstar,” and followed that same year with his first feature film role in *SpaceCamp*. The following year, he starred in *Russkies* with his sister Summer and Carole King. Two years later, director Ron Howard cast the teenager as Dianne Wiest’s son in his popular family comedy *Parenthood*.

In 1995 the young actor had a breakthrough role with his critically acclaimed performance opposite Nicole Kidman in Gus Van Sant’s *To Die For*. He next co-starred with Liv Tyler, Billy Crudup and Jennifer Connelly in *Inventing the Abbotts* in 1997. That same year, he co-starred opposite Claire Danes, Sean Penn and Jennifer Lopez in Oliver Stone’s *U Turn*.

In 1998, Phoenix co-starred opposite Vince Vaughn in two very different roles: as an American jailed in Malaysia for possession of drugs in *Return to Paradise*, and as a dupe to Vaughn’s smooth-talking serial killer in the black comedy *Clay Pigeons*. Phoenix next won acclaim as a street-smart adult bookstore clerk who helps detective Nicolas Cage search for the truth behind what appears to be a snuff film in Joel Schumacher’s dark thriller *8MM*.

In 2000, he earned his first Academy Award® nomination co-starring opposite Russell Crowe as the complex Commodus in Ridley Scott’s Best Picture Oscar-winning *Gladiator*. In addition to nominations for the Oscar, the Golden Globe and the British Academy (BAFTA) Award, he received awards as Best Supporting Actor from the National Board of Review and the Broadcast Film Critics Association. He followed that up with Philip Kaufman’s Oscar-nominated *Quills* opposite Kate Winslet and Geoffrey Rush in the film based on Doug Wright’s play about the Marquis de Sade, for which he won the Broadcast Film Critics Award as Best Supporting Actor. Also that year, he starred opposite Mark Wahlberg, James Caan, Faye Dunaway, Ellen Burstyn and Charlize Theron in James Gray’s *The Yards*.

In 2002, he starred opposite Mel Gibson in M. Night Shyamalan’s film *Signs*, which earned a half billion dollars worldwide. He reteamed with Shyamalan two years later on the gothic thriller *The Village*.

He provided the voice in the animated film *Brother Bear*. Additional films include *It’s All About Love*, *Buffalo Soldiers*, *Ladder 49* and *Hotel Rwanda*.

Phoenix narrated the film *Earthlings* for Nation Earth, about the investigation of animal abuse in factory farms, pet mills, industry and research. In 2005, he was awarded the Humanitarian Award at the San Diego Film Festival for his work and contribution to *Earthlings*. In 2005 he lent his voice to the documentary *I’m Still Here: Real Diaries of Young People Who Lived During the Holocaust*.

In 2006, Phoenix was hailed for his mesmerizing performance as legendary singer-songwriter Johnny Cash (opposite Oscar-winning actress Reese Witherspoon) in James Mangold’s biopic *Walk the Line*. For his

performance, he collected his second Academy Award nomination (Best Actor) and won the Golden Globe as Best Actor in a Musical or Comedy as well as nominations for BAFTA, SAG®, BFCA and Chicago Film Critics Awards.

In 2007, the two-time Academy award nominee starred in two features: Sony Pictures' *We Own the Night*, on which he reteamed with Wahlberg and director Gray. He then starred in *Reservation Road* for director Terry George. In 2008, working with Gray for a third time, he starred in *Two Lovers* opposite Gwyneth Paltrow.

On October 27, 2008, Phoenix announced his retirement from film in order to focus on his rap music, but the announcement turned out to be part of his role in the mockumentary *I'm Still Here*, directed by his brother-in-law, Casey Affleck. The film debuted at the Venice Film Festival and the Toronto International Film Festival in 2010.

When he returned in 2011, it was to star in the Paul Thomas Anderson film *The Master*, opposite the late Philip Seymour Hoffman. That year they both won the Volpi Cup at the Venice International Film Festival. In addition, he was nominated for an Oscar, a Golden Globe and a BAFTA. He next starred in *The Immigrant*, co-starring with Marion Cotillard and Jeremy Renner, working with director Gray for a fourth time.

In 2014, he starred in the award-winning Spike Jonze film *Her*, playing a man who falls in love with the voice of a computer, which was supplied by Scarlett Johansson.

In 2015, he reteamed again with director Paul Thomas Anderson for *Inherent Vice*, starring opposite Josh Brolin, Benicio del Toro, Owen Wilson, Reese Witherspoon and Eric Roberts. That same year he also starred in Woody Allen's *Irrational Man* opposite Emma Stone.

In 2016 Phoenix filmed *Mary Magdalene* for director Garth Davis, co-starring Rooney Mara, which will be released in March 2018.

He was awarded Best Actor at the 2017 Cannes Film Festival for his role in the Lynne Ramsay-directed feature *You Were Never Really Here*, which tells the story of a former war vet who devotes himself to saving women exploited by sex traffickers. The film will be released in April 2018 by Amazon Studios. He will also be seen in the Jacques Audiard film *The Sisters Brothers*, based on the award-winning, best-selling novel by Patrick DeWitt, which will be released by Annapurna in the fall of 2018.

A social activist, Phoenix has lent his support to a number of charities and humanitarian organizations, notably Amnesty International, The Art of Elysium, HEART, The Peace Alliance (an organization which campaigns for a United States Department of Peace) and is on the board of directors for The Lunchbox Fund.

Phoenix has also directed music videos for Ringside, She Wants Revenge, People in Planes, Arckid, Albert Hammond Jr. and the Silversun Pickups.

JONAH HILL (Donnie) is a two-time Academy Award nominee who possesses an acting prowess which has put him at the forefront of Hollywood, in both the comedic and dramatic realms. Hill received critical acclaim for his role in Martin Scorsese's *The Wolf of Wall Street*, opposite Leonardo DiCaprio, for which he garnered his second Academy Award nomination for Best Supporting Actor. *The Wolf of Wall Street* was released by Paramount Pictures and made more than \$392 million worldwide. The film received an Academy Award nomination for Best Picture, a Golden Globe nomination for Best Motion Picture – Musical or Comedy, a Critics' Choice nominations for Best Picture and Best Acting Ensemble. It was also honored by AFI as one of the best movies of the year, and was recognized by the National Board of Review as one of the year's Top Ten Films. Additionally, Hill received *Variety's* Creative Impact Award for Acting for his performance in the film.

Hill recently wrapped production on Cary Fukunaga's series "Maniac" with Emma Stone, based on the 2014 Norwegian series. It will debut on Netflix in 2018. Additionally, Hill recently wrapped production on his directorial debut, *Mid '90s*, a coming-of-age film that he also wrote. The film is being produced by Scott Rudin and Eli Bush with A24, and stars Katherine Waterston and Lucas Hedges. *Mid '90s* will be released in 2018.

Hill was recently seen in Todd Phillips' *War Dogs*, starring alongside Miles Teller, for which Hill received a Golden Globe Award nomination for Best Performance by an Actor in a Motion Picture – Musical or Comedy. Hill starred opposite Channing Tatum in *22 Jump Street*, which was released by Sony Pictures and grossed more than \$330 million worldwide. The film is the sequel to *21 Jump Street*, which opened at No. 1 at the box office and went on to make more than \$200 million worldwide. In addition to starring in both films, Hill serves as a writer and producer of the franchise. Hill and Tatum will both return for the third installment, *23 Jump Street*.

In 2011, Hill starred opposite Brad Pitt and Philip Seymour Hoffman in Bennett Miller's *Moneyball*. His performance earned Hill his first Academy Award nomination for Best Supporting Actor, in addition to a Golden Globe Award nomination for Best Supporting Actor and a SAG Award nomination for Outstanding Performance by a Male Actor in a Supporting Role. *Moneyball* was also nominated for an Academy Award for Best Picture and a Golden Globe for Best Motion Picture-Drama.

Other film credits include the Coen brothers' *Hail, Caesar!*, Quentin Tarantino's *Django Unchained*, Seth Rogen and Evan Goldberg's *This Is the End*, Jay and Mark Duplass' *Cyrus*, as well as several Judd Apatow-produced-or-directed films including Hill's breakout role in *Superbad*, *Get Him to the Greek*, *Funny People*, *Forgetting Sarah Marshall* and *The 40-Year-Old Virgin*. He has also lent his voice to a number of animated projects including *The Lego Movie*, *How to Train Your Dragon*, *How to Train Your Dragon 2*, *Megamind*, Dr. Seuss' *Horton Hears a Who!* and Rogen and Goldberg's *Sausage Party*.

Hill co-wrote, created and voiced the title character in the critically acclaimed animated series “Allen Gregory” for Fox Television in 2011. He also directed the Sara Bareilles music video “Gonna Get Over You” the same year.

As a writer and producer, Hill is working on *The Adventurer’s Handbook*, in which he will co-star with Jason Segel, and *Pure Imagination*, an Apatow-produced comedy which Hill will executive produce. Hill was an associate producer of the Sacha Baron Cohen comedy *Brüno* and an executive producer of *The Sitter*.

Hill began his career performing one-scene plays that he wrote and performed at the gritty Black and White bar in New York City. His first feature role was in David O. Russell’s *I Heart Huckabees* with Dustin Hoffman and Lily Tomlin.

ROONEY MARA (Annu), a two-time Oscar nominee, began her career shortly after enrolling as a student at New York University. It was during her college years that Mara decided to explore her interest in acting, landing small parts in independent films and eventually moving to Los Angeles to pursue it full-time.

Mara will play the title role in the upcoming *Mary Magdalene* for director Garth Davis, opposite Joaquin Phoenix as Jesus Christ. The film is slated for release in March 2018.

Premiering at the 2017 Sundance Film Festival and going on to receive numerous accolades and critical praise, David Lowery’s *A Ghost Story* featured Mara opposite Casey Affleck and was released by A24 Films in July 2017. The film has been recognized as one of the Top 10 Independent Films of 2017 by the National Board of Review. The film is also nominated for the Independent Spirit John Cassavetes Award.

In October 2017, Mara starred opposite Ben Mendelsohn in *Una*, a screen adaptation of David Harrower’s Olivier Award-winning play “Blackbird.” The film, directed by Benedict Andrews, tells the story of a young woman who unexpectedly arrives at an older man’s workplace looking for answers. Mara also starred in Jim Sheridan’s *The Secret Scripture*, alongside Vanessa Redgrave and Theo James. The Irish film depicts a woman’s extended stay at a mental hospital. Both films premiered at the 2016 Toronto International Film Festival.

In March 2017, Mara starred in Terrence Malick’s *Song to Song* alongside Ryan Gosling, Michael Fassbender and Natalie Portman, which opened the SXSW Festival and revolves around two intersecting love triangles, sexual obsession and betrayal set against the music scene in Austin, Texas. Mara also starred in *The Discovery* opposite Robert Redford and Jason Segel for director Charlie McDowell, which was released by Netflix and premiered at the 2017 Sundance Film Festival.

In November 2016, Mara starred in *Lion* with Dev Patel and Nicole Kidman for The Weinstein Company. Directed by Garth Davis, *Lion* is an adaptation of the memoir [A Long Way Home](#) by Saroo Brierley, which follows a young street kid from Calcutta who lands in an orphanage, only to be adopted by a couple in Australia. The film had its world premiere at the 2016 Toronto International Film Festival and earned critical praise as one of the season’s top award contenders.

In November 2015, Mara starred opposite Cate Blanchett in *Carol*, directed by Todd Haynes. Based on the once-controversial Patricia Highsmith novel The Price of Salt, the critically acclaimed drama focuses on a burgeoning romantic relationship between two women in 1950s New York. The film premiered at the 2015 Cannes Film Festival where Mara won Best Actress. Mara was recognized with Oscar, Screen Actors Guild, Golden Globe and BAFTA award nominations for her performance. *Carol* was produced by Film 4 and distributed by The Weinstein Company.

In October 2015, Mara appeared in the role of Tiger Lily in Joe Wright's *Pan*. She co-starred in the film alongside Hugh Jackman, Amanda Seyfried and newcomer Levi Miller. The film was released by Warner Bros. Mara also starred in Stephen Daldry's film *Trash*, set in the slums of Brazil with a script written by Richard Curtis. Mara portrayed a government aid worker. The film premiered at the Rome Film Festival in October 2014 and was nominated for a BAFTA Award for Best Film.

In 2013, Mara starred in the 2013 Sundance Film Festival competitive entry *Ain't Them Bodies Saints* for writer-director David Lowery with Casey Affleck and Ben Foster. The drama tells the story of a young mother who struggles to cope with life after her husband is imprisoned for a deadly crime.

Also in 2013, Mara starred in *Side Effects* directed by Steven Soderbergh and opposite Channing Tatum and Jude Law. Mara portrayed a woman who turns to prescription medication as a way of handling her anxiety and depression. The film was released by Open Road Films and was an official entry at the 2013 Berlin Film Festival. In December 2013, Mara appeared in the Academy and Golden Globe Best Picture nominee *Her*. Directed by Spike Jonze and starring Joaquin Phoenix and Amy Adams, the film tells a story about a man who finds love and companionship with the computerized voice of a personal operating system.

Mara first mesmerized audiences and critics alike in the 2011 David Fincher-directed *The Girl With the Dragon Tattoo*, adapted from the popular Stieg Larsson book. Mara portrayed the female lead, Lisbeth Salander, opposite Daniel Craig and Robin Wright. For this role, Mara was recognized by the National Board of Review with the Breakthrough Performer Award as well as earning Golden Globe and Oscar nominations for Best Actress.

Additional film credits include *Tanner Hall*, directed by Francesca Gregorini and Tatiana von Furstenberg; David Fincher's *The Social Network*; Miguel Arteta's *Youth in Revolt*; and *The Winning Season*, opposite Sam Rockwell.

In 2016, Mara voiced a character in the first of the three-picture animated series *Kubo and the Two Strings* by Laika and Focus Features. Set in ancient Japan, the story follows kind-hearted Kubo, who lives a humble life caring for his mother in their village when a spirit from the past catches up with him and he's forced to flee from gods and monsters. The film also features the voices of Matthew McConaughey, Charlize Theron and Ralph Fiennes.

On the small screen, Mara's credits include memorable guest starring roles on "ER," "The Cleaner," "Women's Murder Club" and "Law & Order: SVU."

Mara is the founder of the non-profit organization Uweze, which provides critical care and assistance to poverty-stricken orphans in Africa's largest slum, Kibera, in Nairobi, Kenya.

JACK BLACK (Dexter) has cemented himself as one of the most versatile and sought-after talents in entertainment, with multiple high-profile projects in the works. Black was most recently seen opposite Dwayne Johnson and Kevin Hart in *Jumanji: Welcome to the Jungle*. Black can also be seen as producer and star of *The Polka King*, a film based on Joshua Brown and John Mikulak's documentary *The Man Who Would Be Polka King*, which followed the rise and fall of Jan Lewan, a Pennsylvania polka sensation who unwittingly brought a town to its knees in a Ponzi scheme. *The Polka King* premiered at the 2017 Sundance Film Festival and is available on Netflix. Black's additional upcoming projects include Amblin's *The House With a Clock in Its Walls* (opposite Cate Blanchett), slated for release this year.

Black was recently heard reprising the role of Po for the third installment of DreamWorks Animation's smash franchise *Kung Fu Panda*. Additionally, he starred as R.L. Stine in Sony Pictures' hit movie *Goosebumps*, the film adaptation based on the popular children's books. He could also be seen as producer and star (opposite James Marsden) of *The D Train*, which premiered at the 2015 Sundance Film Festival and was later released in theaters.

Previously, Black starred alongside Tim Robbins in HBO's dark comedy series "The Brink" and starred in the critically acclaimed independent film *Bernie*, a role for which he earned a 2013 Golden Globe nomination for Best Performance by an Actor in a Motion Picture – Musical or Comedy, and an Independent Spirit Award nomination for Best Male Lead.

Black also topped the box office with *Tropic Thunder*; *School of Rock*, which earned Black his first Golden Globe nomination for Best Performance by an Actor in a Motion Picture – Comedy or Musical; and the Academy Award-winning blockbuster film *King Kong*. Black's additional film credits include *Gulliver's Travels*, *The Big Year*, *The Muppets*, *Nacho Libre*, *Kung Fu Panda*, *Kung Fu Panda 2*, *Bob Roberts*, *High Fidelity*, *Saving Silverman*, *Year One*, *Shallow Hal*, *Ice Age*, *Orange County*, *Envy*, *Shark Tale* and *The Holiday*.

Off screen, Black formed his own successful production company, Electric Dynamite, under which a number of new projects are currently in development, including *Madame X*, *Belles & Whistles* and *Wizard's Way*. Along with Amanda Lund, Maria Blasucci, and Angela Trimbur, Electric Dynamite recently sold a women's basketball league comedy to Comedy Central. The series is inspired by the Pistol Shrimps, the popular real-life recreational basketball league founded by Blasucci. Black will also serve as producer on the project. Electric Dynamite's additional credits include *The D Train* and the digital series *Ghost Girls*.

A true multi-hyphenate, Black continues to tour both domestically and internationally as the lead singer of the rock-folk comedy group Tenacious D, which he created with longtime friend and collaborator Kyle Gass. The duo released their self-titled album with Epic Records in 2001 and was quickly certified at gold-selling status. Their first feature film, *Tenacious D in The Pick of Destiny*, was released in 2006 and led to

two follow-up documentaries: *The Making of 'The Pick of Destiny'*, which was produced and directed by Black, and *D Tour: A Tenacious Documentary*, which focused on the band's world tour in support of their film and soundtrack.

In 2013, Black and Gass founded Festival Supreme, an annual music and comedy festival that returned for its fourth year in October 2016. He lives in Los Angeles with his wife Tanya and their two sons.

ABOUT THE FILMMAKERS

GUS VAN SANT (Director) is a two-time Oscar nominee whose career spans four decades. His films have been honored with a host of accolades, beginning with his stunning sophomore feature *Drugstore Cowboy* (1989), which won four Independent Spirit Awards. Van Sant's *Good Will Hunting* (1997) and *Milk* (2008) were nominated for both Best Picture and Best Director at the Academy Awards.

Most recently, the filmmaker's drama *The Sea of Trees*, starring Matthew McConaughey, Naomi Watts and Ken Watanabe, earned Van Sant a Palme d'Or nomination at the 2015 Cannes Film Festival. He also served as executive producer on the Golden Globe-winning Starz drama "Boss," starring Kelsey Grammer, the acclaimed ABC miniseries "When We Rise," created by Oscar-winning *Milk* screenwriter Dustin Lance Blank, and the award-winning biopic *I Am Michael*, starring James Franco and Zachary Quinto.

In 1985 Van Sant made his feature debut with *Mala Noche* (1986), which was honored by the Los Angeles Film Critics Association. *My Own Private Idaho* (1991), starring River Phoenix and Keanu Reeves, received multiple festival prizes and three Independent Spirit Awards. His black comedy *To Die For* (1995) netted a Golden Globe for Nicole Kidman (Best Actress in a Motion Picture – Musical or Comedy), among many other honors. *Elephant* (2003), based in part on the Columbine shootings, won the Palme d'Or at Cannes and Van Sant claimed the festival's Best Director award. His other film credits include *Finding Forrester*, *Paranoid Park*, *Last Days*, *Promised Land*, *Even Cowgirls Get the Blues* and *Psycho*.

The filmmaker has also released two musical albums and a book of photography entitled 108 Portraits, a project he began during auditions for *Drugstore Cowboy*.

Van Sant currently resides in Portland, Oregon.

STEVE GOLIN (Producer) is the founder and CEO of Anonymous Content, a leading production and management company. Over the past 30 years, he has developed a reputation for cultivating and protecting artistic freedom while maintaining commercial viability, working across feature films, television, commercials, music videos, and new media.

Golin has produced more than 50 feature film and television projects during his esteemed career. Currently, he is producing the upcoming features *Boy Erased* for Focus Features, and *Outlaw King* for Netflix. Golin is also executive producing several television shows, including the critically acclaimed series "13

Reasons Why,” which is currently filming its second season for Netflix; the HBO anthology series “True Detective,” created by Nic Pizzolatto, recipient of 11 Emmy® nominations and five wins in its first season; “The Alienist,” which received a series order from TNT; and “Berlin Station,” the contemporary spy series for Epix.

Golin’s recent accolades include the Best Picture Academy Award winner *Spotlight*, directed by Tom McCarthy, starring Michael Keaton, Stanley Tucci, Mark Ruffalo, Rachel McAdams and Liev Schreiber; Golden Globe winner for Best Motion Picture (drama) *The Revenant*, directed by Alejandro González Iñárritu and starring Leonardo DiCaprio; and “Mr. Robot,” created by Sam Esmail and starring Rami Malek and Christian Slater, which won the Golden Globe for Best Television Drama Series and was nominated for an Emmy for Outstanding Drama Series.

Golin’s other credits include such award-winning and nominated films as *Babel*, directed by Iñárritu; *Being John Malkovich*, directed by Spike Jonze; Michel Gondry’s *Eternal Sunshine of the Spotless Mind*; and Debra Granik’s *Winter’s Bone*; as well as the box office smash *50 First Dates*.

Golin’s earlier producing credits include David Lynch’s Palme d’Or-winning film *Wild at Heart*; *Madonna: Truth or Dare*; Jane Campion’s *The Portrait of a Lady*; David Fincher’s *The Game*; Neil LaBute’s *Your Friends & Neighbors* and *Nurse Betty*; and acclaimed television series such as “The L Word” and Lynch’s “Twin Peaks.”

In 1986 Golin co-founded his first company, Propaganda Films. It became the largest music video and commercial production company in the world, earning more MTV Video and Palme d’Or awards than any other company. Golin is a member of the Academy of Motion Picture Arts and Sciences and the Producers Guild of America. He attended New York University and the American Film Institute.

CHARLES-MARIE ANTHONIOZ (Producer) co-founded the production company Iconoclast in 2011, partnered with Nicolas Lhermitte and Mourad Belkeddar. From the beginning, the plan was to operate in several countries, employing a modern and multidisciplinary form of production. The company’s basic aim is to associate the best teams with the best directors, with an eye toward creating campaigns that appeal to the young generation.

Based in Iconoclast’s Los Angeles office, Anthonioz serves as managing director and executive producer. In those capacities, he has been able to establish Iconoclast as central in the mix of Hollywood’s cutting-edge production companies. In 2013, Anthonioz produced the award-winning indie breakout film *Spring Breakers*, written and directed by Harmony Korine. Also that year, he executive produced the music video for the hit song “Happy” for Pharrell Williams, which won the 2015 Grammy Award® for Best Music Video. More recently, Anthonioz produced the music video “Territory” by directing duo The Blaze, which was a breakout hit last year, winning multiple awards including the Film Craft Grand Prix at the 2017 Cannes Lions Festival.

MOURAD BELKEDDAR (Producer) has worked in production for more than 10 years. During these years he has developed a keen ability to spot and foster creative talent. Starting in 2007 at Soixante-Sept with directors Romain Gavras and SoMe, he continued at Caviar in 2010 with directors We Are From LA and Yoann Lemoine.

In 2011 Belkeddar partnered with Nicolas Lhermitte and Charles-Marie Anthonioz to found Iconoclast. There he has worked with directors Jean-Baptiste Mendini and Megaforce, developing a rich community of multidisciplinary artists, and helping them adapt creative projects to fit the needs of brands including Air France, Evian, Dior and others.

From the beginning, the plan was to operate in several countries, employing a modern and multidisciplinary form of production. The company's aim is to bring together the best teams with the best directors, with an eye toward creating campaigns that appeal to the young generation. Iconoclast offers a large spectrum of creative services including music videos, commercials, interactive content, fiction films and print.

Over the course of its short history, its artists have received numerous awards. Iconoclast has acquired a strong reputation with the music videos "Happy" for Pharrell Williams, "Born to Die" for Lana Del Rey and "Territory" with the duo The Blaze; emblematic ad campaigns for Dior, Evian and Air France; and films such as *Spring Breakers* by Harmony Korine. Its artists have received a Grammy award and nomination, Cannes Lions advertising creativity awards, MTV Video Awards, AICP Awards and others.

NICOLAS LHERMITTE (Producer) is a co-founder of Iconoclast, where he serves in the dual roles of managing director and executive producer. In 2002, Lhermitte founded Standard Films, a production company based in Paris which produces commercials and video clips. He co-founded Iconoclast in 2011. Under Lhermitte's executive direction, the company has grown from a single office in Paris to additional offices in Los Angeles and Berlin. Lhermitte has also forged formal partnerships on behalf of Iconoclast in London and São Paulo, Brazil.

While his principal occupation is the managing director and executive producer of Iconoclast's global operations, he is still involved with Standard Films as the chairman. Lhermitte has a bachelor's in Superior Cinematic Studies from Ecole Supérieure d'Etudes Cinématographiques (ESEC) and a bachelor's in Advanced Social and Political Studies from L'Ecole des Hautes Etudes Internationales. He was also the 2014 recipient of the Young Directors Award, Producer, at the Cannes Lions Awards.

More recently, as executive producer of Iconoclast, Lhermitte has produced multiple award-winning films such as the music video for the song "Territory" by the directing duo The Blaze, which won the Film Craft Grand Prix at the Cannes Lions festival last year.

CHRISTOPHER BLAUVELT (Director of Photography) is a third-generation film craftsman who combines his extensive experience with a fresh creative eye. A protégé of Harris Savides, Blauvelt worked on films for directors Noah Baumbach and David Fincher and operated on Tom Ford's *A Single Man*, Spike Jonze's *Where the Wild Things Are* and Gus Van Sant's *Restless*.

Blauvelt's first feature as a cinematographer was Kelly Reichardt's *Meek's Cutoff*. He has gone on to collaborate with Reichardt on all of her subsequent movies: *Night Moves*, starring Dakota Fanning, Peter Sarsgaard and Jesse Eisenberg, which premiered at the Venice and Toronto International Film Festivals, and most recently *Certain Women*, with Kristen Stewart, Michelle Williams and Laura Dern, which garnered nominations, accolades and awards in 2017.

Blauvelt's work as a cinematographer includes Sofia Coppola's edgy commentary on spoiled youth, *The Bling Ring*, and *Max Rose*, starring Jerry Lewis. It debuted at Cannes in 2013 while Blauvelt was working on Jeff Preiss' directorial debut *Low Down* for producers Ron Yerxa and Albert Berger. The film tells the story of the renowned but forgotten jazz pianist Joe Albany and stars John Hawkes and Elle Fanning. Blauvelt was awarded the Dramatic Cinematography Award at the 2014 Sundance Film Festival.

I Am Michael, for director Justin Kelly, premiered at Sundance in 2015. The following year Blauvelt was represented at Sundance with *Indignation*, the directorial debut of Focus Features veteran James Schamus. In 2016 he worked on Meredith Danluck's directorial debut *State Like Sleep*, starring Michael Shannon and Katherine Waterston.

In 2017 Blauvelt worked on *Mid '90s*, the directorial debut of Jonah Hill. Written by Hill and produced by Scott Rudin, it is the story of a teenage boy in Los Angeles struggling with a tough home life, befriended by a group of skateboarders who teach him some tough lessons about class, race and privilege. The film stars Sunny Suljic, Katherine Waterston and Lucas Hedges.

JAHMIN ASSA (Production Designer) has worked for nearly a decade with the top commercial directors in the world, such as Tom Kuntz, Fredrik Bond, Nicolai Fuglsig and Daniel Wolfe. Assa recently jumped into the narrative world with Jonah Hill's period coming-of-age-film *Mid '90s*.

DANNY ELFMAN (Composer) is a four-time Oscar nominee who has over the last 30 years established himself as one of the most versatile and accomplished film composers in the industry. He has collaborated with directors Tim Burton, David O. Russell, Gus Van Sant, Sam Raimi, Joss Whedon, Paul Haggis, Ang Lee, Rob Marshall, Guillermo del Toro, Barry Sonnenfeld, Brian De Palma, and Peter Jackson.

Beginning with his first score on Tim Burton's *Pee-wee's Big Adventure*, Elfman has scored a broad range of films, including *Milk* (Oscar-nominated), *Good Will Hunting* (Oscar-nominated), *Big Fish* (Oscar-nominated), *Men in Black* (Oscar-nominated), *Edward Scissorhands*, *Wanted*, *Charlie and the Chocolate Factory*, *Mission: Impossible*, *Planet of the Apes*, *A Simple Plan*, *To Die For*, *Spider-Man (1 & 2)*, *Batman*, *Dolores*

Claiborne, Sommersby, Chicago, Dick Tracy, The Nightmare Before Christmas, Alice in Wonderland, Silver Linings Playbook, the *Fifty Shades of Grey* trilogy, *Avengers: Age of Ultron* and 2017's blockbuster *Justice League* from Warner Bros. and DC Films. Up next for Elfman is Universal's *Fifty Shades Freed*.

A native of Los Angeles, Elfman grew up loving film music. He traveled the world as a young man, absorbing its musical diversity. He helped found the band Oingo Boingo, and came to the attention of a young Burton, who asked him to write the score for *Pee-wee's Big Adventure*. (Thirty years later, the two have forged one of the most fruitful composer-director collaborations in film history.) In addition to his film work, Elfman wrote the iconic theme music for "The Simpsons" and "Desperate Housewives."

He has also composed the score for the ballet "Rabbit & Rogue," choreographed by Twyla Tharp; a symphony, *Serenada Schizophrana*, which had its premiere at Carnegie Hall; an overture, *The Overeager Overture* for the Hollywood Bowl; and the score for "Iris"—a Cirque du Soleil show at Hollywood's Dolby Theatre. Most recently he composed his first violin concerto, "Eleven, Eleven," for soloist Sandy Cameron, which had its world premiere in Prague with the Czech National Symphony Orchestra and its second performance at the Elbphilharmonie in Hamburg. Elfman's "Music From the Films of Tim Burton" had its concert premiere in 2014 at London's Royal Albert Hall and has continued on with more than 60 performances in more than 12 countries.