



FOX SEARCHLIGHT PICTURES

Presents

A NEXT WEDNESDAY Production

Wilson

WOODY HARRELSON
LAURA DERN
JUDY GREER
ISABELLA AMARA
CHERYL HINES
MARGO MARTINDALE
DAVID WARSHOFSKY
MARY LYNN RAJSKUB

DIRECTED BY CRAIG JOHNSON
SCREENPLAY BY DANIEL CLOWES
BASED UPON THE GRAPHIC NOVEL WILSON
WRITTEN BY DANIEL CLOWES
PRODUCED BY MARY JANE SKALSKI, p.g.a.
..... JARED IAN GOLDMAN, p.g.a.
DIRECTOR OF PHOTOGRAPHY FREDERICK ELMES, ASC
PRODUCTION DESIGNER ETHAN TOBMAN
FILM EDITOR PAUL ZUCKER
COSTUME DESIGNER CHRISTOPHER PETERSON
MUSIC BY JON BRION
CASTING BY DAVID RUBIN
MUSIC SUPERVISOR MAGGIE PHILLIPS

Running time 101 minutes

Wilson

Woody Harrelson stars as Wilson, a lonely, neurotic and hilariously honest middle-aged misanthrope who reunites with his estranged wife (Laura Dern) and gets a shot at happiness when he learns he has a teenage daughter (Isabella Amara) he has never met. In his uniquely outrageous and slightly twisted way, he sets out to connect with her.

WILSON is directed by Craig Johnson (THE SKELETON TWINS, TRUE ADOLESCENTS) with a screenplay by Daniel Clowes (GHOST WORLD, ART SCHOOL CONFIDENTIAL), based on the graphic novel of the same name written by Clowes. The film stars Woody Harrelson (“True Detective,” THE HUNGER GAMES franchise), Laura Dern (WILD, “Enlightened”), Judy Greer (ANT-MAN, “Arrested Development”), Isabella Amara (THE BOSS, JOYFUL NOISE), Cheryl Hines (“Curb Your Enthusiasm,” THE UGLY TRUTH), Margo Martindale (AUGUST: OSAGE COUNTY, “the Good Wife”), David Warshofsky (CAPTAIN PHILLIPS) and Mary Lynn Rajskub (“Brooklyn Nine-Nine,” “24”).

Producers are Mary Jane Skalski (WIN WIN, THE VISITOR) and Jared Ian Goldman (THE SKELETON TWINS, KILL YOUR DARLINGS). The filmmaking team includes director of photography Frederick Elmes (PATERSON, A LATE QUARTET), production designer Ethan Tobman (ROOM, THAT AWKWARD MOMENT), film editor Paul Zucker (ETERNAL SUNSHINE OF THE SPOTLESS MIND, TRAINWRECK), costume designer Christopher Peterson (KILL YOUR DARLINGS, MAGIC MIKE), music by Jon Brion (ETERNAL SUNSHINE OF THE SPOTLESS MIND, STEP BROTHERS), casting by David Rubin (WILD, GRAVITY) and music supervisor Maggie Phillips (“Fargo,” CYRUS).

Wilson

ABOUT THE PRODUCTION

A cantankerous, middle-aged eccentric goes in search of the daughter he never knew he had in WILSON, an imaginative and often hilarious journey of self-discovery from director Craig Johnson (THE SKELETON TWINS). Written by Academy Award®-nominated screenwriter Daniel Clowes and based on his iconic graphic novel of the same name, WILSON is a sharply observed portrait of an overly candid misfit bumbling his way through life, often with haphazard success.

An acclaimed author and Oscar®-nominated screenwriter Clowes, who also wrote the screenplays based on his books Art School Confidential and Ghost World, says Wilson's wildly dysfunctional adventures have nothing to do with the quiet life he leads with his wife and 5-year-old son.

He acknowledges that he was inspired to imagine Wilson's journey by an experience he shares with the character. "My dad was in the hospital with terminal cancer, just as Wilson's is at the beginning of the movie," he says. "I was sitting by his bedside and contemplating the void and I just wanted to be in that room with him. I brought my little sketchpad and started doodling light and funny little comic strips, to keep myself from getting overwhelmed."

Eventually a character began to emerge, at first no more than a stick figure, but with the oversized personality of a man who speaks the absolute truth, whether anyone wants to hear it or not. "I was cracking myself up," Clowes admits. "Wilson is a bit of a jerk, but he's also a lonely guy trying to navigate his way through life. I had a friend in college who constantly talked about this guy Wilson who I had never met. To this day, I don't know if that was his first or last name, but he took on a kind of mythical quality for me."

Filmmaker Alexander Payne, at one time, optioned the book several years ago and asked Clowes to adapt it for the screen. "It was a great opportunity to take the comic and give it a new life," the writer recalls. "I had millions of comic strips that were little fragments of life and I

eventually found a story in the midst of all that. Coming into the screenwriting process, I felt like I already had a great outline for the film.”

Daniel Clowes is quick to assure people that his misanthropic cartoon anti-hero Wilson is not a thinly veiled version of himself. “I don’t think I’m much like Wilson at all,” he says. “I’m kind of reserved and careful in what I say. On the page, I can be very blunt, and perhaps even cruel in a way that I don’t intend, but my goal in my work is to not filter myself the way I do in real life.”

At the time, Craig Johnson, director of the 2014 dark comedy *THE SKELETON TWINS*, was looking for his next project. Johnson was already a fan of Clowes’ work, which he says takes people at the edges of contemporary life and puts them front and center, daring the audience to contend with them. “Dan is interested in what you might term the freak, the outsider, the misfit — the people most easy to write off,” says the director. “His work is about the weirdos on the fringes and he’s not afraid to show them, warts and all, but then he shows us a way to respect them. He captures what makes them odd and unusual, but presents them as human beings with a real emotional life. At first you might be laughing at these people, but Dan has a way of unfolding the layers to find the humanity within them.”

After seeing *THE SKELETON TWINS*, which stars Kristen Wiig and Bill Hader as estranged siblings who come together after a series of near-tragedies, Clowes says he saw immediately that Johnson had the right sensibility to direct *WILSON*. The pair then met in Oakland, where Clowes lives. “It was clear that we were on the same page as to what we wanted this film to be.”

The movie expands the events of the book beyond its single-page graphic novel style vignettes, developing the characters further and filling in the blanks, according to the author. “In the book, I really wanted the readers to picture for themselves the action that takes place between the images. But of course a film is a very different thing and those spaces are interpreted,” says Clowes.

WILSON, says Johnson, finds a balance between the funny and the heartbreaking that is right in his wheelhouse. “It made me laugh out loud,” says the director. “Very few scripts have done that. On one hand, it felt like real life and yet it was absolutely hilarious. I’m always looking for something that’s funny as well as humane and this script was both.”

Translating a graphic novel to the screen comes with built-in advantages, says Johnson, noting that the comic pages are an art form closely related to cinema. “They are both stories told in pictures, with dialogue, camera angles and editing, think of storyboards. For that reason, I

believe that is what makes comic page artists particularly adept at screenwriting. Dan's version was already beautifully cinematic, I just had to avoid screwing it up."

Observes Clowes. "Both have this synergy. Images inspire dialogue and vice versa. It all comes alive of its own volition."

Johnson elevated the material in part through his ability to find just the right actors for each role and then guide them to inspired performances. Says Clowes, "It was a long process, but worth the trouble. It's an unusual screenplay because there are several main characters. I've tried to write every character, even if they have one or two lines, as though they have a big backstory. They all have a purpose and a place in Wilson's world."

Jared Goldman, who executive-produced THE SKELETON TWINS, signed on as a producer of WILSON. "Craig is thoughtful and collaborative," says Goldman, whose numerous other credits include KILL YOUR DARLINGS and THE MAGIC OF BELLE ISLE. "He's appreciative of other people's input, but ultimately he has no problem making a decision, which makes him an ideal director in my opinion. You know he's ultimately steering the ship."

A longtime Clowes fan, Goldman says the work goes far beyond what one would expect of a typical graphic novel. "His writing is so incisive, the descriptions are almost surgical. That sort of ability to capture language is unusual and a joy to see."

Mary Jane Skalski, also a producer on the film, marvels at Clowes' economy as a writer. "He uses the fewest words possible and makes every one count," she says. "The script seems simple, but every scene accomplishes 10 different things effortlessly, and you don't even notice how many things it's doing at once."

Johnson's sensitive treatment of his protagonist makes the film's central character surprisingly relatable despite his outrageous behavior, according to Goldman. "He's an extreme extrovert, but he's also very lonely. There's a poignancy as well as a playfulness to him that makes him someone we want to follow. He is a big-hearted slob, a lonesome bachelor, a devoted father and husband, an idiot, a sociopath, a delusional blowhard and a delicate flower. You can't beat that."

Audiences will enjoy the movie's many humorous moments, but they will also recognize Wilson's deeply flawed humanity and be touched by it, believes Johnson. "WILSON has a tone unlike anything else I've seen," he adds. "It's got a wicked sense of humor with a real emotional core that has everything to do with Wilson himself. He has hopes and dreams just like all of us, but he just keeps getting in his own way and that's part of the fun of the movie. He's the guy who will sit a little too close to you in a coffee shop when there are plenty of other seats. And still, you're pulling for him."

WELCOME TO WILSON'S WORLD

At his first meeting with the producers of WILSON, Craig Johnson brought up the idea of Woody Harrelson playing the title role. Harrelson has been in the public eye for more than 20 years, since his 1995 breakout role as dim but lovable bartender Woody Boyd in the long-running sitcom "Cheers." Now a two-time Oscar nominee, the actor has become at least as well known for his dramatic performances in films including THE MESSENGER, THE PEOPLE VS LARRY FLINT, NO COUNTRY FOR OLD MEN and the acclaimed HBO series "True Detective."

The role required Harrelson to call on his skills as both a dramatic and comic actor, according to Johnson. "Woody brings an inherent likability to every role," says the director. "He's one of those guys you can't stay mad at no matter how badly he might behave. Wilson does some pretty offensive things, but when you have Woody there with his charming half smile, you just forgive him."

Clowes had recently seen Harrelson as Detective Marty Hart in "True Detective" when the actor's name came up. "He was almost menacing," the writer says. "Woody has a quality that can be almost scary. Then I started thinking through his history and remembered of course that he is also he's actually very funny. He is a brilliant comedian, with both the power and the sorrowfulness that Wilson needs. I realized I liked the idea of Wilson having a certain soulfulness to him, beyond just being an amusing schlub."

After seeing Harrelson play Wilson, any doubts Clowes had were immediately erased. "His stance and his facial expressions are perfect," the writer says. "To see Wilson and to hear his voice just as I imagined it is very strange. It's like having your dreams projected onto a wall for everybody to see."

Producer Skalski describes the character as an "optimistic curmudgeon." "Dan's writing has so many layers to it and Woody got that," she adds. "He brought a great spirit of hopefulness to a character that would be easy to play as just a grumpy guy. In Woody's hands, he became an enthusiastic, engaged person who sees the world in his own way."

The character retains his edge, but Harrelson adds a sense of playfulness to Wilson that wasn't on the page, according to Goldman. "The ways in which Woody and Craig have modulated his performance provided us with an embarrassment of riches in the editing room. He brings a real warmth and approachability to the character."

After years of concentrating on dramatic work, Harrelson had a hankering for lighter fare, the actor says. "WILSON has real-life pathos as well as unbelievably hysterical moments. It's not

a slapstick comedy. In fact, it's not typical in any sense. Dan has created an amazing character. Most people won't say what they're thinking, but that's not Wilson's way. He's an intriguing character with a lot of levels. Some of his behavior is so painful to watch that you cringe, but you cringe so often that you have to laugh. You may not believe the things he says and does, but in the end you do love him."

He credits Johnson with helping him fine-tune his performance. "He really knows how to talk to actors," says Harrelson. "Craig says just the right things to help liberate your thinking. If something looks false, he reads that right away. But I love the way he does it."

Harrelson also offers high praise for Laura Dern, who plays Pippi, Wilson's ex-wife. "Working with Laura is one of the greatest experiences I've ever had," says the actor. "She had amazing insights into the characters and was able to pierce right through to the core of what's vital in a scene."

Wilson and Pippi divorced rancorously 17 years earlier and haven't seen each other since. After more than a decade of being caught up in drugs and prostitution, Pippi is just getting her life back on track. "She has had a rough life since she's been away from Wilson," says Johnson. "Pippi has a volcanic temper, and yet she's got a lot of heart and humanity too. When Wilson comes back into her life, he is a destabilizing force for her. It takes someone like Laura to bring out both the volatile, dangerous parts of Pippi, as well as the beautiful and humane elements. There's never just one thing happening on Laura's face. You see the full range of emotion. You can see the weather change in one or two seconds. That's a rare skill for an actor and something that was critical to making Pippi someone the audience gets on board with."

While the script hews closely to the graphic novel, Clowes allowed the actors fill in some of the blanks, according to Dern. "Woody and I were able to take our characters a little deeper," she explains. "Wilson and Pippi have evolved a bit from what who they were on the page. She's impossible, but trying very hard to get herself together, meaning being off the drugs that have really taken her down. She has to put one foot in front of the other, keep a roof over her head, hold down an actual job and try to not let her temper get the best of her."

The actress was touched by Wilson's longing to find Pippi and be with his true love again. "He is also grieving the fact he no longer has a family, so when he discovers that she had their child after they parted, he becomes obsessed with getting to know his little girl. When they finally meet their daughter Claire, it's startling to see how similar her mannerisms and temperament are to theirs. They recognize that in fact she was lucky not to have had them around, but they also see that she carries a part of them deep inside that makes her a direct, honest person."

Despite both characters' obvious flaws, Dern was captivated by the strength of Wilson and Pippi's love all these years later. "In a lot of ways, they have the most perfect love story I've ever had a privilege of being a part of," she says. "Their longing to be better people, to never shy away from the truth and to be accountable for themselves is admirable. As an actor, I find it interesting to play a character that can be easily judged and yet is someone to aspire to as well. She's complicated and elusive. That's the kind of storytelling I always long to see."

Claire, the daughter that Pippi gave up, is played by Atlanta-based actress Isabella Amara. Amara, who recently played a younger version of Melissa McCarthy in *THE BOSS*, was found during an extensive talent search. "It is a really difficult role," says Skalski. "She's a teenager who doesn't quite know her place in the world and this crazy couple inserts themselves into her life."

Johnson was looking for two qualities in the actress he cast as Claire. "She had to break our hearts and make us laugh," he explains. "Isabella does both. Claire is a high-school outsider who is going through a really rough period. Wilson freaks her out at first but then she starts to get a sense of why she is the way she is."

Claire shares Wilson's biting wit and unwillingness to compromise. Her unmitigated honesty intrigued Amara. "She just doesn't really care about what anyone thinks," says the young actress. "She always stays true to herself and makes sure her point gets across. When I read the book, what stood out to me was how like Wilson she is. He's a very honest character, even when that means being brutal."

Claire first encounters her birth parents Wilson and Pippi after they track her down at the mall, she is being bullied by a group of other kids and Wilson defends her. "Claire is lonely and very depressed," says Amara. "She just wants to be loved and her adoptive parents are never around. When Wilson comes into her life, it seems like a great thing for her. He's giving her all this love and attention, as odd as it is."

Working with Woody Harrelson was a fantastic experience, says Amara. "He makes everyone laugh, doing random improv that you just don't expect. It's hard to stay in character because you just want to laugh. Woody stays true to who Wilson is in the book but he steps up to a whole new level. It's quirky and fun, but it also brings real depth to the character."

The third important woman in Wilson's life is Shelly played by Judy Greer (*THE DESCENDANTS*), his dog sitter and confidante. At his lowest moments, she is there for him and as the movie progresses, her role in his life grows. "Judy is so wonderful as Shelly," says Skalski. "Wilson and Shelly bring out the best in each other and Judy makes Shelly a warm and no-nonsense companion for him."

Greer says she wanted the role so badly she wrote Johnson a letter about her ideas for the character. “When we first got in the room for my audition, I just wanted to know where he saw her,” says the actress. “Was she an outcast weirdo or a super open, earthy hippy chick? Is she stupid? Is she smart? Is she lonely? Is she content? We batted around a lot of different ideas for her. Essentially, she is everything that Pippi isn’t. Shelly is very nurturing and maternal. She’s very much a caregiver and someone that Wilson could really use in his life.”

Her enthusiasm and natural warmth quickly won her the role. “Judy Greer is just a tonic of a person,” says Johnson. “She glows with humanity and that’s what Shelly needed. We know that when Wilson is with her he is in really good hands.”

The film manages to avoid the many clichés that often crop up in stories about men in midlife crises, Greer says. “This man is cranky and curmudgeonly, but he is still searching for meaning in his life, and trying to learn how to love. Woody brings a childlike innocence to the role, which is extremely disarming. Another actor might have brought a harsher quality. At his crankiest, even when Wilson is hating on life and people, he seems so vulnerable.”

Even the smallest roles in the film are filled by experienced actors who committed to the project based on the quality of Clowes’s writing. “Dan did an incredible job with all the characters, so it was easy to attract incredible actors,” says Johnson. “It’s rare to see minor roles this well conceived. Tremendous actors did us a huge favor by jumping into smaller roles.”

The film is populated with an ensemble that includes Cheryl Hines, Margo Martindale and David Warshofsky, as well as numerous local actors from Minneapolis’ renowned theatre scene.

Hines, best known for playing long-suffering Cheryl David on “Curb Your Enthusiasm,” gives a bravely unlikable performance as Polly, Pippi’s straight-laced sister. Safely ensconced in a comfortable suburban house with her husband and kids, Polly is unable to conceal her distaste for her sister’s life — or for Wilson. “The world of WILSON is realistically complicated,” says Hines. “And the characters are complicated. I was fascinated by the fact Polly and Pippi grew up together. They had the same formative experiences, yet Polly manages to have a conventional suburban life and Pippi has just gone off the rails. My character is totally passive aggressive and extremely judgmental, but I also think you can understand why she feels this way.”

Hines believes there’s someone for everyone to identify with in the film. “And that’s going to allow you to laugh at things you think maybe you shouldn’t be laughing at,” she says. “Craig has grounded this in a very genuine place. He created a unique tone for it. There’s certainly tragedy in this story, but you are going to go for a ride. It won’t always be comfortable, but it will always be entertaining.”

TWIN CITIES TRANSFER

WILSON was originally set in Oakland, California, where Daniel Clowes has lived for many years. He set all the action of the film within five blocks of his house so he would be able to walk to set every day. As it turned out, however, the filmmakers decided to move the shoot halfway across the country to the Minneapolis-St. Paul area.

“When we realized we weren’t going to be able to shoot in Oakland for budgetary reasons, we went looking for a midsize, progressive, gentrifying American city,” says Johnson. “We were thinking west of the Mississippi and so we looked at places like Seattle and Portland and Denver. Wilson’s world is unique. You see a lot of the old vintage restaurants and apartments and stores that are now being fixed up. The laundromats are going away and the artisanal coffee shops are moving in. Minneapolis-St. Paul had everything we were looking for. The neighborhoods and lakes and restaurants and stores were already in the story, so it really worked out well.”

Unlike working from a spec script or an adaptation of a traditional novel, Clowes’ original drawings provided Johnson with readymade storyboards for the film. “We had the template ready to go,” the director says. “The script is different than the graphic novel in numerous ways, but many things, like the color palette, were pulled directly from the book. It’s colorful, but muted.”

Working with cinematographer Frederick Elmes, whose work on unconventional classics like BLUE VELVET and WILD AT HEART have made him legendary in the film industry, the director tried to recreate the feeling of a graphic novel on the screen, framing shots in a way that creates the sense of foreground. “Watching Fred work was phenomenal,” says Skalski. “He paints with light. Looking at the monitor, we were just blown away.”

Production designer Ethan Tobman created more than 50 individual setups for the film. “I always felt this was a story about the vanishing of the America of the ’70s and ’80s as well as about a man who has trouble communicating. Wherever possible we really played with the idea that old storefronts, laundromats, karate studios and hair salons are suddenly becoming the Gibraltar Coffee Shop or the Organic Olive Oil Laboratory.”

Johnson issued the crew with precise instructions about how he wanted the film to look. “Craig is one of the most interesting directors I’ve ever worked with,” Tobman says. “He’s so focused. He arrives at his own opinion about things as small as a pen or as large as an entire

location. He also assembled a fantastic team. We all worked closely to calibrate a look that captured the feeling of the graphic novel. Everyone was on the same page early on about using color and texture and shape to make everything just a little left of center — a little more Wilsonian, if you will.”

Wilson’s apartment is intricately dressed and packed with clues to his personality. The production designer brought in five trucks filled with 4,000 books and at least 35 crates of magazines, bottle caps, beer cans, matches, old tins and beat-up board games. “We had to organize it in a way that only makes sense to Wilson,” says Tobman. “Woody had a lot of fun dressing the set with me. He’d say in that classic Woody drawl, ‘We’re killin’ it man, we’re crushin’ this.’”

Costume designer Christopher Peterson found a wealth of visual clues for the characters’ clothing in Clowes’s drawings. “The challenge is to stay true to the original intent of what Dan created,” he notes. “But there was always room to play.”

The designer and the director decided Wilson would be the exact opposite of fashionable. “His clothes are utilitarian,” Johnson says. “He wears a pair of khaki pleated pants that he bought at the mall 25 years ago. He keeps them until they get literally unwearable. Add the same jacket, the same inexpensive mall shirt, some comfortable, clunky shoes and that’s his uniform. He thinks fashion is the most ridiculous thing in the world and would probably tell you all about it if you bumped into him in a coffee shop.”

Peterson says his initial description to Harrelson of the character’s wardrobe as “vintage” resulted in a small misunderstanding. “I think Woody was expecting a cooler, more curated, ironic vintage style,” the designer says. “But this is vintage in the sense that Wilson has had it so long; it’s really just old. I was able to pull from thrift stores as well as Wal-Mart and Target to put together the unmade bed of a guy that Wilson is.”

While Wilson’s image is true to the graphic novel, Pippi presents very differently on screen. Peterson worked closely with Dern to develop a signature look for the character. “Pippi as drawn is frumpy, sad and withdrawn. But Laura wanted something that conjured up her history. We explored where her look stopped in time. When did she think she was cool? We decided it was the era of badass women of rock from the ’80s and ’90s — people like Chrissie Hynde and Debbie Harry, with a little bit of Courtney Love thrown in for good measure.”

For Claire, Peterson found a balance between contemporary and nostalgic, referencing millennial Goth as well as the quirky originality of a 1980s John Hughes movie heroine. “Isabella was fearless about putting on all kinds of crazy stuff,” he says. “We came up with the hat and the glasses, and ended up with something like Molly Ringwald dressed all in black.”

Jon Brion, the musician, songwriter and composer perhaps best known for his collaborations with filmmaker Paul Thomas Anderson, provided a score that was unique and perfectly suited for the film.

“There is simply no better film composer out there, especially when it comes to offbeat movies with unusual tones,” says the director. “His work on PUNCH DRUNK LOVE sent me over the moon. That is one of the strangest, most enchanting and beautiful scores of all time. I thought he would be perfect for this film, but never in a million years did I think he would do it.”

The filmmakers were looking for a score that balanced all sides of Wilson’s conflicted psyche, the “salty and the sweet,” as Johnson says. “We also wanted it to have a somewhat throwback feel,” he continues. “Wilson is a guy who is uncomfortable in the modern world. When Jon and I realized we were both big fans of Henry Mancini that inspired us to create a sound that is a little jazzy and a little romantic, with a wink to classic caper movies.”

Eventually a series of three musical themes were developed that reflected Wilson’s longing for human connection, his curmudgeonly, me-against-the-world attitude, and his sweet, almost romantic nature. “The first is kind of society dropout jazz riff for when he’s alone,” says Johnson. “There’s also a classically romantic ‘love’ theme for when he’s with Pippi and a contented, ‘fatherly’ theme for when he is connecting with Claire. These themes appear and reappear in various forms all throughout the film and help bring to life the full portrait of cranky, spiky, lovable Wilson.”

Looking at the completed film, Johnson is confident moviegoers will see a bit of themselves in characters they might otherwise have just written off as freaks. “I have a lot of hope for Wilson by the end of the movie,” says the director. “He’s looking for connection and that’s something we can all relate to. His journey is to find his place in the world in a way that he and everyone around him can be comfortable with. Wilson is learning how to let people into his life — which I think is a very important part of what he is looking for — even if that means maybe not saying everything that’s on his mind every second of every day. There’s a line toward the end of the film where he says something like, ‘We want people to love us for who we really are, but that’s impossible because we’re all so unbearable.’”

CAST

WOODY HARRELSON's (Wilson) rare mix of intensity and charisma consistently surprises and delights audiences and critics alike in both mainstream and independent projects. His portrayal of a casualty notification officer, opposite Ben Foster, in Oren Moverman's **THE MESSENGER** garnered him a 2010 Academy Award® nomination for Best Supporting Actor. He was previously nominated by the Academy, the Golden Globes® and SAG Awards® in the category of Best Actor for his portrayal of controversial magazine publisher Larry Flynt in Milos Forman's **THE PEOPLE VS. LARRY FLYNT**.

Next up, Harrelson will direct, produce and star in an unprecedented live feature film **LOST IN LONDON**, airing nationwide live in theaters on January 19, 2017. The comedy is based on a crazy night full of real-life events, **LOST IN LONDON** also stars Owen Wilson and Willie Nelson.

Harrelson most recently appeared in the critically acclaimed **THE EDGE OF SEVENTEEN**, produced by Jim Brooks. Upcoming releases include **LBJ** for director Rob Reiner and stars as Lyndon B. Johnson. Harrelson recently wrapped production on **THREE BILLBOARDS OUTSIDE EBBING, MISSOURI** with Frances McDormand and Sam Rockwell for writer/director Martin McDonagh, **THE GLASS CASTLE** for director Destin Cretton and the third installment of the Planet of The Apes, entitled **WAR FOR THE PLANET OF THE APES**, directed by Matt Reeves.

Recent releases include the films **NOW YOU SEE ME 2** for director Jon Chu, **THE HUNGER GAMES: MOCKINGJAY PART 2**, **TRIPLE NINE** for director John Hillcoat, **OUT OF THE FURNACE** starring opposite Christian Bale and Casey Affleck for director Scott Cooper, **THE HUNGER GAMES: MOCKINGJAY PART 1**, Relativity's animated film, **FREE BIRDS** with Owen Wilson, Louis Leterrier's **NOW YOU SEE ME** and **THE HUNGER GAMES: CATCHING FIRE**. He was recently seen in HBO's "True Detective" co-starring Matthew McConaughey for director Cary Fukunaga for which he was nominated for Emmy and SAG Awards in the lead actor category and a Golden Globes Award for lead actor in a Mini Series. In 2012 Harrelson starred opposite Julianne Moore and Ed Harris in the HBO film "Game Change" for director Jay Roach, for which he earned Primetime Emmy®, SAG Awards®, and Golden Globe® nominations for his role as Steve Schmidt, and Martin McDonagh's **SEVEN PSYCHOPATHS**, alongside Sam Rockwell, Colin Farrell and Christopher Walken.

Other highlights from Harrelson's film career include **RAMPART**, which reunited him with director Oren Moverman, Ruben Fleischer's box office hit **ZOMBIELAND**; **FRIENDS**

WITH BENEFITS; 2012; SEMI-PRO; THE GRAND; NO COUNTRY FOR OLD MEN; A SCANNER DARKLY; A PRAIRIE HOME COMPANION; DEFENDOR; SEVEN POUNDS; THE PRIZE WINNER OF DEFIANCE, OHIO; NORTH COUNTRY; THE BIG WHITE; AFTER THE SUNSET; PLAY IT TO THE BONE; BATTLE IN SEATTLE; EDTV; THE HI-LO COUNTY; TRANSSIBERIAN; THE THIN RED LINE; WAG THE DOG; WELCOME TO SARAJEVO; KINGPIN; NATURAL BORN KILLERS; INDECENT PROPOSAL; WHITE MEN CAN'T JUMP and was recently seen as the on screen host for director Pete McGrain's powerful political documentary ETHOS.

Harrelson first endeared himself to millions of viewers as a member of the ensemble cast of NBC's long-running hit comedy, "Cheers." For his work as the affable bartender 'Woody Boyd,' he won a Primetime Emmy® in 1988 and was nominated four additional times during his eight-year run on the show. In 1999, he gained another Primetime Emmy® nomination when he reprised the role in a guest appearance on the spin-off series *Frasier*. He later made a return to television with a recurring guest role on the hit NBC series, "Will and Grace."

Balancing his film and television work, in 1999 Harrelson directed his own play, *Furthest From The Sun* at the Theatre de la Juene Lune in Minneapolis. He followed next with the Roundabout's Broadway revival of *The Rainmaker*; Sam Shepherd's *The Late Henry Moss*, and John Kolvenbach's *On An Average Day* opposite Kyle MacLachlan at London's West End. Harrelson directed the Toronto premiere of Kenneth Lonergan's *This Is Our Youth* at Toronto's Berkeley Street Theatre. In the winter of 2005 Harrelson returned to London's West End, starring in Tennessee Williams' *Night of the Iguana* at the Lyric Theatre. In 2011, Harrelson co-wrote and directed the semi-autobiographical comedy *Bullet for Adolf* at Hart House Theatre in Toronto. In the summer of 2012 *Bullet for Adolf* made its Off-Broadway debut at New World Stages.

Two time Academy Award nominee **LAURA DERN (Pippi)** has proven to be one of the great actresses of her generation, touching audiences and critics alike with her moving and heartfelt performances. *Critic Peter Travers explained that Dern "ranks among the best actresses of her generation."* In celebration of their family legacy in film and television, Dern, her mother, Diane Ladd, and her father, Bruce Dern, were awarded with the first ever 'Family Star Ceremony' on the Hollywood Walk of Fame and the 'Hollywood Legacy Award' from the Hollywood Entertainment Museum.

In addition to her extensive film and television credits, Dern has been prolific in her producing career with three upcoming projects for HBO including "Tiny Beautiful Things,"

“Untitled Alex Gibney Project” and “Untitled Brownie Wise Project.” In 2016, she was also selected to serve on The Academy of Motion Pictures Arts and Sciences’ Board of Governors.

In 2017, Dern will be seen reuniting with director Jean-Marc Vallée (WILD) in HBO’s upcoming series “Big Little Lies” based on the book of the same name by Liane Moriarty. The series, which follows three mothers whose apparently perfect lives unravel to the point of murder, also stars Alexander Skarsgard, Reese Witherspoon, Shailene Woodley, Nicole Kidman and Zoe Kravitz.

Dern will also be seen in the highly-anticipated STAR WARS: EPISODE VIII alongside Daisy Ridley, Lupita Nyong’o and Benicio Del Toro. The film will release in December 2017. Additionally, Dern completed production on Showtime’s revival of the cult hit crime, mystery series “Twin Peaks.” Reuniting with director David Lynch, Dern will star alongside Kyle MacLauchlan and Amanda Seyfried.

Additionally, Dern can be seen in The Weinstein Company’s biographical drama THE FOUNDER, which recounts the story of McDonald’s founder Ray Kroc played by Michael Keaton. Dern plays Keaton’s wife Ethel Kroc.

In 2016, Dern was seen starring alongside Michelle Williams and Kirsten Steward in Kelly Reichardt’s drama CERTAIN WOMAN, which premiered at Sundance to rave reviews.

In 2015, Dern co-starred in Fox Searchlight’s WILD for which she earned her second Academy Award nomination for. The film, directed by Jean-Marc Vallée, is Nick Hornby’s-scripted adaptation of Cheryl Strayed’s best-selling 2012 memoir and tells the inspiring story of Cheryl Strayed.

Also in 2015, Dern was seen in Ramin Bahrani’s 99 HOMES, opposite Andrew Garfield and Michael Shannon.

Dern appeared in the film adaptation of John Green’s novel, THE FAULT IN OUR STARS. Starring alongside Shailene Woodley, Ansel Elgort, and Nat Wolff, Dern plays the mother of ‘Hazel Grace,’ a young girl who falls in love as she battles terminal cancer.

For her lead role as ‘Amy Jellicoe’ in the critically acclaimed series “Enlightened,” which she also executive produced and co-created, alongside writer and director Mike White, Dern received the Golden Globe Award for ‘Best Actress in a Television Series’ in 2012 and a Primetime Emmy® Award nomination for ‘Outstanding Lead Actress in a Comedy Series’ in 2013. The series also garnered a Golden Globe nomination for ‘Best Television Comedy’ in 2012 as well.

In September 2012, Dern was seen in Paul Thomas Anderson’s THE MASTER, which also starred Joaquin Phoenix, Phillip Seymour Hoffman and Amy Adams, and in 2010, she was

featured in Dan Rush's EVERYTHING MUST GO, with Will Ferrell and Rebecca Hall. Also in 2010, Dern appeared in Universal Pictures' LITTLE FOCKERS, which starred Robert DeNiro, Ben Stiller, Dustin Hoffman, and Barbra Streisand.

In 2008, HBO's "Recount," which was directed by Jay Roach and written by Danny Strong, revisited the controversial 2000 presidential election in Florida. Dern starred alongside Kevin Spacey, Bob Balaban, Ed Begley, Jr., John Hurt, Denis Leary, Bruce McGill, and Tom Wilkinson. For her performance as 'Katherine Harris,' she earned a 2008 Golden Globe Award for 'Best Performance by an Actress in a Supporting Role in a Series, Mini-Series or Motion Picture Made for Television,' as well as nominations for an Emmy Award and a Screen Actors Guild Award.

In 2007, Dern starred in Mike White's YEAR OF THE DOG, alongside Molly Shannon, Peter Sarsgaard and Regina King, and in 2006, she starred as three different characters in David Lynch's feature film INLAND EMPIRE, which received a "Special Distinction Award" at the 2007 Independent Spirit Awards.

In 2005, Dern filmed Todd Robinson's LONELY HEARTS and appeared in a supporting role in the Don Roos' HAPPY ENDINGS, with Maggie Gyllenhaal, Lisa Kudrow, Tom Arnold, Jason Ritter, and Bobby Cannavale.

Dern also appeared with Julianne Moore and Woody Harrelson in the 2005 Dreamworks film THE PRIZE WINNER OF DEFIANCE OHIO, directed by Jane Anderson, and in 2004, Dern starred opposite Mark Ruffalo in WE DON'T LIVE HERE ANYMORE.

Dern appeared in a diverse selection of roles in three very different films in 2001. She starred alongside Sean Penn and Michelle Pfeiffer in I AM SAM, as Steve Martin's suspicious dental hygienist girlfriend in NOVOCAINE and opposite William H. Macy in Neal Slavin's FOCUS. That same year, Dern also had a cameo appearance in Universal Pictures' JURASSIC PARK III.

On television in 2001, Dern starred and produced Showtime's "Damaged Care." Earlier that year, Dern appeared in Lifetime Television's "Within These Walls," opposite Ellen Burstyn. She also starred in Showtime's "Daddy and Them," a film written and directed by Billy Bob Thornton.

In January of 1999, the Sundance Institute presented Dern with the 'Piper Heidseick Award for Independent Vision' in recognition of the original voice and vision of an actor whose work reveals commitment to independent spirit and artistic merit.

In 1996, she starred in Miramax Films' critically acclaimed black comedy CITIZEN RUTH, directed by Alexander Payne. CITIZEN RUTH was screened at the Montreal Film

Festival, where Dern was awarded 'Best Actress' for her role.

In 1993, she starred opposite Sam Neill and Jeff Goldblum in Steven Spielberg's worldwide phenomenon and record-breaking box office success JURASSIC PARK. Later that year, she starred opposite Clint Eastwood and Kevin Costner in A PERFECT WORLD, which Eastwood also directed.

In 1992, Dern received both an Academy Award nomination and a Golden Globe nomination for her performance as 'Rose' in the acclaimed film RAMBLING ROSE, directed by Martha Coolidge and co-starring Dern's mother, Diane Ladd. RAMBLING ROSE was the first and only film that a mother and daughter team earned Academy Award nominations for the same project.

In 1985, Dern won the Los Angeles Film Critics' 'New Generation Award' for her performances in SMOOTH TALK and MASK. In 1986, she starred in David Lynch's BLUE VELVET, and in 1990, she played the lead role opposite Nicolas Cage in Lynch's WILD AT HEART, which won the Palme d'Or at the 1990 Cannes Film Festival. Dern's other film credits include Robert Altman's DR. T AND THE WOMEN, OCTOBER SKY, FAT MAN AND LITTLE BOY, HAUNTED SUMMER, TEACHERS, FOXES, and LADIES AND GENTLEMAN, THE FABULOUS STAINS.

Dern made her directorial debut with a short film called "The Gift," which aired as part of Showtime's "Directed By" series in October 1994. The cast included Mary Steenburgen, Bonnie Bedelia, Isabella Rossellini, Mary Kay Place, Peter Horton and Diane Ladd.

In 1997, Dern was nominated for an Emmy Award and won an American Comedy Award for her guest-starring role on "Ellen." She received a 1998 Golden Globe nomination for her role in Jane Anderson's Peabody Award winning film, "The Baby Dance."

Dern received the Golden Globe Award for 'Best Performance by an Actress in a Mini-Series or Motion Picture Made for Television,' as well as Emmy and Cable ACE nominations, for her starring role in the 1992 telefilm "Afterburn." Her other work on television includes Showtime's critically acclaimed film noir series "Fallen Angels," for which she received an Emmy nomination, and Showtime's original film "Down Came a Blackbird," which she also produced and starred opposite Vanessa Redgrave and Raul Julia.

Dern resides in Los Angeles with her two children.

JUDY GREER's (Shelly) career in both film and television has been prolific, as she has appeared in over 80 roles to date. She starred in the FX comedy series MARRIED opposite Nat Faxon, and also appeared in Marvel's ANT MAN opposite Paul Rudd as well as the star of Jamie

Babbit's indie *ADDICTED TO FRESNO*. She shot Fox's sequel to *PLANET OF THE APES* for director Matt Reeves and wrote her first book *I DON'T KNOW WHERE YOU KNOW ME FROM*. She continues to voice the role of "Cheryl" on FX's award-winning animated secret agent spoof *ARCHER*, going into its eighth season. She also shot Jason Reitman's *MEN WOMEN AND CHILDREN* in Austin, TX.

Greer was in MGM's update of Brian DePalma's classic *CARRIE*, in which she appeared alongside Julianne Moore and Chloe Grace Moretz for director Kimberly Peirce. Judy also made her Broadway debut opposite Katie Holmes in *DEAD ACCOUNTS*. She reprised her role as Kitty Sanchez, George Bluth (Jeffrey Tambor)'s assistant/girlfriend in the fourth season of cult classic *ARRESTED DEVELOPMENT* on Netflix on top of all of that.

Judy's film work also includes Fox Searchlight's Academy Award-winning *THE DESCENDENTS*, directed by Alexander Payne and starring George Clooney, as well as Jay and Mark Duplass' *JEFF WHO LIVES AT HOME*, in which she starred opposite Ed Helms and Jason Segel. Her film credits include Robbie Fox's dramedy *PLAYING THE FIELD*, Barry Blaustein's *PEEP WORLD*, Magnolia Pictures' *BARRY MUNDAY* and Ed Zwick's *LOVE AND OTHER DRUGS*, in which she appeared opposite Anne Hathaway and Jake Gyllenhaal. Most recently, she can be seen in *WILSON*, starring Woody Harrelson, Cheryl Hines and Laura Dern. This is only a small sample of Judy's extensive film work.

Judy is no stranger to the small screen either, having appeared in a multi-episode arc on *TWO AND A HALF MEN* and a recurring role on the aforementioned *ARRESTED DEVELOPMENT*. Her additional television credits include the ABC comedy *MISS GUIDED* as well as CBS's *MAD LOVE* opposite Sarah Chalke and Tyler Labine, along with guest appearances on *MODERN FAMILY*, *HOW I MET YOUR MOTHER*, *THE BIG BANG THEORY*, *IT'S ALWAYS SUNNY IN PHILADELPHIA*, and *CALIFORNICATION*, just to name a few.

Most recently, she helmed her first feature film *A HAPPENING OF MONUMENTAL PROPORTIONS*. Written by Gary Lundy, *A HAPPENING OF MONUMENTAL PROPORTIONS* stars Common, Bradley Whitford, Allison Janney, Jennifer Garner, Anders Holm, Nat Faxon, Rob Riggle, Katie Holmes and Storm Reid to name a few. Produced by Principato-Young Entertainment and Depth of Field, this dark comedy will be released in 2017.

During the summer of 2016, **ISABELLA AMARA (Claire)** wrapped a supporting role in Sony/Marvel's *SPIDER-MAN: HOMECOMING* opposite Tom Holland with Amy Pascal producing.

Isabella gained an interest in entertainment at an early age doing community theatre. Since then she has made appearances in major films such as JOYFUL NOISE, BARELY LETHAL and MIDDLE SCHOOL: THE WORST YEARS OF MY LIFE. Amara appeared in a supporting role in the Universal feature THE BOSS directed by Ben Falcone, as teenage Michelle Darnell (portrayed by Melissa McCarthy). She will also be seen next as 'Franny' in the independent feature THE TALE opposite Laura Dern.

Isabella attended a performing arts high school focusing on vocals and acting. A classically trained vocalist, Isabella has expanded her music performing around Atlanta as a lead singer for a rock band. Her love for singing is matched with her passion for acting. She currently resides in Atlanta, Georgia.

Actress, Producer and Director **CHERYL HINES (Polly)** is a two-time Emmy nominee for her role as Cheryl David on HBO's Golden Globe Award-winning series "Curb Your Enthusiasm," the brainchild of "Seinfeld" co-creator Larry David. Cheryl currently stars on FOX's hit comedy "Son of Zorn," opposite of Jason Sudeikis and Tim Meadows Sunday nights at 8:30/7:30pm CT.

Hines co-starred in the 2016 film, NINE LIVES starring Kevin Spacey, Christopher Walken, directed by Barry Sonnenfeld.

In 2014, Cheryl wrapped a three-season run on the ABC comedy series "Suburgatory," opposite Jeremy Sisto and Jane Levy. Hine's additional television projects include starring as Lori in the TV movie "Cuckoo" along with Michael Chiklis. Hines has also recently appeared on Freeform's "Young & Hungry," ABC's "The Middle" and "TripTank."

Cheryl's feature film directorial debut, SERIOUS MOONLIGHT was released in 2009 through Magnolia Films. The film premiered with critical acclaim at the Tribeca Film Festival. The screenplay was written by the late Adrienne Shelly, who directed Cheryl in the critically acclaimed WAITRESS. The film is a dark comedy centered on the troubled marriage of a high-powered female attorney (played by Meg Ryan) who learns that her husband (Timothy Hutton) is about to leave her for another woman.

Cheryl has also produced and directed several television projects including serving as Executive Producer and creator of the NBC Television Series "School Pride," a proactive, alternative series that told the stories of communities coming together to renovate their aging and broken public schools. The cameras followed students, teachers and parents as they rolled up their sleeves and rebuilt their own schools, concluding with the unveiling of a brand new, completely transformed school. She also produced the award-winning comedy series "Campus

Ladies” for the Oxygen Channel and the Starz Networks original comedy series "Hollywood Residential."

Cheryl is one of Hollywood's busiest film actresses with starring roles in a number of critically acclaimed feature films and box office hits including CHRISTMAS EVE, LIFE AFTER BETH, COLD TURKEY, THE UGLY TRUTH, RV, THE GRAND and BART GOT A ROOM.

Three-time Emmy winner **MARGO MARTINDALE** (*Alta*) is one of the world's busiest and most acclaimed character actresses. After appearing in a multitude of series and delivering an Oscar-worthy performance in a recent major motion picture, the remainder of this year will be a big one for Martindale. She just made Emmy history as being the first person to win Outstanding Guest Actress in a Drama Series two years in a row (2015 and 2016) for her role as the deadly KGB handler Claudia in “The Americans.” This is coming off an acclaimed major arc on CBS’ beloved “The Good Wife” final season, where she won the 2016 Critics Choice Television Award for her role as Willa Eastman, the cunning political strategist. On the big-screen, she recently starred opposite John Krasinski in the highly praised 2016 Sundance Film Festival entry, THE HOLLARS; she received many kudos at the Festival and from film critics for her role as a woman dying of a brain tumor and the estranged son who returns to his home town to be with her. Next she will star opposite Giovanni Ribisi in the new Amazon Prime series *Sneaky Pete*. The show explores the complex relationship between a mother and her son and the life of crime that they live. The show is being produced by Bryan Cranston and will begin airing in early 2017.

Margo received the 2011 Emmy Award for Best Supporting Actress in a Drama Series for her tour de force performance as Mags Bennett, the diabolical matriarch on the FX drama, “Justified.”

The role also earned her the Critics’ Choice Television Award for Supporting Actress in a Drama Series and a 2011 Television Critics Association Award nomination for Individual Achievement in Drama. *USA Today* described her performance as “smart, chilling, amusing, convincing and unfailingly entertaining,” and *The Huffington Post* called it “the television performance of the year!”

More recently, Martindale was seen on the big-screen in HEAVEN IS FOR REAL with Greg Kinnear, and last year in The Weinstein Company’s film adaptation of Tracy Lett’s Pulitzer Prize winning play AUGUST: OSAGE COUNTY alongside Meryl Streep and Julia Roberts. On television, she starred in the CBS series “The Millers,” opposite Will Arnett and Beau Bridges.

A native of Jacksonville, Texas, she began on the New York stage originating the iconic role of Truvy in the first Broadway production of *Steel Magnolias*. She also received a Tony nomination for her portrayal of Big Mama in the 2004 revival of Tennessee Williams' *Cat on a Hot Tin Roof*. Moviegoers will recognize her work in *MILLION DOLLAR BABY*, *SECRETARIAT*, *DEAD MAN WALKING*, *NOBODY'S FOOL*, *LORENZO'S OIL*, *THE HOURS*, *PRACTICAL MAGIC*, *WALK HARD: THE DEWEY COX STORY*, *HANNAH MONTANA: THE MOVIE*, *PARIS JE T'AIME*, *BEAUTIFUL CREATURES*, and *WIN WIN* among others. Her standout television performances include "New Girl," "Medium," "Dexter," "The Riches," "Hung" and "A Gifted Man."

Margo resides in New York City with her husband, Bill. They are the parents of a daughter, Maggie.

DAVID WARSHOFSKY's (Olsen) feature film credits include Paul Thomas Anderson's *THERE WILL BE BLOOD* and *THE MASTER*, Steven Spielberg's *LINCOLN*, *WELCOME TO COLLINWOOD* (Cannes 2002), Oliver Stone's *BORN ON THE FOURTH OF JULY*, Ridley Scott's *G.I. JANE*, brother Tony Scott's *UNSTOPPABLE*, and opposite Tom Hanks in *CAPTAIN PHILLIPS*. Among his many Sundance features are Miranda July film *THE FUTURE*, Elgin James' first feature, *LITTLE BIRDS*, 2002 Award Winner *PERSONAL VELOCITY*, and 2015's *STOCKHOLM, PA* opposite Cynthia Nixon and Saoirse Ronin. He portrayed "Federal Agent Cowan" in both *NOW YOU SEE ME* and *NOW YOU SEE ME 2*, and Liam Neeson's CIA buddy in most of the *TAKEN* films. His latest film, Miguel Arteta's *BEATRIZ AT DINNER*, opposite John Lithgow and Salma Hayak, premieres this month at the Sundance Film Festival.

Some of David's television appearances are "Fear The Walking Dead," "Scandal," "The Mentalist," "Justified," "Sons of Anarchy" and HBO's "Generation Kill."

On Broadway, he has appeared in *Biloxi Blues*, *Carousel*, and *On the Waterfront*. Other stage credits include *Henry V* at the New York Shakespeare Festival, *Blue Window* at Manhattan Theatre Club, *Romance Language* at Playwright's Horizons, and the national tours of *Biloxi Blues* and *South Pacific*. He originated the role of "Swetts" in the world premiere of Tony Kushner's *A Bright Room Called Day* directed by Oskar Eustis.

In addition to his acting work, David is the Director of the MFA Dramatic Arts program at USC.

MARY LYNN RAJSKUB (Jodie) is best known for her iconic performance as “Chloe” on FOX’s “24,” which she has reprised on “24: Live Another Day,” the number-one rated show of 2014. She has appeared in recurring arcs on “2 Broke Girls” and “Californication,” and was a regular panelist on “Chelsea Lately.”

She can currently be seen on the newly picked up pilot “Highston” or as Boyle’s girlfriend on “Brooklyn 99,” a drunk teacher on “Those Who Can’t” and also a lawyer on “The Girlfriend Experience.” On the big screen, Mary Lynn recently wrapped shooting *IN SEARCH OF FELLINI*, now in post-production. You can also see her in *ALL-STARS* available now online. Other films include, *SAFETY NOT GUARANTEED* (Duplass Bros.), *THE KINGS OF SUMMER* which she starred in with Alison Brie, Nick Offerman and Megan Mullally. Additional credits include *ARRESTED DEVELOPMENT*, *LITTLE MISS SUNSHINE*, *MR. SHOW*, *LARRY SANDERS*, *JULIE AND JULIA*, *PUNCH DRUNK LOVE* and *SUNSHINE CLEANING*.

FILMMAKERS

WILSON is **CRAIG JOHNSON's (Directed By)** third feature. Previously, he directed and co-wrote THE SKELETON TWINS, released in 2014 by Roadside Attractions/Lionsgate. The film premiered at the 2014 Sundance Film Festival where it won the Waldo Salt Screenwriting Award.

Other film credits include TRUE ADOLESCENTS, which premiered at the 2009 SXSW Film Festival. Television directing credits include LOOKING for HBO and the pilot, MATING, for Showtime.

Craig resides in Los Angeles.

DANIEL CLOWES (Screenplay By) was born in Chicago in 1961. In 1989, he published the first issue of his seminal comic-book, EIGHTBALL. His graphic novels include GHOST WORLD, DAVID BORING, CARICATURE, LIKE A VELVET GLOVE CAST IN IRON, ICE HAVEN, THE DEATH-RAY. MR. WONDERFUL, and WILSON. His screenplay for the film adaptation of GHOST WORLD (starring Thora Birch and Scarlett Johansson) was nominated for an Academy Award. He is the illustrator of many covers for THE NEW YORKER, and was the first cartoonist to have his work featured in ESQUIRE'S annual fiction issue. A major retrospective of his work appeared at the Museum of Contemporary art in Chicago in 2013, and was accompanied by the publication of THE ART OF DANIEL CLOWES: MODERN CARTOONIST, a monograph on his work. His most recent graphic novel is the highly-acclaimed PATIENCE. He lives in Oakland with his wife Erika, son Charles, and beagle Ella.

MARY JANE SKALSKI (Produced By) began her career at Good Machine where she worked on the early films of Ang Lee, Ed Burns and Nicole Holofcener. As a producer, her credits include the upcoming Fox Searchlight film WILSON, directed by Craig Johnson, four films with director Tom McCarthy (THE STATION AGENT, THE VISITOR, WIN WIN and THE COBBLER); Gregg Araki's MYSTERIOUS SKIN, Todd Louiso's HELLO I MUST BE GOING, Adam Salky's DARE, Peter Callahan's AGAINST THE CURRENT, Julian Goldberger's THE HAWK IS DYING, John O'Hagan's WONDERLAND, Jem Cohen's CHAIN and Naomi Foner's VERY GOOD GIRLS. Mary Jane was an executive producer on PARIAN, TRICK, THE LIFESTYLE and PUTZEL. Mary Jane is currently in pre-production on AMERICAN ANIMALS, directed by Bart Layton.

Mary Jane's films have premiered at the Toronto, Venice, Berlin, Cannes and Sundance Film Festivals and have received numerous awards and nominations, including several appearances on the National Board of Review 'best of' lists, a Cable Ace Award, a BAFTA and an Academy Award nomination. Mary Jane received the Independent Spirit Award for Producing in 2004 and in 2003 was selected as one of Variety's Producers to Watch.

Since 1997 she has been an active adjunct in the graduate film program at Columbia University. In 2016 she served as the Alleesee Chair at Wayne State University. She is also the Senior Advisor to Gamechanger, a financing entity focused exclusively on films directed by women.

JARED IAN GOLDMAN (Produced By) most recently produced INGRID GOES WEST starring Aubrey Plaza, Elizabeth Olsen, O'Shea Jackson Jr, Wyatt Russell and Billy Magnussen which will premiere in competition at Sundance in 2017, Craig Johnson's WILSON starring Woody Harrelson and Laura Dern, which Fox Searchlight will release in March 2017, and executive produced Jeff Nichols' critically-acclaimed LOVING for Focus Features, which made its World Premiere at the Cannes Film Festival in 2016. Previous credits include LITTLE BOXES starring Melanie Lynskey and Nelsan Ellis (Netflix); THE SKELETON TWINS (Roadside Attractions) starring Kristen Wiig and Bill Hader; KILL YOUR DARLINGS (Sony Pictures Classics) starring Daniel Radcliffe, Dane DeHaan and Michael C. Hall; Rob Reiner's AND SO IT GOES starring Michael Douglas and Diane Keaton; SOLITARY MAN starring Michael Douglas; THE WACKNESS starring Ben Kingsley; and the Sundance Grand Jury Prize winning documentary MANDA BALA (SEND A BULLET).

Goldman began his career at Miramax Films before moving to Greene Street Films, where he worked on Academy Award Nominated IN THE BEDROOM, SWIMFAN, UPTOWN GIRLS and Robert Altman's A PRAIRIE HOME COMPANION. He is a graduate of the University of Pennsylvania and a member of the National Arts Club.

FREDERICK ELMES', ASC, (Director of Photography) long career as a cinematographer began with his collaborations with David Lynch (ERASERHEAD, BLUE VELVET, WILD AT HEART) and John Cassavettes (THE KILLING OF A CHINESE BOOKIE, OPENING NIGHT).

Elmes feature film work includes multiple films for directors Ang Lee (THE ICE STORM, RIDE WITH THE DEVIL, HULK) and Jim Jarmusch (NIGHT ON EARTH, COFFEE AND CIGARETTES, BROKEN FLOWERS, PATERSON). Other collaborations include Charlie Kaufmann (SYNECDOCHE, NEW YORK), Mira Nair (THE NAMESAKE), Bill Condon (KINSEY), and Jim Sheridan (BROTHERS).

In television, Elmes photographed the recent Emmy-award winning HBO series “Olive Kitteridge,” directed by Lisa Cholodenko and the ABC two part television movie “The Wedding,” directed by Charles Burnett. His current work includes “The Night Of,” an award winning HBO miniseries written and directed by Steve Zaillian.

ETHAN TOBMAN (Production Designer) was born in Montreal, Canada. Recent work includes the Oscar-winning film ROOM and Beyonce's *Lemonade* and *Formation* as well as the upcoming Lionsgate film KIN. Ethan has won awards for his work on the Ok Go videos *The Writing's On The Wall*, Eminem's *Not Afraid*, Madonna's *Gimme All Your Luvin* and Beyonce's *Run The World*. He also recently completed the pilot for Fox's “The Exorcist.” He has designed sets for magazine covers including Vogue, Vanity Fair, Harper's Bazaar, Elle and Rolling Stone and campaigns for BMW, Jonnie Walker, American Express, Nike, Mercedes, Diane Von Furstenberg, Covergirl and L'Oreal. Ethan recently directed his first music video for the Warner Brother's band Phases “*I'm In Love With My Life*.”

PAUL ZUCKER (Film Editor) has worked with some of today's most innovative filmmakers, from Harmony Korine (MISTER LONELY) and Michel Gondry (ETERNAL SUNSHINE OF THE SPOTLESS MIND, BAFTA winner for best editing), to Gus Van Sant (GERRY). He has edited two films for Judd Apatow (THIS IS 40 and TRAINWRECK, for which he received an A.C.E. award nomination). He edited the the first three seasons of the hit HBO show “Girls” for Lena Dunham as well as the pilot episode of HBO's “Silicon Valley” for Mike Judge. Selected other directors include Joel Schumacher (TWELVE), Tom DiCillo (DELIRIOUS) and Liza Johnson (RETURN). Paul is also an accomplished commercial editor, and a member of American Cinema Editors. He finds it odd writing about himself in the third person like this.

JON BRION (Music By) has brought a singular musical voice to Paul Thomas Anderson's films HARD EIGHT, MAGNOLIA and PUNCH-DRUNK LOVE. Brion has scored some of the past decade's other unforgettably unorthodox films, such as Michel Gondry's

ETERNAL SUNSHINE OF THE SPOTLESS MIND, Charlie Kaufman's SYNECDOCHE, NEW YORK and David O. Russell's I HEART HUCKABEES. He has also written music for the hit comedies THE BREAK-UP and STEP BROTHERS, the gothic animated feature ParaNorman, Judd Apatow's THIS IS 40, Pixar's THE BLUE UMBRELLA short and THE GAMBLER. Brion's music was most recently featured in Universal Pictures' hit comedy TRAINWRECK, which starred Amy Schumer.

Brion showed musical promise as a youth in New Jersey, forming a band out of high school. He played with such artists as Aimee Mann and The Wallflowers before becoming a producer—and sometimes songwriter—for Fiona Apple, Rufus Wainwright and Kanye West, among others.

MAGGIE PHILLIPS (Music Supervisor) is a freelance music supervisor. Born and raised in Austin, Texas, music has always been a huge passion of hers. She started her career working with The Duplass Brothers. She is known for her work with them, most notably on CYRUS, JEFF, WHO LIVES AT HOME and their HBO show, "Togetherness." She is also known for her work on FX's critically acclaimed series "Fargo," MOONLIGHT, SAFETY NOT GUARANTEED and KINGS OF SUMMER. She has three movies at Sundance this year - WILSON, INGRID GOES WEST and THE INCREDIBLE JESSICA JAMES.

Unit Production Manager	JARED IAN GOLDMAN
First Assistant Director	RICHARD L. FOX
Second Assistant Director	T. COE

Made in Association with TSG ENTERTAINMENT

CAST
in order of appearance
Wilson

WOODY HARRELSON

Dog Lover

SANDY OLAN-THOMAS

Laptop Man

SHAUN BROWN

Bearded Man

JAMES ROBERT
MILLER

Robert

BRETT GELMAN

Jodie

MARY LYNN RAJSKUB

Shelly

JUDY GREER

Diego

TOUSSAINT MORRISON

Commuter

ANDREW HAWTREY

Edwin

RICHARD G. OOMS

Attendant

SHAWN HAMILTON

Nanny

TONITA CASTRO

Olsen

DAVID WARSHOFSKY

Cat Lady

LAUREN WEEDMAN

Granddaughter

KIMORA COLLINS

Alta

MARGO MARTINDALE

Taxi Driver	JOE MINJARES
Sinammon	ROXY WOOD
Belinda	GRETA OGLESBY
Karl	BRUCE BOHNE
Waitress	RACHEL WEBER
Pippi	LAURA DERN
Warren Kudo	JAMES SAITO
Annoying Customer	ELIZABETH HERRON
Annoying Customer's Husband	MARK BENNINGHOFEN
Aidan	MILES STROMMEN
Rocky	JACKSON BOND
Monika	KATIE ROSE LAW
Claire	ISABELLA AMARA
Men's Room Man	CHRIS CARLSON
Polly	CHERYL HINES
Will	BILL McCALLUM
Cooper	ALEC GEORGE
Cop	MARK JOHNSON
Allan Coffey	NATE MOONEY
Silverwolf	TOM PROCTOR
Granny	MARTIN RUBEN

Piper	PAUL CRAM
Pastor	SEAN DOOLEY
Grim-Faced Con	GENE LANCHE
Crip	IVAN “ICEDUDE” ARRINGTON
Aryans	MATT ROY
	LOREN LAZERINE
Guard	DEAN PHILLIPS
Peckerwood	MIKELL SAPP
College Kid	ADAM FARABEE
Gertrude	SALLY WINGERT
Mr. Cassiday	PETER MOORE

IN MEMORIAM
TONITA CASTRO

Stunt Coordinators	ERIC D. HOWELL JASON GRAY PETER MOORE
Utility Stunts	ROSE FRAZIER
Stunt Double Polly	LISA VAN AHN
Stand-in for Mr. Harrelson	MATT ROY

Stand-in for Ms. Amara	SAMANTHA CAMILLI
Stand-in for Laura Dern	LEAH TILSTRA
Production Supervisor	STEPHEN LIPPROSS
Art Coordinator	CATE HONZL
Set Decorator	MICHELLE GILSTEAD
Leadman	ROB WALSTEAD
Buyer	CHRIS THICKINS RYAN TALLANT
Set Dressers	ROBIN BERTUCCELLI STEVEN BOUCHER BRYAN BREDAHL BRENDAN HARRIS TOM KRISTJANSON BRIAN SIMPSON CHRIS THICKINS NATHAN TYMOSHUK
On Set Dresser	SCOTT NORDHAUSEN
Art Production Assistant	ALYSSA YULE
Second Second Assistant Director	COLIN MARKOWITZ
Camera Operator	PETER AGLIATA
Steadicam Operator	CRAIG PETERSCHMIDT
First Assistant A Camera	STEVE SPEERS
First Assistants B Camera	PAUL COLANGELO MICHAEL LINDQUIST

Second Assistants A Camera	MICHAEL LINDQUIST CHRIS HADLAND
Second Assistants B Camera	NATHAN ARMSTRONG RANDY SMITH BRIAN SUERTH LAURA MAE SUTHERLAND
Additional Assistant Camera	DAVID WIGHTMAN
Digital Imaging Technician	GABE KOLODNY PETER SYMONOWICZ
Data Utility	RYAN S. JOHNSON
Camera PA	MIRANDA LANGEVIN
Still Photographers	WILSON R. WEBB KIM SIMMS
Script Supervisor	BRANDON LOHSTRETER
Production Sound Mixer	JIM MORGAN
Boom Operators	MATT JOYER ERIC PIERSON LION THOMPSON
Post Production Supervisor	NANCY KIRHOFFER
Additional Editor	JEFFREY M. WERNER, ACE
First Assistant Editor	MIKKI LEVI
Editorial Production Assistant	JOHN WALEK
Supervising Sound Editor	JULIAN SLATER

Re-Recording Mixers	MARC FISHMAN JULIAN SLATER
Gaffer	THOMAS FRANCHETT
Best Boy Electric	JOE SLAGERMAN
Company Electrics	NICK FOSTER CRAIG HANSON MATT KANE KEVIN KARPINSKI STEPHEN LAUTERBACH NATHAN LEE CHRIS MALONE KYLE MOE MATT MUEGGE DAVE UNDERHILL
Rigging Gaffer	MICHAEL HANDLEY
Rigging Electric	AARON RICHEY
Key Grip	PETER CLEMENCE
Best Boy Grip	JEFF FISCHER
Dolly Grip	VICTOR KORTE
B Camera Dolly Grips	CHRIS HULTGREN SCOTT JOLSTAD
Company Grips	BILL DRAHEIM MIKE WINN DEAN WOYTCKE
Rigging Key Grip	JOE GALLUP
Rigging Grips	DARIN SPRING DOUGLAS WIGHTMAN

Assistant Costume Designer	COLLEEN EHRLICH
Costume Supervisor	JENNIFER BENTLEY
Key Set Costumer	CERAH TYMOSHUK
Set Costumers	DEBORAH FISCUS BEEZ MCKEEVER JANE WILLIAMS
Costume Coordinator	COLE BYLANDER
Costume Production Assistants	LINDSEY STEER ASHLEY CRUZ
Head Makeup	JAMES SARZOTTI
Key Makeup Artist	MARY FLAA
Makeup Artists	APRIL GARLAND CARRIE MESSINA BRENDA TORRE
Head Hair	AARON F. QUARLES
Key Hair Stylist	ROXANNE WIGHTMAN
Location Manager	MICHAEL A. HARTEL
Assistant Location Managers	RYAN COLEMAN JESSICA BERGREN
Location Coordinator	KIAH EIDE
Locations Assistant	LEIGH RYDBERG
Locations Production Assistant	TODD SINKEWICH

Property Master	MARK WOJAHN
Assistant Property Master	MELISSA PRITCHETT
Property Assistants	JENNIFER JENKINS ROBERT NDONDO-LAY PEACHES WOJAHN
Construction Coordinator	STEVE ANDERSON
Construction Foreman	DONAVAN HAKE
Charge Scenic	BEN BAYNE
Scenics	RON ALBERT PHIL VANDERVAART
Camera Scenic	LILI PAYNE
Set Painters	MATT FRANZEN BRIAN MARKEY BARRY NEWMAN GREGORY OLIVER
Carpenters	MARK ANDERSON DAN LAIRD ANDREW MUELLER DENNIS PERRY BRIAN RHEA
Production Coordinator	JULIA SCHAFER
Assistant Production Coordinator	KATI BATCHELDER
Production Secretary	IAN MORLAND
Travel Coordinator	ARIEL DONAHUE
Office Production Assistant	SARAH STORBAKKEN
Key Set Production Assistant	AMANDA MOORE

Production Assistants	PAUL COLEMAN CONNER EVERT LEE HOUGHTALING LEWIS KLOSTER LIANA OJA MELISSA ROSAL
Assistant to Mr. Johnson	RAVEN JOHNSON
Assistant to Mr. Harrelson	JOSHUA FRITEL
Production Accountant	PHIL LOGRIPPO
First Assistant Accountant	ALAN MURPHY
Second Assistant Accountant	SHAKENA REED
Payroll Accountant	AMANDA JABES
Accounting Clerk	SOO PARK
Post Production Accountant	GAYLE SANDLER
Casting Associate	MELISSA PRYOR
Minnesota Casting	LYNN BLUMENTHAL
Background Casting	MICHELLE NAGELL
Transportation Coordinator	MARC SCOTT
Transportation Captain	MIKE ARNOLD
Unit Publicist	PATRICIA STORY

Set Medics	KURT GENSMER KRIS GENSMER
Caterer	HOUSE OF HUNGER WESLEY KAAKE
Chef	CODY ALLEN
Cranes provided by	CAMERA SUPPORT SYSTEMS
Dollies provided by	CINEQUIPT TASTY LIGHTING SUPPLY
Dolly Accessories provided by	CHAPMAN-LEONARD
Steadicam provided by	PICTURE FACTORY
Animal Wrangler	BARBARA O'BRIEN
Assistant Animal Wrangler	TRICIA THOMPSON
Pepper	PENNY
Penny's Owner	COLLEEN DEGNAN HERRMANN
Key Craft Service	TERANSC PHILLIP KATIE MILEWSKI
Craft Service Assistants	TED FEMRITE NATASHA KENNEDY JESSICA MAAS DERRICKUS SPRATLIN LIZ TERRY
Clearances/Placement	WENDY COHEN
EPK	CHRIS MILLER

Re-Recording Mix Technician	LUKE SCHWARZWELLER
FX Editor	D. CHRIS SMITH
Dialogue Editor	JOHN STUVER
Dialogue / ADR Editors	PAUL CARDEN JULIE FEINER
Foley Editor	MARK PAPPAS
Assistant Sound Editor	PAUL FLINCHBAUGH
ADR Mixers	JUDAH GETZ TONY HUGAR
Foley Artists	ALICIA STEVENSON DAWN LUNSFORD
Foley Mixer	DAVID JOBE
Post Production Sound Facility Services Provided by	TECHNICOLOR AT PARAMOUNT
Voice Casting	BARBARA HARRIS
Main and End Titles	SCARLET LETTERS
Digital Intermediate by	EFILM
Supervising Digital Colorist	TIM STIPAN
Digital Intermediate Producer	VANESSA GALVEZ
Digital Intermediate Editor	CURTIS LINDERSMITH
Digital Intermediate Color Assist	ANDRE RIVAS
Digital Intermediate Associate Producer	HUNTER CLANCEY

VFX Producer	WAYNE ADAMS
Digital Opticals	PATRICK CLANCEY
Imaging Science	ROSALIE STALEY
Dailies Services Provided by	SPLICE
Dailies Colorist	NICK HILLYARD
Dailies Operators	NICK GUMM
	CODY LEE BROWN
	CASSIE WENTLANDT
Dailies Project Manager	AARON VIRTUE
Dailies Engineer	CARL N. JACOBS

Visual Effects Consultant	Jake Braver
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Visual Effects by Phosphene

Visual Effects Supervisor	Eddie Porter	Visual Effects Producer	Vivian Connolly
Lead Digital Artist	Aaron Raff	CG Artist	Pedro Atienzar

Visual Effects by Shade VFX

Visual Effects Supervisor	Bryan Godwin	Digital FX Supervisor	Karl Coyner
Compositing Supervisor	Donald Strubler, Jr.	Visual Effects Production Manager	Andrea Atwater

SECOND UNIT

Director of Photography	BOBBY BUKOWSKI
First Assistant Director	T. COE
Script Supervisor	ANDREW BJORKLUND
First Assistant Camera	PAUL COLANGELO
Second Assistant Camera	BRIAN SUERTH
Gaffer	MATT MUEGGE
Best Boy Electric	NICK FOSTER
Electrician	CODY OTTE
Key Grip	DAN MILLER
Best Boy Grip	DEAN WOYTCKE
Dolly Grip	SCOTT JOLSTAD

Assistant Property Master	JENNIFER JENKINS
Set Costumer	BEEZ MCKEEVER
Additional Makeup	CARRIE MESSINA
Set Medic	KURT GENSMER

Orchestrated by	STEVE BARTEK
Orchestra Conducted by	ADAM KLEMENS
Orchestra Contracted by	JAMES FITZPATRICK for TADLOW MUSIC
Concert Master	LUCIE SVEHLOVA
Orchestra Recorded at	SMECKY STUDIOS, PRAGUE
Orchestra Recorded by	JAN HOLZNER
Score Mixed by	GREG KOLLER
Score Mixed at	THE APEX RECORDING, BURBANK CA
Music Programmer	ERIC CAUDIEUX

SONGS

ME AND YOU
Written by Len Brunson and Richard
White
Performed by Richard White
Courtesy of Crucial Music Corporation

BLUESDAY
Written and Performed by Christopher
Welch
Courtesy of Crucial Music Corporation
MARTINI LOUNGE
Written and performed by Christopher
Welch
Courtesy of Crucial Music Corporation

ANGEL LOVER
Written by Dave Antrell
Courtesy of Extreme Music

IT WAS OVER BEFORE IT EVEN BEGAN
Written by Stephane Huguenin
Courtesy of APM Music

CIRCUS WAVES
Written and Performed by Stephan Sechi
Courtesy of Crucial Music Corporation

FLYING TRAPEZE

Written and Performed by Stephan Sechi
Courtesy of Crucial Music Corporation

CLOWNING AROUND

Written and Performed by Matt Hirt
Courtesy of Crucial Music Corporation

GONG YUAN CHUN SI

Written by Gao Ming
Courtesy of APM Music

CAROUSEL OF DREAMS

Written and Performed by Andrew Patrick Oye
Courtesy of Crucial Music Corporation

CALL ME MAYBE

Written by Carly Rae Jepsen, Josh Ramsay and
Tavish Crowe

Performed by Carly Rae Jepsen
Courtesy of Interscope Records under license
from Universal Music Enterprises and 604
Records (Canada)

COMIN BACK

Written by Justin Scott Tecce and William
Michael Workman

Performed by The Fabulous Harmonaires
Courtesy of Crucial Music Corporation



THE PRODUCERS WISH TO THANK THE FOLLOWING FOR THEIR ASSISTANCE:



This production participated in the New York State Governor's Office
of Motion Picture & Television Development's
Post Production Credit Program



Wicked Artwork Courtesy of Wicked LLC

Moby Dick © 1956 Metro-Goldwyn-Mayer Studios Inc, All Rights Reserved - Courtesy of MGM
Media Licensing

Footage courtesy: Open' hood

CAMERAS AND LENSES
PROVIDED BY [ARRI]



American Humane Association monitored some of the
animal action.

*No animals were harmed in those scenes.*TM (AHAD
06012)

Approved No. 50440



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