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CAPTAIN FANTASTIC

Written & Directed by Matt Ross
120 Minutes / USA / 2016

#CaptainFantastic

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CAPTAIN FANTASTIC

OFFICIAL SYNOPSIS

Deep in the forests of the Pacific Northwest, isolated from society, a devoted father (Viggo Mortensen) dedicates his life to transforming his six young children into extraordinary adults. But when a tragedy strikes the family, they are forced to leave this self-created paradise and begin a journey into the outside world that challenges his idea of what it means to be a parent and brings into question everything he's taught them.

LONG SYNOPSIS

An unconventional family leaves its wilderness home and tries to adapt to the world outside the forests of the Pacific Northwest in *Captain Fantastic*, a humorous, challenging and ultimately moving drama from writer and director Matt Ross.

Ben Cash (Viggo Mortensen) and his wife Leslie (Trin Miller) have created an off-the-grid paradise for their family. In a self-sufficient, handcrafted compound, Ben teaches his six children the skills they need to survive in the deep forest, as well as providing them with a rigorous physical and intellectual education. But when a family tragedy forces the Cashes to return to the outside world, Ben's ideas of what it means to be a parent are challenged and he must confront the price his children are paying for his dream.

Written and directed by Matt Ross (*28 Hotel Rooms*), *Captain Fantastic* stars Viggo Mortensen (*The Lord Of The Rings* franchise, *Eastern Promises*), Frank Langella (*Frost/Nixon*, *Robot & Frank*), George MacKay ("11.22.63," *Pride*), Samantha Isler ("Sean Saves the World," *Dig Two Graves*), Annalise Basso (*Red Road*, *Onji 2*), Nicholas Hamilton (*Strangerland*, *Time*), Shree Crooks ("American Horror Story," "Ray Donovan"), Charlie Shotwell (*Man Down*, "The Comedians"), Ann Dowd ("The Leftovers," *Compliance*), Erin Moriarty ("Jessica Jones," "True Detective"), Missi Pyle (*Gone Girl*, *The Artist*), with Kathryn Hahn ("Transparent," *Afternoon Delight*), and Steve Zahn (*War for the Planet of the Apes*, *Rescue Dawn*).

The film is produced by Lynette Howell Taylor (*Big Eyes*, *The Place Beyond the Pines*), Jamie Patricof (*The Place Beyond the Pines*, *Half Nelson*), Shivani Rawat (*Trumbo*, *Danny Collins*) and Monica Levinson (*Trumbo*, *Borat*). Executive producers are Nimitt Mankad (*Trumbo*, *Danny Collins*) and Declan Baldwin (*Still Alice*, *Far From Heaven*). Co-producers are Samantha Housman (*Alex of Venice*, *28 Hotel Rooms*), Crystal Powell (*The Place Beyond the Pines*, *28 Hotel Rooms*) and Louise Runge (*Alex of Venice*, *28 Hotel Rooms*). Director of photography is Stéphane Fontaine (*Rust and Bone*, *A Prophet*). Production designer is Russell Barnes (*Oculus*, *Cold in July*). Editor is Joseph Krings (*28 Hotel Rooms*, *The Mend*). Costume designer is Courtney Hoffman (*The Hateful Eight*, *The Boy Next Door*). Casting is by Jeanne McCarthy (*Foxcatcher*, *Eternal Sunshine of the Spotless Mind*). Original music by Alex Somers (*Aloha*, *We Bought a Zoo*). Music supervisor is Chris Douridas (*What Maisie Knew*, *American Beauty*). Sound designer is Frank Gaeta (*The Descendants*, *Twilight*).

ABOUT THE PRODUCTION

In the woodlands of the Pacific Northwest, Ben Cash, the fiercely independent patriarch of *Captain Fantastic*, is raising his family as far as he can from the influence of modern consumerist culture. Filling the days of his six children with rigorous education, demanding physical training and intense instruction for surviving in the wild, Ben raises a tribe of “philosopher kings” with the cardiovascular and muscular endurance of elite athletes and a grasp of classic texts far beyond their years.

For Matt Ross, the writer and director of *Captain Fantastic*, the story is an exploration of the choices that parents make for their children. “I’m fascinated by all the issues that revolve around parenting,” Ross says. “Ben has given up the outside world and whatever personal ambitions it held for him to devote his life to being the best father he thinks he can be. The question becomes: is he the best father in the world or the worst? Is what he’s doing insane or insanely great?”

Some of the Cash family’s experiences have roots in Ross’ own upbringing. “My mother was interested in alternative living situations,” he says. “When I was a kid, it wasn’t called living ‘off the grid,’ but we did live in communes in Northern California and Oregon. We were in the middle of nowhere without television or most modern technology.”

Like the family in *Captain Fantastic*, Ross’ early life was in some ways a grand adventure and, in others, a dislocating experience for a child. “It became especially hard during adolescence,” he notes. “I was separated from kids my own age when I started becoming attracted to the opposite sex. My friends were far away. I wanted to have that social element in my life. The eldest Cash son, Bo, is at that point in the film, while the younger kids are still finding this life exhilarating.”

Ross admits that in writing the screenplay, he was also grappling with his own questions about how to be a parent in contemporary America. “Is it intelligent to allow our children to be electronically connected at all times?” he asks. “You also could ask, is it responsible to allow your kid to play full-contact tackle football, which I played as a kid. There’s a lot of evidence that shows how dangerous it is. You don’t have to live in the woods and go rock climbing with your kids like Ben does to take risks.”

The character of Ben is in some ways aspirational for Ross. “I wish I were brave and selfless enough to give up my creative goals or my career ambitions for my kids,” he says.

“For Ben, whatever he was doing before this takes second place to the raising of his children. He does it at a cost, and that’s really the movie.”

Ben’s choices are far more extreme than most parents would ever consider. For ten years, Ben and his family have lived completely off the grid in a remote compound where they hunt and grow their own food. He and his wife Leslie have chosen to bring up their brood in a manner so far from the norm that it poses questions about whether the ends justify the means. “He does things that you could legitimately argue endanger their lives,” says Ross. “The questions about the best ways to nurture children are very real.”

Those weighty questions aside, *Captain Fantastic* is an exciting, poignant and often humorous adventure, set in part in a rustic wonderland of Ben’s creation, where he and his children celebrate their uncommon achievements, whether they are mastering martial arts or demonstrating their prodigious knowledge of American political thought. “Making the movie entertaining as well as grounded and honest was always our priority,” says Lynette Howell Taylor, producer of *Captain Fantastic*.

Also a producer of Ross’s first feature film, *28 Hotel Rooms*, Taylor says she admires the director’s approach to filmmaking. “Matt’s long history of success as an actor has made him an excellent director,” she explains. “When you get in a room with Matt, there’s a warmth and an energy there. As an actor, you know it will be safe to experiment. It’s always a collaborative experience with him, as opposed to, ‘Here’s your script, say your lines, and thank you very much.’ That is part of what enabled us to get a such strong cast on the film.”

Taylor is joined by her producing partner Jamie Patricof, as well as producer Shivani Rawat, CEO of ShivHans Pictures and producer Monica Levinson, ShivHans president of production. For Patricof, Ross’ script hit close to home. “The first time I read the script, I immediately fell in love with it,” he says. “As a father, I know that raising kids the right way, especially today, is one of the hardest things a person can do. Matt’s script challenged every convention of parenting I had. I was blown away by it.”

“We first got the project in early 2014 and it was an instant go on our side,” adds Rawat. “Seeing Matt Ross’s determination and all the work he had put into this film was inspiring. It was one of those scripts we couldn’t turn down.”

The strength of the story draws on Ross’ own desire to be the best parent possible, Taylor says. “We all have our own values and our own moral barometer. *Captain Fantastic* pushes you to think about what kind of behavior, especially as a parent, you think is

acceptable or not acceptable. Ben is on the far end of the spectrum with radical ideas about parenting, but he is asking himself the same questions we all do.”

The film will raise a lot of questions for the audience, who won’t always be on Ben’s side, adds the producer. “Ultimately, it’s an extremely emotional and transformative journey for a very close-knit family that has chosen to live in an unusual way. I just hope it gets people talking. It’s very entertaining, which is the most important thing, and if it sparks conversation about these issues, we’ve done our job.”

THE RIGHT MAN FOR THE JOB

As Ben, Viggo Mortensen provides a rock-solid center for his family – and the film. “Whatever character Viggo plays, he makes the audience believe that it’s him,” says Rawat. “I can’t imagine another actor in this role. He’s so charismatic and so hard-working. He will make people believe in Ben.”

The actor, who complements his successful film career with equally impressive work as a musician, a writer, a photographer and a painter, became intimately involved in the development of the film as soon as he signed on. “Viggo was a central collaborator in terms of his ideas about the script,” says Ross. “He had wonderful and insightful ideas about everything, including adding his own original music to the film. For me, he exemplifies a very high level of artistry and integrity. That is one of the things that made him my first choice to play Ben. Physically and temperamentally, he was absolutely right.”

After reading the script, Mortensen responded with very specific notes. “His ideas were not just about accuracy, but also about the narrative,” Ross says. “I worked on the script over time with his input.”

Mortensen was intrigued by what he says is a unique screenplay about a remarkable family. “It’s not only intelligent, it’s also well-constructed and emotional,” the actor explains. “I laughed as much as I cried and I trust audiences will as well. We were true to the screenplay and tried to amplify all the positive aspects as we filmed. Hopefully it will make audiences question their assumptions.”

The actor turned out to be far better prepared for the role than Ross even hoped. The director sent Mortensen a huge box of books of recommended reading, including texts by Tom Brown, the renowned naturalist and author of Tom Brown’s Field Guide to

Wilderness Survival; linguist and philosopher Noam Chomsky; and Pulitzer Prize-winning scientist and writer Jared Diamond, all of which he felt Ben would be intimately familiar. “I thought that was a great way to frame some of the knowledge that this family would have,” Ross says. “It turned out Viggo had read all the books already.”

The actor acknowledges that Ben’s life experience and worldview are not that different from his own. “I didn’t have to do a ton of research about living in the forest and being comfortable in nature,” he says. “I used to live in northern Idaho in a place that’s not very different from where we first meet the Cash family. When I was preparing for this role, I went back to where I used to live and spent some time there. I ended up driving to Washington from Idaho in a pickup truck filled with all kinds of things I thought might be useful. It looked like something out of *The Beverly Hillbillies* when I arrived.”

Mortensen arrived on set weeks early so he could be involved in shaping the location. He brought ideas about the design of the garden and helped with planting as well. “I even lived there for a while,” he says. “Many of the books you see on the bus and in our home are books I brought. There’s also my canoe, some bicycles, things from the kitchen, knives and clothes. I brought a lot of plants for the garden near the tipi. I like to offer up things of my own that might be appropriate.”

His dedication to inhabiting the character was unlike anything producer Taylor had experienced before. “We rented a hotel room for him, but he never stayed there,” she says. “We just knew he was in the forest somewhere. That kind of commitment really shows in his work.”

The lifestyle that Ben and his children embrace at the beginning of the film is very appealing, the actor admits. “It’s a crazy, survivalist kind of existence without phones or much communication with the outside world,” he notes. “They’re living off the land without any advanced technology, without cell phones or iPads or computers. I’m not sure I have the stomach for it, but I’m fascinated by the idea of raising kids in such an organic environment.”

Ben doesn’t shield his children, answering any question as honestly as he can and treating them like adults. “I don’t know that it’s the right approach, but there’s a lot to be said for it,” says Mortensen. “For some people, it’s shocking. How can you talk about philosophy, science, sex or death with a 7-year-old? There’s a beautiful openness in this family.”

The family's idyllic existence is interrupted when Leslie, Ben's wife and the children's mother dies far from home and the Cashes leave their little piece of paradise to attend her funeral. "At that point, *Captain Fantastic* becomes a road movie as they travel to New Mexico where Leslie's parents live," Mortensen says. "We come into conflict with them because of our way of life."

As Bo, the eldest son, points out to his father, despite their advanced education, despite the fact that even the little ones speak intelligently about Noam Chomsky and have a deep understanding of the U.S. Constitution, they know very little about people outside their family.

Finding the six extraordinary young actors who play the Cash family required a worldwide talent hunt, with submissions coming in from Great Britain, Australia, the U.S., Canada and New Zealand. To play characters ranging in age from 7 to 18-years-old, the filmmakers sought out actors willing and able to learn skills including rock climbing, hunting, martial arts, foreign languages, archery and more. They needed to be able to handle language ideas well above their grade level. They had to be able to handle comedy as well as drama. And the kids had to be believable as siblings and as Mortensen's offspring.

"We took a great deal of time in choosing each of the actors," says Rawat. "Matt did a brilliant job of getting to know them and really understanding what they could bring to their roles."

The casting process was challenging, says Taylor, but also a great deal of fun. Each of the six kids has been lovingly nurtured to be as individualistic and original as the names their parents invented for them. "One of the things I love the most about the script is that each of them has his or her own journey," Taylor says. "But that also meant giving each child enough time and space to tell their story. They all have a moment when you can see where they're at in their lives. The actors are all not only immensely talented but also really dedicated. They brought their own special magic to the movie."

Patricof agrees. "Assembling the family was one of the most complicated casting processes I've seen," he says. "But Matt's ability to create this family from scratch is at the core of what makes this film work."

Eldest son Bo, played by British actor George MacKay, has reached a point in life where he longs to break away from the family. But despite his physical and intellectual prowess, Bo is painfully aware of his social shortcomings. "As Bo becomes a man, he faces a

crisis in his identity,” says Ross. “He knows nothing about how to exist in the world, especially when it comes to girls. In some ways, his journey is just as important as Ben’s. It’s time for the young man to leave the village and seek his fortune in the world.”

MacKay was immediately captivated by the script, starting with the opening sequence in which Bo comes of age symbolically by hunting a deer for his family. “I remember reading it and trying to take in the description of the landscape, of the deer and of the family,” he says. “You see this feral boy covered in mud and a band of kids following. Who are these people? What are they doing? And then the father figure comes out of nowhere. It was just so surreal. I was completely drawn in.”

Bo is in the process of learning to make his own path, according to the actor. “In many ways, his family life has been perfect until now,” the actor says. “But he is realizing that there are so many gaps in his education that need to be filled. As much as he loves and respects his father, he can see that he won’t learn the things he needs to know until he breaks away and experiences some of the world outside the compound.”

Next in line are Bo’s 15-year-old twin sisters, Vespyr and Kielyr, played by Annalise Basso and Samantha Isler. A pair of fiery teenagers, Vespyr and Kielyr are as capable as Bo of fending for themselves in the forest, while also standing in for their absent mother. “I knew I wanted to have some really badass female characters,” says Ross. “The two girls are just as physically strong and competent as their brothers, but they have additional responsibilities as the senior females in the family.”

Basso, who grew up in rural Missouri, feels a definite kinship with her character. “I was also homeschooled for a while,” she recalls. “My siblings and I spent most of our free time outside playing games. We were never big TV watchers, so it was easy for me to relate to Vespyr. We live in town now, but a part of me wishes I could live the way Vespyr lives. I think there’s a sweet spot in between where we’re living now and living completely separated from everything.”

After reading the script, Isler was moved to thank Ross for writing such realistic and intelligent characters for young actors. “I think that’s uncommon, especially with teenage girls,” she explains. “Too often they just seem ditzy and stereotypical. My character is really tough and incredibly smart, but she’s also very feminine. She’s getting to the point where she starts wanting to fit in, without letting go of where she came from. As the story goes on, you see her observing other people and changing little things about herself.”

Played by Australian actor Nicholas Hamilton, 12-year-old Rellian is the rebellious child, constantly questioning the choices his parents have made for him and his siblings. Of all the children, he is the one who longs to lead a more conventional life. “He looks around and says, why are we living like this?” observes Taylor. “He knows other people live differently. He knows the world celebrates Christmas, but for some reason, the Cashes celebrate Noam Chomsky Day. He doesn’t want to do that anymore.”

Ross gave his young stars unprecedented freedom to create, says Hamilton. “Matt is an awesome director and writer. I hadn’t done much improvisation before this, but he just let us roam. If he hated something, he told us and we did something different. I love that.”

The two youngest children, Zaja and Nai, have lived their entire lives in the forest. Given no quarter because of their youth, they are growing up fierce and feisty. “The two youngest children are still enjoying this environment,” says Taylor. “That’s their journey at this point. It’s interesting to see how the decisions of the parents affect these kids in different ways at different ages.”

Shree Crooks, who plays Zaja, says she loves the idea of living in the wild with a big family. “That was one of my favorite parts of the movie. I live in L.A. but I love nature and the thought of surviving on my own. There’s not as many good shopping places, but there are beautiful woods, beautiful rivers, beautiful lakes. Also, I’m an only child, so I liked having a lot of siblings. We go through hard things but we still have each other. It’s a really good story.”

At nine, Zaja is at an age when she has started to understand that things die and everyone is mortal. “As a result, she’s into taxidermy and develops a morbid fascination with death,” explains Ross. “Her favorite subjects, like the Holocaust or Pol Pot and the Khmer Rouge, might seem inappropriate for a little girl. All the kids have interests that are unusual for their ages, because they don’t have video games or television or computers. Everything comes to them through books.”

The youngest child, Nai, played by Charlie Shotwell, is only seven. “He is kind of a nudist,” says Shotwell. “I guess he is very interested in the human body. He lives in a tipi, which I loved because it was really cozy inside. There’s one part that looked exactly like my momma’s cabin where she lived with her dad. They lived off the grid too, so it was like the exact same thing as her life. There were also really nice books, like *Nancy Drew*, *Little House on the Prairie* and *Hardy Boys* that my mom would have probably read.”

All of the young actors attended wilderness camp to acquire some of the basic skills they would need to survive in the forest. “They were taught how to make a fire, skin a deer, track an animal and rock climb, as well as basic martial-arts skills,” says Ross. “Annalise and Samantha learned Esperanto. Shree learned a little about taxidermy. They didn’t have to become experts, but they had to learn enough to look like they knew what they were doing.”

The director also provided them with a reading list, including Lies My Teacher Told Me: Everything Your American History Textbook Got Wrong by James W. Loewen and The People’s History of the United States by Howard Zinn. “I tried to contextualize the movie for them so they at least knew who Noam Chomsky is,” he says. “I also made them sign a ridiculous contract saying they wouldn’t eat junk food or use their iPads or cell phones on set. I didn’t really enforce it, but I wanted them to think about how the family lives.”

Mortensen admits that the idea of working with six children was initially daunting. “I was impressed – and relieved – to see not only how talented they were, but how hard they worked to prepare,” says the actor. “The kids responded to Matt’s kindness and his respect and they gave back tenfold. Even the littlest ones, Charlie and Shree, have a real gift for improvising in a very specific way that’s right for the scene. It’s all on film and it’s beautiful.”

During a short rehearsal period in Seattle, the director worked one on one with each of the young actors, walking them through their roles and making sure they understood their part of the story. “We did a lot of improvisation,” he says. “We were fortunate to have had extremely supportive parents and amazing kids. Over the course of the many months we worked together, I fell in love with all of them.”

Once he leaves the boundaries of his beloved compound, Ben is faced with the seductions of the contemporary world, from fast food to electronic entertainment. As he tries to shield his kids from temptation and stick to his principles, he meets with opposition from his in-laws, Jack and Abigail, as well as his own sister Harper and her husband Dave.

“You can’t have a movie like this without great supporting characters and wonderful actors to play them,” says Taylor. “We have tremendous talent – Frank Langella, Ann Dowd, Kathryn Hahn and Steve Zahn are all amazing and were willing to come in for a few days based on the strength of the script and the idea of working with Viggo.”

Harper, played by Kathryn Hahn and her husband Dave, played by Steve Zahn, believe in protecting their children from life’s harsher realities, which brings them into direct

conflict with Ben. The culture clash between them provides some thought-provoking as well as humorous moments.

“The script is magnificent,” says Hahn. “Matt has such an exciting, singular vision. I knew this was going to be a deep exploration of what was already on the page and I was really excited by that. Harper is not just a trope. She’s a real human being who loves her brother and his family. She just wants them to be safe and happy.”

As Ben’s younger sister, Harper tries her best to act as his liaison to the outside world. “He lives in such a beautiful bubble with his family,” Hahn adds. “Harper admires him for that. When Leslie dies, it’s a critical time. My mom would always say, ‘Love is like mercury. If you try to squeeze it in your hands, it comes out between your fingers, but if you just open your hand, it’ll sit there.’ That’s the lesson for Ben. He has to let these extraordinary children leave that nest. It’s awful, and so painful and beautiful and pure.”

Zahn points out that Harper and Dave represent a more middle-of-the-road point of view, trying to raise their children responsibly, protecting them while allowing them to fit in with the world around them. “Interestingly enough, that backfires on us,” he says. “There are a lot of ways in which Ben is doing a better job than we are. It’s a fine line. You want to help your children be individuals and have their own passions and integrity, but you also want them to be safe.”

A script like this doesn’t come along often, Zahn says, and he was honored to be a part of it. “You read something like this once in a blue moon. It is funny and poignant in a natural way. Every character is three dimensional and the dialogue was great.”

To play Leslie’s parents, bastions of propriety in their wealthy, conservative Albuquerque community, the filmmakers turned to veteran actors Frank Langella and Ann Dowd. When Jack and Abigail lose their only child, they blame Ben and his lifestyle choices for the tragedy.

“Jack is a reflection of what much of the audience will be thinking,” says Levinson. “He’s the other side of the argument and Frank expresses it beautifully. Jack had to be played very carefully in order to be heard. Nobody could have done it better than Frank Langella.”

In the role of Jack, a grieving father who disagrees fiercely with the way Ben is raising his grandchildren, Langella is authoritative, inflexible, and ultimately sympathetic. “This is a very intelligent script,” the actor says. “It’s also quite beautiful in what it says about

fathers and their children. Jack is struggling with anger, guilt, regret and sadness. Those are all complicated emotions, which are always very good to play.”

Working with Ross and Mortensen was also a big draw for the actor. “A set really does run based on the personality of the director and Matt always projected calm and confidence,” he says. “I was also eager to work with Viggo. I’ve admired his work for a long time. His character isn’t a hero and mine is not a villain. We’re both complicated men who love the same woman and the same children. They’re actually not very different people and that’s probably the basis of their disagreement.”

For Patricof, the interaction between Ben and his father-in-law was one of the most fascinating of the film. “Filming the scenes with Frank and Viggo was an exciting thing to watch,” says the producer. “Their characters really do represent two different worlds, and that came out on set. Like any good actors, they brought to work a piece of themselves and their own beliefs on what is right and wrong.”

Ann Dowd brings to Abigail the kind of gentle resilience needed to spend a lifetime at the side of a man as forceful as Jack. “We were so lucky to get Ann,” says Levinson. “She fully embodied the character. She’s such a talented actress and so wonderful in the film.”

Dowd found herself drawn to Ross’ thoughtful exploration of parenting. “I’d never seen a script like this,” she notes. “The intelligence behind it and the intriguing and unusual characters, every one of them different, make it unique. I don’t know a father who would raise his children in the woods. I don’t know six children who’ve been educated in that rather extraordinary way. And I don’t know anyone other than Viggo who could do justice to this role. He pays attention and is generous beyond words without ever showing even a flash of ego.”

BEHIND THE SCENES

The far-ranging action of *Captain Fantastic* spans approximately 1,500 miles from the rain-soaked forests of the Pacific Northwest to the high desert of Albuquerque, as well as the winding highways in between. Filming began in and around Seattle and traveled throughout the state of Washington before embarking on a real-life road trip that mirrored the odyssey of the Cash family.

“That was challenging to do on our budget,” says Taylor. “It was challenging with such a large crew and it was challenging because we had a bunch of children to consider. Matt really wanted some time to improvise and I feel like he got the opportunity to do that, but everybody had to be very passionate about the work to get it done on schedule and on budget. We were incredibly lucky with our key crew, starting with our cinematographer Stéphane Fontaine.”

Fontaine, who has earned three César Awards for his work on *Rust and Bone*, *A Prophet* and *The Beat That My Heart Skipped*, brought two complementary skills that Ross knew were essential to achieving the feeling he wanted for this film. “We wanted to be able to follow the children in an organic way, but still make pretty pictures,” says Ross. “His films are cinematic masterpieces, in my opinion. He knows how to tell the story with his camera. I wanted to create an environment where we followed the actors, instead of just setting marks on the floor, so we needed someone with a real sensitivity to performance. Stéphane just threw the camera on his back and chased the children around the woods. That’s ultimately what was required to capture the performances we wanted in gorgeously lit pictures.”

“Sometimes we had to reconceive on the fly, but he’s a very sophisticated craftsman,” the director continues. “I always want to work with people who know more than I do and can bring unexpected things to the work. They force me to articulate why I’m right, or realize that I’m wrong.”

Production designer Russell Barnes created the rough-and-ready Cash compound from the ground up, paying particular attention to making sure everything in it was based in reality. Ross shared his initial ideas about what the camp would be like with the designer and was delighted to find that Barnes had strong notions of his own. “The conversation always revolved around making it real,” he says. “Russell came up with ideas that weren’t in the script, like having solar energy. He asked, where’s the running water source? What’s the sanitation like? How are you cooking? It became about solving those problems in a way that made sense.”

From the tipi that shelters the family to the intricate pulley systems and platforms that transport them through the treetops, Barnes constructed a meticulously detailed, practical setting. “Russell was a find,” Taylor says. “He built an entire world that is still there in the forest. It has become a tourist destination, because it’s just that cool. He also had to

create a second, distinctly different world in New Mexico in a very formal, grand house, which he did equally well.

Growing up on an island with a population of 7,000 people and a shaky power grid made Barnes uniquely qualified to create the Cashes' backwoods environment. "I had to do this film," Barnes says. "The story really resonated with me. I got very excited designing the compound, as well as 'Steve,' the Cash family bus. Matt was always upbeat. I was struck by how well-read and intelligent he is. He really pushed me to take my design to another level and investigate everything that was going into the set."

Making sure everything was practical and functional was his priority. "First, I asked myself how a family of seven could live and work in this environment," the designer explains. "I had to figure out how much space they would need, how much water they required and all the other basic things. I roughed it out in my mind and once that was in place, I started working on the aesthetic. I amassed hundreds of different photos of off-the-grid and survivalist properties that were full of ingenious ways of living off the land."

According to Levinson, seeing the compound in person is even more impressive than viewing it on screen. "I wish there was a way we could have shown the whole thing in one shot, but that was not possible as it was set within the forest, incorporating the nature all around it. Russell made a real working home for this family, as well as a safe environment for the actors to do their work."

"The compound was an extraordinary creation," says Patricof. "Russell really created a city. All the intricacies and detail he put into it were made to show how Ben had created this utopia for his kids, with everything they could ever have wanted or needed. When I first saw the compound in real life, all I wanted was for my kids to be there with me. That goes hand-in-hand for what he did with Steve."

For Steve, the Cashes' travel home, Barnes adapted an old school bus. "Steve was one of the more challenging sets I've done," he says. "It had to be fully functional for the road trip, but it also had to accommodate a film crew. We searched for weeks trying to find the right bus and came up with the Bluebird, the classic American school bus."

Using a cardboard scale model, Barnes created templates for bunk beds, storage space, a classroom and all the other accouterments the family would need. "I was able to just rearrange everything instantly," he says. "It was like playing Tetris. It made finalizing the design much easier."

Barnes worked closely with Courtney Hoffman, the film's costume designer, to create a cohesive aesthetic for the film. "They fleshed out the world in ways that I hadn't conceived," says Ross. "Between them, it became a richer, realer and more complex world."

The script's vivid imagery hooked Hoffman instantly. "The fact that the story has so much heart is a bonus," she says. "From the second I read the first page where they emerge from the forest covered in mud, I was sold, wherever it went from there."

Hoffman arrived with a look book of ideas and talked about defining the characters through their clothing, which was perfectly in line with the filmmaker's ideas. "The first time I met her, she walked me through the details of every character's costumes," says Rawat. "What she got brilliantly was that living the way they do, they're not wearing designer clothes. Every costume Courtney presented was well thought out and helped define the characters even further."

She also took the family's history into consideration in order to tell their story visually. "I tried to imagine what kinds of things Ben and Leslie would have taken when they first went into the forest and how that might influence the way their kids dress today," she says. "The two older girls are at an age where they might be wearing Leslie's clothes. The smaller kids wear hand-me-downs and remade things. There are some skins that they wear from their hunting. We wanted to incorporate a lot of handwork into it, because they all know how to crochet, how to knit, how to darn. If they lost the buttons on a shirt or their jeans ripped, they wouldn't throw them out, they'd fix them."

Hoffman relentlessly combed thrift shops, rummage sales, eBay and Etsy for items that fit her concept, according to Levinson. "She found some amazing things for the children especially. They all have a magical quality that works for this movie."

The goal, says the designer, was to create clothing that looked like it was 10 years in the making. "That challenge was really exciting. Everyone on my team was full of so much love, the kind of love that the mother has when she patches a knee and puts a monster face on instead of just mending it."

Hoffman points to one handmade piece of clothing in the film that epitomizes that idea. "The item I'm most proud of is Bo's funeral vest. It's actually made of the scraps from every item of clothing that we altered or hemmed or cut up. It's a symbol of reincarnation and the circle of life. We made a piece of clothing that's literally the manifestation or reincarnation of other clothing."

Hoffman also made a bold statement with Ben's funeral wear. "I thought that he should wear whatever he wore to his wedding," she says. "The next thing I knew, Viggo sent me a classic 1970s snap-front, red-patterned Western shirt, which he wore to his first wedding. I searched the entirety of the Internet for a cherry-red tuxedo to go with it!"

Telling the story of *Captain Fantastic* has given Ross a chance to consider what he would do in Ben's place. "That question is really the genesis of the movie," the director says. "Ben has given up everything in order to raise his children this way. But by training them to survive in his world, he's made them incapable of functioning in the real world. This movie is really about a man seeking balance.

"I hope it's funny and sad, invites you to examine your own life and ideas, and is ultimately moving," concludes Ross. "There's the notion that indie 'art' films give you intellectual nourishment. They are character-driven, less clichéd, more nuanced and intellectually more stimulating. And on the other side, the idea that Hollywood films tend to not be nuanced or complex, only filled with the excitement and energy of a rollercoaster ride. Both are bankrupt if that's all they offer. The Holy Grail – for me – is a movie that is both thought provoking and emotionally moving – an entertaining way to spend two hours. I hope we created a fun and diverting journey that makes you laugh and cry, but also gives you something worth thinking about."

ABOUT THE CAST

VIGGO MORTENSEN (Ben) has earned acclaim for his work in a wide range of films, including *Jauja*, *Loin Des Hommes*, *The Two Faces of January*, *The Road*, *Appaloosa*, *A History of Violence*, *Captain Alariste: The Spanish Musketeer* and *The Lord of the Rings* trilogy. He has received various nominations and awards from groups including the Screen Actors Guild, the American Academy of Motion Picture Arts and Sciences, the Hollywood Foreign Press Association and the British Academy of Film and Television Arts. He was nominated for an Oscar[®] (Best Actor) for his performance in *Eastern Promises* and received Golden Globe Award[®] bids for that film and *A Dangerous Method*.

Born in New York City, Mortensen made his screen debut as a young Amish farmer alongside Harrison Ford in Peter Weir's *Witness*. He went on to turn in memorable performances in such films as Jane Campion's *The Portrait of a Lady*, Sean Penn's *The Indian Runner*, Brian De Palma's *Carlito's Way*, Ridley Scott's *G.I. Jane*, Tony Scott's *Crimson Tide*, Andrew Davis' *A Perfect Murder* and Tony Goldwyn's *A Walk on the Moon*.

Apart from acting in movies and plays, Mortensen is a poet, photographer and painter. He founded and is the editor of Perceval Press, an independent publishing house specializing in poetry, photography, painting and critical writing.

FRANK LANGELLA (Jack) has long been considered one of America's greatest stage and film actors. He was nominated for Oscar[®], Golden Globe and Screen Actor Guild awards for Best Actor in a Leading Role for his performance as the disgraced former president of the United States in Ron Howard's *Frost/Nixon*. He is also the recipient of three Tony Awards[®] and has received six nominations. Other acclaimed performances include his work in Stephen Frears' HBO movie "Muhammad Ali's Greatest Fight," Jake Schreier's *Robot and Frank*, Andrew Wagner's *Starting Out in the Evening* (for which he received an Independent Spirit Award nomination), Olivier Dahan's *Grace of Monaco*, Oliver Stone's *Wall Street: Money Never Sleeps*, Bryan Singer's *Superman Returns*, Roman Polanski's *The Ninth Gate*, Ivan Reitman's *Dave* and *Draft Day*, Adrian Lyne's *Lolita*, George Clooney's *Good Night, and Good Luck*, and John Badham's *Dracula*.

Langella will next be seen in Jay Roach's "All the Way," playing Senator Richard Russell opposite Bryan Cranston for HBO Films, as well as the independent film *Youth in*

Oregon, opposite Billy Crudup. He recurs on the acclaimed FX series “The Americans” as the Russian handler Gabriel.

Originally known as a stage actor, Langella will star on Broadway again this spring in the new play “The Father,” directed by Doug Hughes.

GEORGE MACKAY (Bo) is a British actor considered one of the U.K.’s most exciting young talents and he is steadily crafting a career across film, television and theater. In 2014 MacKay was awarded the Scottish BAFTA Award for Best Film Actor and nominated as a BAFTA Rising Star. He also won the prestigious award that celebrates five actors each year, the Young British Performer of the Year prize at the Critics’ Circle Awards, in addition to Best Male Newcomer at the Jameson Empire Awards. MacKay was also named one of the 10 best European actors at the Berlinale Shooting Stars event.

The actor will next be seen in the nine-part Hulu miniseries “11.22.63.” Based on a novel by Stephen King, it follows a time traveller who attempts to prevent the assassination of President John F. Kennedy in 1963. MacKay costars opposite James Franco, Chris Cooper and Josh Duhamel. J.J. Abrams is an executive producer with Kevin Macdonald directing the first two installments.

MacKay recently played the lead role in BBC One’s “The Outcast,” a two-part drama based on Sadie Jones’ award-winning bestseller and directed by Iain Softley (*The Wings of the Dove*).

Earlier this year, MacKay played a central role in *Bypass*, the new film from Duane Hopkins (*Better Things*). He also returned to the stage in a revival of the Eugene O’Neill play “Ah, Wilderness!” at The Young Vic. Directed by Natalie Abrahami, the play also starred Janie Dee.

In 2014 MacKay starred in *Pride*, written by Stephen Beresford and directed by Matthew Warchus. The critically acclaimed British production featured an all-star cast including Bill Nighy, Dominic West, Imelda Staunton and Paddy Considine. That same year, MacKay made his theater debut in Ian McEwan’s “The Cement Garden,” part of the second incarnation of The Vault Festival that took place in the tunnels beneath London Waterloo.

2013 was a stellar year for MacKay as he starred in four critically acclaimed feature films that showcased his versatility as an actor. He won the Best Film Actor award at the

Scottish BAFTA Awards for his highly praised portrayal in *For Those in Peril*. The film premiered at Cannes.

MacKay also played a leading role in Dexter Fletcher's *Sunshine on Leith*, a film based on the sensational stage hit of the same name and featuring music by pop-folk band The Proclaimers. In Kevin Macdonald's *How I Live Now*, an adaptation of Meg Rosoff's award-winning novel, MacKay co-starred alongside Saoirse Ronan. He plays a lead character in Simon Sprackling's *Breakfast With Jonny Wilkinson*.

MacKay's film career began at the very young age of 10 when he landed the role of Curly in P.J. Hogan's *Peter Pan*. For his role in Scott Hicks' *The Boys Are Back*, alongside Clive Owen, MacKay was nominated for a British Independent Film Award as Most Promising British Newcomer. He was also a nominee for Young British Performer of the Year at the Critics Circle Awards.

Other film credits include *Private Peaceful*, alongside Jack O'Connell, and *Hunky Dory*, opposite Minnie Driver. MacKay's television credits include "The Best of Men," directed by Tim Whitby; "The Old Curiosity Shop," alongside Derek Jacobi; "Tsunami: The Aftermath," opposite Toni Collette and Gina McKee; and "Johnny and the Bomb," with Zoë Wanamaker.

SAMANTHA ISLER (Kielyr) has, at the young age of 17, already made a name for herself in both the television and feature-film world. She can now be seen on the long-running CW hit "Supernatural" in the recurring role of Young Amara. She also guest-stars on the ABC flagship "Grey's Anatomy" as Maya.

Isler made her feature-film debut in *Home Run*, directed by David Boyd. The following year she booked the lead role in Hunter Adams' film *Dig Two Graves*, opposite Ted Levine. In this thriller-mystery, Isler played a 14-year-old who wrestles with a difficult decision: the chance to bring her dead brother back to life in exchange for another person's life.

Isler made her television debut when she starred on the NBC comedy "Sean Saves the World" as Sean Hayes' daughter Ellie. The show centered on a man (Hayes) who must figure out how to parent his 14-year-old daughter (Isler) who just moved in, while coping with a temperamental new boss at work (Thomas Lennon) and his bossy mother at home (Linda Lavin).

Isler currently resides in Oklahoma.

ANNALISE BASSO (Vespyr) has evidenced in her screen roles a youthful grace and effortless talent that has made her one to watch in Hollywood. She will next be seen in Universal Pictures' *Ouija 2*, the follow-up to the successful 2014 original. Helmed by Mike Flanagan, the picture is set for release in the fall of 2016.

Basso's other film work includes the acclaimed supernatural thriller *Oculus*, also starring Brenton Thwaites and Karen Gillan, about a mysterious mirror that may have evil powers. She also played the lead role in D.J. Caruso's *Standing Up*, which dealt with the impact of bullying among kids. Prior to that she appeared in the Adam Sandler starrer *Bedtime Stories*.

Some of Basso's work on television includes her lead role in the inspirational "Love Takes Wing," directed by Lou Diamond Phillips. She has also been a series regular for two seasons on the Sundance Channel's "The Red Road." She's guest-starred on popular TV shows such as "Desperate Housewives," "Bones," "Three Rivers" and "New Girl," making a particularly memorable appearance on the HBO hit "True Blood."

Basso began her career at seven years old, when she tagged along with her sister to a modeling audition and was signed by an agent. She very quickly began working consistently, booking first commercials and then theatrical work soon thereafter.

A straight-A student with plans to attend college, Basso has also studied ballet since the age of three. She earned her black belt in Tae Kwon Do and has been a competitive figure skater.

A passionate humanitarian, Basso strives to help young women find their confidence, inner beauty and individual talents. She currently resides in Los Angeles.

NICHOLAS HAMILTON (Rellian) is an Australian actor who starred opposite Nicole Kidman, Hugo Weaving and Joseph Fiennes in Kim Farrant's Australian feature *Strangerland*, which premiered at the Sundance Film Festival in 2015. He first appeared onscreen as the lead in the short film *Time*, which earned him the Best Male Actor Award at the 2013 Tropfest Short Film Festival. Other credits include the popular Australian series "Mako Mermaids" and the feature *Wanted*. He's also been seen in short films *Letter to Annabelle*, *Jackrabbit*, *The Boy Who Stole the Bellower* and *Gifted*.

SHREE CROOKS (Zaja) is currently recurring on Ryan Murphy's "American Horror Story: Hotel" as Scarlett Lowe. She recently wrapped the title role in the feature film *Stephanie*, directed by Akiva Goldsman and produced by Blumhouse. Prior to that, she recurred on Showtime's "Ray Donovan" as Audrey and the CBS series "Extant" as a young Katie Sparks.

CHARLIE SHOTWELL (Nai) started acting at the age of six, when one of his first auditions landed him a role in this film. Originally Shotwell wanted to try out acting because his older brother is an actor, but after a summer of location shooting in the wilds of Washington and New Mexico, he realized the whole acting thing was pretty fun and wanted to do more.

Shotwell stars opposite Kate Mara and Shia LaBeouf in Dito Montiel's post-apocalyptic thriller *Man Down*, which has yet to be released in the U.S. His first foray into television is "Dr. Del," written by the legendary John Sayles and starring John Hawkes.

Besides acting, Shotwell is a piano enthusiast and wants to be a conductor when he grows up, or perhaps he will write stories that get made into movies. He lives with his family in Glendale, California.

ANN DOWD (Abigail) has built a respected acting career spanning television, film and theater. She was widely recognized for her performance in Craig Zobel's *Compliance*, winning the National Board of Review award for Best Supporting Actress in a Film and earning nominations for an Independent Spirit Award and a Critics' Choice Award for Best Supporting Actress.

Dowd recently appeared in David Gordon Green's *Our Brand Is Crisis*, with Sandra Bullock and Billy Bob Thornton. She will soon be seen in *The Great & The Small*, written and directed by Sundance alum Dusty Bias.

Additional film credits include *Indelible*, *Gimme Shelter*, *Oppenheimer Strategies*, *St. Vincent*, *Wildlike*, *The Drop*, *Side Effects*, *Bachelorette*, *Marley & Me*, *The Informant!* *Garden State*, *Lorenzo's Oil*, *Philadelphia*, *The Manchurian Candidate* and *The Forgotten*.

On the small screen, Dowd is a series regular on "The Leftovers" from Damon Lindelof and Tom Perrotta. She is also in the new Cinemax series, "Quarry," which is set to

premiere in 2016. Dowd appeared in season one of HBO's "True Detective" and the HBO miniseries "Olive Kitteridge." She is currently recurring on Showtime's "Masters of Sex."

Previously, Dowd was seen in the Lifetime movie "Big Driver," with Maria Bello. She appeared as a series regular on "Nothing Sacred" and had recurring roles on "Freaks and Geeks," "The Education of Max Bickford," "Third Watch" and "Judging Amy." Additionally, she has appeared multiple times on all of the "Law & Order" series and was a guest star on "House M.D.," "NYPD Blue" and "Louie."

As an onstage performer, Dowd can currently be seen in "Night Is a Room" at the Signature Theatre in New York. Dowd has appeared in several Broadway shows including "Candida," for which she won the Clarence Derwent Award for Most Promising Broadway Debut, and British director Ian Rickson's production of "The Seagull." In New York, she appeared in "Blood From a Stone" with the New Group, played Mrs. Gibbs in David Cromer's production of "Our Town" at Barrow Street Theatre, appeared opposite Ed Harris in "Taking Sides," and was St. Joan in "The Lark." Dowd has also performed extensively in regional theater.

ERIN MORIARTY (Claire) is quickly becoming one of Hollywood's most promising young talents. The New York City native gained critical acclaim recurring as Woody Harrelson's troubled teenage daughter on the award-winning HBO drama "True Detective." Prior to that Moriarty landed a coveted role opposite Vince Vaughn in the comedy *The Watch*. She then starred in the Sundance Film Festival indie feature *The Kings of Summer*, directed by Jordan Vogt-Roberts, as part of an up-and-coming cast including Gabriel Basso, Moises Arias and Nick Robinson, as well as comedy veterans Nick Offerman and Megan Mullally.

Moriarty can currently be seen on the new hit show "Jessica Jones," for Netflix and Marvel Studios. She will next be seen as the lead in Lionsgate feature film *Blood Father*, opposite Mel Gibson.

MISSI PYLE (Ellen) received a lot of buzz for her flashy role in *Gone Girl*, opposite Rosamund Pike and Ben Affleck. She was also seen in 2012's Academy Award® winner for Best Picture, *The Artist*, as well as *Spring Breakdown*, with Amy Poehler, Amber Tamblyn and Rachel Dratch. Other film credits include *Charlie and the Chocolate Factory*,

Dodgeball: A True Underdog Story, Big Fish, Bringing Down the House, Feast of Love and Anchorman: The Legend of Ron Burgundy.

Pyle's resume also includes a number of notable television appearances on shows such as "The Sarah Silverman Program," "Up All Night," "\$#! My Dad Says," "Two and a Half Men" and "Friends," to name a few. Producer David E. Kelley became so taken with Pyle after her work in an episode of "Boston Legal" that he crafted a role in his next series, "The Wedding Bells," with her in mind.

Born in Texas and raised in Tennessee, Pyle attended the North Carolina School of the Arts and moved to New York after her graduation to pursue a career in theater. While there, Pyle continued working Off Broadway, where she performed opposite John Malkovich in the Steppenwolf Theater Company's "The Libertine." She soon made her film debut opposite Helen Hunt in *As Good as It Gets* and moved on to land major roles in television and feature films.

Pyle gained further attention for her hilarious portrayal of the alien Laliari in *Galaxy Quest*, alongside Tim Allen, Sigourney Weaver, Alan Rickman and Tony Shalhoub.

When she's not lighting up the big or small screens, Pyle is working on her music and performing with her band. She released a debut album titled "It's Okay to Be Happy" with her band Smith & Pyle before hitting the road with her solo show "Sexy as Hell," which had sold-out performances at Joe's Pub in New York and several venues in Los Angeles. She's currently working on an album with her new group, The Nice Ladies.

KATHRYN HAHN (Harper) has demonstrated a versatility in both comedy and drama that has made her one of Hollywood's most sought-after actresses. She was most recently seen in the first season of Showtime's dark comedy "Happyish," as the female lead opposite Steve Coogan. She was also seen in Peter Bogdanovich's *She's Funny That Way*, alongside Imogen Poots, Owen Wilson and Jennifer Aniston. Additionally, she co-starred in M. Night Shyamalan's horror comedy *The Visit*.

Hahn recently wrapped production on the critically acclaimed Amazon original series "Transparent," created by Jill Soloway. The show received an Emmy Award® nomination for Best Comedy and won the 2015 Golden Globe for Best Comedy. Hahn also starred in Soloway's *Afternoon Delight*, which premiered at the 2013 Sundance Film Festival and garnered her a Gotham Award nomination for Breakthrough Actor.

Next, Hahn was seen in *The D Train*, which premiered at Sundance and was released by IFC Films; Brad Bird's sci-fi mystery *Tomorrowland*, opposite George Clooney; the family dramedy *This is Where I Leave You*, directed by Shawn Levy and based on the novel by Jonathan Tropper; and *Bad Words*, opposite Jason Bateman in his directorial debut.

Hahn delivered stand-out performances in *The Secret Life of Walter Mitty*, starring and directed by Ben Stiller; *We're the Millers*, with Jennifer Aniston and Jason Sudeikis; *Step Brothers*, playing John C. Reilly's outrageous and funny love interest; *Revolutionary Road*, playing Kate Winslet and Leonardo DiCaprio's neighbor. Additional film credits include *Wanderlust*, *Our Idiot Brother*, *How Do You Know*, *The Goods: Live Hard, Sell Hard*, *The Last Mimzy*, *The Holiday*, *Around the Bend* and *Anchorman: The Legend of Ron Burgundy*.

Hahn's small-screen credits include a guest-starring arc on the NBC hit "Parks and Recreation" as well as HBO's "The Newsroom" and "Girls," NBC's "Crossing Jordan," "Four Kings," "Hung" and "Free Agents" as well as voice roles on the FX animated series "Chozen" and the Fox series "Bob's Burgers" and "American Dad!"

No stranger to the stage, Hahn made her Broadway debut in the Tony Award-winning play "Boeing-Boeing," alongside Bradley Whitford, Gina Gershon, Mary McCormack, Christine Baranski and Mark Rylance. "Boeing-Boeing" won the 2008 Tony in the category of Best Revival of a Play.

Other theater credits include "Dead End," at the Ahmanson Theater and Huntington Theater Company; "Ten Unknowns," at Huntington Theater Company; "A Midsummer Night's Dream," "Chaucer in Rome" and "Camino Real," all at Williamstown Mainstage; and "Hedda Gabler," at Williamstown/Baystreet.

Hahn received her bachelor's degree from Northwestern University and her master's in fine arts from the Yale School of Drama, where she appeared on stage in "Othello" and "The Birds."

STEVE ZAHN (Dave) is a highly versatile actor with extensive credits who has received critical praise for his work on both stage and screen. Zahn is currently starring in the lead role of Cobi in Shawn Ryan's new Amazon series, "Mad Dogs." He will next be seen in the Adam Sandler film *The Ridiculous 6* and his voice can be heard in Pixar's *The Good Dinosaur*. Zahn is currently filming *War for the Planet of the Apes*, with Woody Harrelson.

Zahn's starring role in Werner Herzog's *Rescue Dawn*, opposite Christian Bale, resulted in an Independent Spirit Award nomination for Best Supporting Actor. As part of the cast of *Dallas Buyers Club*, he shared in a SAG Award nomination for Outstanding Performance by a Cast in a Motion Picture. Other film credits include *Management*, with Jennifer Aniston; *Diary of a Wimpy Kid* and *Diary of a Wimpy Kid: Rodrick Rules*, opposite Rachel Harris; *A Perfect Getaway*, with Timothy Olyphant and Milla Jovovich; *The Great Buck Howard*, alongside Tom Hanks and John Malkovich; and *Night Train*, co-starring Danny Glover.

The actor's television credits include four seasons on the hit HBO series "Treme," "Comanche Moon," alongside Val Kilmer and Rachel Griffiths, and USA's "Monk" (as Tony Shalhoub's half brother). He played the lead opposite Christian Slater in ABC's "Mind Games" and is currently recurring on "Modern Family" as the Dunphys' neighbor, Ronnie.

Zahn was first introduced to improvisational theater in high school, where he crashed the audition of a local production of "Biloxi Blues" and won the lead role in the play. Following his debut, he trained for two years at the prestigious American Repertory Theater in Cambridge, Massachusetts, before moving to New York and being cast in Tommy Tune's national tour of "Bye Bye Birdie."

After "Birdie" Zahn went on to star in various theater productions and caught the eye of director Ben Stiller, who cast him in what would be Zahn's feature-film debut, *Reality Bites*. His breakthrough performance came with Tom Hanks' directorial debut, *That Thing You Do!* in the role of Lenny.

Zahn later received critical acclaim for his scene-stealing work as Glen Michaels in *Out of Sight* and for his heartbreaking turn as a drug-addicted father in Penny Marshall's *Riding in Cars With Boys*. His standout performance in *Happy, Texas* garnered him numerous accolades including a Grand Jury Special Actor Award at the 1999 Sundance Film Festival and an Independent Spirit Award for Best Actor.

ABOUT THE FILMMAKERS

MATT ROSS (Writer, Director) wrote and directed *28 Hotel Rooms*, his first feature, which starred Marin Ireland and Chris Messina. The film premiered in the NEXT Section at the Sundance Film Festival before playing at many other festivals.

Ross studied acting at the Juilliard School and briefly studied film at NYU. He has written and directed eight short films, including *The Language of Love*, which premiered at the Sundance Film Festival before going on to screen at many domestic and international film festivals.

As an actor, Ross' on screen credits include Martin Scorsese's *The Aviator*, George Clooney's *Good Night, and Good Luck*, Whit Stillman's *The Last Days of Disco* and Mary Harron's *American Psycho*. On the small screen, he played Alby Grant on "Big Love" and can currently be seen as Gavin Belson on Mike Judge's "Silicon Valley," both on HBO.

In 2016, Ross was named one of *Variety*'s "10 Directors to Watch."

LYNETTE HOWELL TAYLOR (Producer) runs the filmmaker-driven production company Electric City Entertainment, alongside Jamie Patricof. She has produced more than 20 movies and documentaries over the past 10 years including Ryan Fleck and Anna Boden's *Half Nelson*, starring Ryan Gosling in a performance that garnered him an Oscar® nomination for Best Actor. Howell Taylor is currently in post-production with Warner Bros. on *The Accountant*, directed by Gavin O'Connor and starring Academy Award winners Ben Affleck and J.K. Simmons, among others.

Previously, Howell Taylor produced Tim Burton's *Big Eyes*, starring Amy Adams and Christoph Waltz, which The Weinstein Company released over Christmas 2014 to much award attention. Both stars were nominated for Golden Globes and Amy Adams won for Best Actress. Taylor also produced Fleck and Boden's *Mississippi Grind* (2014), starring Ryan Reynolds, Ben Mendelsohn and Sienna Miller; and Derek Cianfrance's *The Place Beyond the Pines* (2012), starring Ryan Gosling, Bradley Cooper and Eva Mendes. Her first collaboration with Cianfrance was *Blue Valentine* (2010), starring Gosling and Michelle Williams in performances that garnered Golden Globe nominations for both actors and an Oscar bid for Williams.

Other film credits include *Alex of Venice*, *Terri*, *On the Ice*, *Stephanie Daley*, *The Passage*, *Phoebe in Wonderland*, *The Greatest*, *An Invisible Sign*, *Shark Night 3D* and *The Space Between*.

JAMIE PATRICOFF (Producer) is a co-founder of Electric City Entertainment, a production company based in Los Angeles. He collaborated with Derek Cianfrance to produce *Blue Valentine* (2010), which starred Ryan Gosling and Michelle Williams. The film was released by The Weinstein Company and earned multiple Golden Globe nominations, as well as a Best Actress nomination for Williams. Patricof and Cianfrance teamed up again on *The Place Beyond the Pines* (2012), starring Gosling, Bradley Cooper, Eva Mendes, Rose Byrne and Ray Liotta.

Patricof just wrapped production on *The Zookeeper's Wife* for Focus Features, which is being directed by Niki Caro and stars Jessica Chastain. The film is an adaptation of the novel by Diane Ackerman. His most recently released film, *Mississippi Grind*, marked his third collaboration with filmmakers Ryan Fleck and Anna Boden. The film stars Ryan Reynolds, Ben Mendelsohn and Sienna Miller and was released this past September, after premiering at Sundance earlier in 2015.

In years prior, Patricof teamed up with The Weinstein Company to produce Tim Burton's *Big Eyes*, starring Amy Adams and Christoph Waltz. Patricof's first feature with Fleck and Boden, *Half Nelson*, garnered significant awards attention highlighted by Spirit and Gotham Award victories as well as an Academy Award nomination for Ryan Gosling. Other film credits include *Little Birds*, from writer-director Elgin James, and *Sugar*, the sophomore feature from Fleck and Boden.

Patricof rounds out his slate with documentary films such as "The Offseason," an HBO documentary following NBA superstar Kevin Durant, as well as three documentaries for ESPN's acclaimed "30 for 30" series: "Straight Outta L.A.," directed by Ice Cube; "The Day the Series Stopped," helmed by Ryan Fleck; and "Sole Man," directed by Jon Weinbach and Dan Marks. He also produced *Levitated Mass*, the latest from documentary filmmaker Doug Pray.

Patricof lives with his wife and two daughters in Los Angeles.

SHIVANI RAWAT (Producer) is the founder and CEO of ShivHans Pictures. Originally from New Jersey, Rawat attended school in India before returning to the U.S. and

settling in New York to study film and be close to her family. Rawat served as an executive producer on the made-for-television movie “Today’s Special: New York Indian” in 2012. Driven by a love of film, Rawat founded ShivHans in an effort to champion compelling projects outside the studio model while giving filmmakers the artistic freedom to carry out their visions.

Most recently, Rawat produced Jay Roach’s *Trumbo*, starring Bryan Cranston, Helen Mirren, Diane Lane, John Goodman, Louis C.K., Michael Stuhlbarg and Elle Fanning. The film premiered at the Toronto International Film Festival and was released by Bleecker Street in November 2015. Earlier that year, Rawat executive-produced Dan Fogelman’s *Danny Collins* under the ShivHans banner. The film was released by Bleecker Street in March 2015 and features an all-star cast including Al Pacino, Annette Bening, Jennifer Garner, Bobby Cannavale and Christopher Plummer.

MONICA LEVINSON (Producer) has lent her talents to cinematic hits such as *Zoolander*, *Dodgeball: A True Underdog Story*, *30 Minutes or Less*, *Brüno*, *Clear History* and *Borat*. The latter film garnered an Academy Award nomination and was included on the American Film Institute’s list of the top 10 films of 2006. Most recently, Levinson produced Jay Roach’s *Trumbo*, starring Bryan Cranston, Diane Lane and Helen Mirren, and was an executive producer on Dan Fogelman’s *Danny Collins*, starring Al Pacino. Levinson also serves as president of production at ShivHans Pictures, a production and finance company that collaborates with top-tier talent to create unique and compelling projects outside the Hollywood studio model.

Before entering the world of feature films Levinson cut her teeth working in broadcast news, where she covered the fast-paced happenings on Capitol Hill. Levinson made her initial foray into film on prominent features like *The Pelican Brief*, *Private Parts* and *28 Days*, among others.

NIMITT MANKAD (Executive Producer) is a New York-based producer and entrepreneur. His first foray into film began when he left college for Los Angeles after selling two original scripts as a student at Rutgers University. There, he helped co-found a series of entertainment assets centered around the Mint, a legendary live-music venue that enjoyed a lot of attention in the 1990s for being a hotbed of A&R activity. Mankad helped

build a record label that got a deal with Dreamworks Music/Universal as well as a production company developing material with top talent such as Robert Downey Jr.

After his departure, Mankad joined Michael Ovitz's Artist Management Group, cutting his teeth in the world of independent-film packaging. He then left the film business to learn more about technology. In the process, he helped start a tech company in Boston that grew to 150 employees. Upon returning to New York, he co-founded The Film Movement, a first-of-its-kind distributor of independent films that has released more than 100 award-winning independent films to date.

Mankad's first film as producer was the indie food comedy *Today's Special*, starring Aasif Mandvi, Naseeruddin Shah, Madhur Jaffrey, Jess Weixler and Kevin Corrigan. In 2010 Mankad self-released the movie in more than 150 theaters. Soon thereafter he met Shivani Rawat and joined her company, ShivHans Pictures. Under their banner, he was involved in the Al Pacino-starrer *Danny Collins*, directed by Dan Fogelman; Matt Ross' *Captain Fantastic*, starring Viggo Mortensen; and Jay Roach's *Trumbo*, starring Bryan Cranston.

DECLAN BALDWIN (Executive Producer) began his career as a production assistant on a feature film in New York City...without a cell phone or a laptop! Having completed more than forty film and television productions since then, he has worked in almost every capacity and genre. He is the founding member of the New York-based production company Big Indie Pictures.

His most recent feature film credits include: Kenny Lonergan's *Manchester by the Sea* (executive producer); *Still Alice* (co-producer), starring Academy Award winner Julianne Moore; and *Danny Collins* (executive producer), the directorial debut of screenwriter Dan Fogelman. In addition, Baldwin recently produced *Last of Robin Hood*, the first of two films with the *Still Alice* writing/directing team of Wash Westmoreland and Richard Glatzer.

Declan's television credits as a producer include the new Amazon Studios / Killer Content show "Z." He also produced two prime-time specials for NBC, directed by awarding-winning filmmaker Ken Bowser, and the HBO Original Films production of "The Laramie Project," winner of four Primetime Emmy Awards and National Board of Review Award. For "The Laramie Project," Baldwin was one of the 2002 Emmy nominees for Outstanding Made for Television Movie and a David L. Wolper Producer of the Year nominee at the 2003 Producers Guild Awards.

Declan co-produced Todd Haynes' *Far From Heaven*, with Killer Films producer Christine Vachon. The film received four Oscar® nominations, four Golden Globe nominations, and multiple Independent Spirit Awards, including Best Feature Film.

Other producing credits include *Adventureland*, *The Dark Half*, *Rough Magic* and fifteen other feature films. Declan is a native New Yorker and a long-standing member of both the Directors Guild of America and the Producers Guild of America.

SAMANTHA HOUSMAN (Co-Producer) is currently the Vice President of Production at Campfire Film & TV, a multi-faceted film, television, digital content, commercial production, and post-production company. Housman just wrapped production on a film for Netflix, part of Campfire's multi picture deal with the prolific streaming service.

Prior to joining Campfire she co-founded OneZero Films. At OneZero Housman co-produced Matt Ross' *Captain Fantastic*, marking the second time Housman and Ross have worked together, as she produced his directorial debut *28 Hotel Rooms*, which also premiered at the Sundance Film Festival.

Housman also executive produced *Ride*, written and directed by Helen Hunt; *Alex of Venice*, directed by Chris Messina, starring Mary Elizabeth Winstead and Don Johnson which premiered at the Tribeca Film Festival; and produced *Sparrows Dance*, written and directed by Noah Buschel, released by Tribeca Films and winner of Best Feature Film at the Austin Film Festival. The first film Housman produced was *The Four-Faced Liar*, which won HBO's Audience Award for Best First Feature at the Outfest Film Festival and was released by MTV Networks.

Prior to producing, Housman spent valuable years working as an Assistant Director, Production Coordinator and then Post Supervisor. This background has allowed her to holistically approach filmmaking, as she intrinsically understands the process from inception to completion. The only passion that rivals Housman's love of filmmaking is her unwavering devotion to the New England Patriots.

CRYSTAL POWELL (Co-Producer) graduated from USC with a degree in Communication Studies and a minor in Cinema/Television. After graduating she worked at Endeavor Talent Agency for literary agents Bryan Besser and Bill Weinstein, and for Graham Taylor, the head of Endeavor Independent at the time.

Powell joined Lynette Howell Taylor's Silverwood Films and became the VP of Production and Development. During her time at Silverwood, Powell associate produced *Terr1*, directed by Azazel Jacobs, which premiered at the 2011 Sundance Film Festival and was released by ATO Pictures; *On the Ice*, written and directed by Sundance Lab alum Andrew Okpeaha MacLean; and *Shark Night 3D* directed by David Ellis, which was released by Relativity. She also co-produced Matt Ross' directorial debut, *28 Hotel Rooms*, starring Chris Messina and Marin Ireland, which premiered at Sundance and was released by Oscilloscope Laboratories.

In January 2012, Taylor partnered with Jamie Patricof to launch Electric City Entertainment, where Powell served as Vice President of Production & Development. In her time at Electric City, she co-produced *Captain Fantastic*; Chris Messina's directorial debut, *Alex of Venice*, starring Mary Elizabeth Winstead, Don Johnson and Derek Luke; and associate produced Derek Cianfrance's *The Place Beyond the Pines*, starring Ryan Gosling and Bradley Cooper. She is currently in NYU's MFA program for fiction.

LOUISE RUNGE (Co-Producer) founded ONEZERO Films with Samantha Housman in 2008, following an eight-year career as a postproduction executive in Los Angeles. Under her ONEZERO banner Runge has worked in all areas of production, as creative producer, line producer, post supervisor and delivery manager.

Runge has produced Matt Ross' first feature *28 Hotel Rooms*, which premiered at Sundance in 2012 and *Sparrows Dance*, which won best feature at Austin Film Festival that same year. Last year she produced Noah Buschel's *Glass Chin*, which has just been nominated for an Independent Spirit Award and line produced Chris Messina's *Alex of Venice*. She also line produced and post supervised *Ride*, written, directed by, and starring Helen Hunt. She has post supervised well over fifty feature films in her career, most recently *Comancheria* for Sidney Kimmel Entertainment and CBS Films.

Runge acts as the on-going postproduction manager for Participant Media's documentary feature department. She also frequently budgets and develops new documentary and narrative projects, including a double feature on Elvis for HBO.

Prior to founding ONEZERO, Runge was the Post Production Manager at Yari Film Group. From there she was recruited by Upload Films to provide postproduction management and finishing funds to independent films while producing low-budget,

independent features. While at Upload she post supervised ten films in eighteen months, eight of which premiered at major festivals.

Runge is a producer's guild diversity fellow and has consulted for the Sundance Institute. Growing up in England with a passion for theatre and film, she discovered California while studying abroad at UC Berkeley. After completing her Masters degree in Film and Television at Bristol University, she moved to Los Angeles permanently.

STÉPHANE FONTAINE (Director of Photography) is a French cinematographer. He graduated from the prestigious École nationale supérieure Louis-Lumière in 1985 and began his career as first assistant camera on films directed by Arnaud Desplechin, Jim Jarmusch, Leos Carax and Olivier Assayas, among others. Fontaine won the César Award for Best Cinematography in 2006 for *The Beat That My Heart Skipped* and in 2010 for *A Prophet*. He was nominated for another César Award in 2012 for *Rust and Bone* and the following year he was nominated for a Lumières Award for *Jimmy P*. Fontaine is currently working on the biopic *Jackie*, for director Pablo Larraín.

RUSSELL BARNES (Production Designer) is a well-respected production designer who is now designing the Universal/Hulu TV series "The Path" starring Aaron Paul, Michelle Monaghan and Hugh Dancy. His credits include Jim Mickle's *We Are What We Are*, a dark thriller that screened at the 2013 Sundance and Cannes film festivals. He then traveled to Alabama to design the supernatural thriller *Oculus*, produced by Intrepid Pictures and directed by Michael Flanagan. Barnes then reunited with director Jim Mickle to design *Cold in July*, a Western thriller based on the novel by Joe Lansdale. Starring Michael C. Hall, Don Johnson and Sam Shepard, the film premiered in competition at the 2014 Sundance Film Festival and Cannes Film Festival.

After designing *Dying of the Light* (2014) in Romania, a film written and directed by Paul Schrader with a cast led by Nicolas Cage, Barnes designed the television series "Hap and Leonard" for Jim Mickle and AMC/Sundance. Based on the popular 1980s fiction series written by Joe Lansdale, the show stars Christina Hendricks and Michael K. Williams and will premiere in early 2016.

Barnes began his creative career in New Zealand, where he owned a prop fabrication business. There, he designed several commercials and music videos before relocating to New

York City to continue his career in film. After art directing *Howl* and *All Good Things*, he designed his first feature film with *The Best and the Brightest*, starring Neil Patrick Harris. After designing his first 3-D feature, *The Mortician*, he went on to design another with *Hellbenders*, directed by J.T. Petty and starring Clancy Brown, which premiered at the 2012 Toronto Film Festival's Midnight Madness program.

JOSEPH KRINGS (Editor) has, in less than five years, cut eight acclaimed documentary and narrative films and was named the 2013 Sally Menke Editing Fellow by the Sundance Institute. His recent credits include *Drunk Stoned Brilliant Dead*, a documentary about National Lampoon; the indie comedy *The Mend*, starring Josh Lucas, which premiered in competition at SXSW; and *Supermensch: The Legend of Shep Gordon*, a documentary directed by Mike Myers that played the Toronto and SXSW film festivals and was named Best Documentary at the Hollywood Film Awards. Krings previously worked with director Matt Ross on 2012's *28 Hotel Rooms*.

Krings has also cut several short pieces for filmmakers Azazel Jacobs, Oona Mekas and Michael Pitt. His work on the music video for Kid Cudi, "Pursuit of Happiness," helping the video get nominated for a VMA Award. *Towbeads*, a film by video artist Shannon Plumb and starring Derek Cianfrance, played Rotterdam and New Directors/New Films in 2013.

Krings is currently finishing up work on Bart Freundlich's *Wolves*, starring Michael Shannon and Carla Gugino.

When he's not working, Krings sleeps in Brooklyn.

COURTNEY HOFFMAN (Costume Designer) is thrilled by the challenges each new project brings, whether it's learning the details of a new period or working with actors to master even the tiniest details of their characters. After designing costumes for actor Chris Messina's directorial debut, *Alex of Venice*, Hoffman went on to design Quentin Tarantino's recently released period Western *The Hateful Eight*.

Hoffman always knew she wanted to be a costume designer. Following her studies in costume design at NYU's Tisch School of the Arts, she jump-started her career as a costume trainee on *The Chronicles of Narnia: Prince Caspian*. Hoffman quickly developed a love for exploring the visual possibilities of storytelling and knew early on that her path was in

feature films. Hoffman focused all her efforts on creating relationships with some of the most sought-after feature-film costume designers in the business, including Colleen Atwood, Jacqueline West and Sharen Davis. Hoffman worked with those and other greats as an assistant costume designer, costumer and buyer on such films as *Django Unchained*, *Water for Elephants*, *Magic Mike*, *To the Wonder* and *Snow White and the Huntsman*, which was nominated for an Academy Award for Best Achievement in Costume Design. While Hoffman gained an amazing education working under such legendary designers and directors, she was strongly encouraged to pursue her own work as a designer.

Hoffman's first full-length feature as a costume designer was the 1870s Western *Dead Man's Burden*, which premiered as part of the Los Angeles Film Festival. Immediately following that, Hoffman was brought on to design Gia Coppola's *Palo Alto*, starring Emma Roberts and James Franco, which was an official selection at the Venice Film Festival. Soon thereafter she designed Daniel Noah's *Max Rose*, starring the incomparable Jerry Lewis, which was an official selection at the Cannes Film Festival.

JEANNE MCCARTHY (Casting Director) has been working in film and television for over 20 years. Since the mid-'90s she has been responsible for casting many notable series and features, include television's "The League" and "The Mindy Project" as well as features *Eternal Sunshine of the Spotless Mind*, *Zoolander*, *Anchorman: The Legend of Ron Burgundy*, *Friends With Money*, *The Savages*, *Forgetting Sarah Marshall* and *21 Jump Street*. McCarthy received an Emmy nomination for the TNT movie "Door to Door" and won two Independent Spirit Awards (for *Synecdoche, New York* and *Please Give*).

Most recently, her work can be seen in TV series "The Last Man on Earth" and "Togetherness" as well as the features *22 Jump Street*, *Enough Said*, *Begin Again*, *Big Eyes* and *Foxcatcher*.

ALEX SOMERS (Composer) is an American composer, musician and producer who splits his time between Reykjavík, Iceland, and Los Angeles. In 2014 Somers mixed Damien Rice's "My Favorite Faded Fantasy" and in 2015 he and longtime collaborator Jonsi scored the first season of WGN's atomic bomb drama "Manhattan."

The Baltimore-born Somers attended Berklee College of Music in Boston to study composition. He first rose to prominence in 2009 via his ambient album collaboration,

“Riceboy Sleeps,” under the artist name Jonsi & Alex. Somers previously toured America with his own outfit, Parachutes, in support of Jonsi’s band Sigur Rós.

Following the highly acclaimed “Riceboy Sleeps” project, Somers went on to play keyboards and guitar in Jonsi’s touring band. He also co-produced tracks on Jonsi’s 2010 solo album, “Go.” Somers then started expanding his production work at his studio space in Reykjavík, co-producing Sigur Rós’s 2013 album, “Valtari.” He produced albums for Briana Marela, Death Vessel, vocal experimentalist Julianna Barwick, and Icelandic bands Pascal Pinon and Sin Fang.

Somers is also a visual artist, exhibiting his work with Jonsi around the world, as well as co-creating the sleeves for Sigur Rós’s “Takk” and “Riceboy Sleeps.”

CHRIS DOURIDAS (Music Supervisor), a three-time Grammy nominee, served as music director at KCRW-FM, one of the most respected radio stations in the country, throughout most of the ‘90s. As host of “Morning Becomes Eclectic,” Douridas was first to showcase then-unsigned artists Beck, Gillian Welch, and Kara’s Flowers (later Maroon 5). Other notable sessions include the radio debut of Fiona Apple and the Grammy-winning collaboration between Ali Farka Toure and Ry Cooder.

While at KCRW, he became involved in the A&R world first at Geffen Records, and then as part of the new launch of DreamWorks, where he worked on the studio’s first film releases. He also hosted PBS’ debut season of “Sessions at West 54th,” a weekly live music program. At the advent of the digital age, Douridas was recruited by AOL to oversee Radio@AOL, creating, producing and hosting the landmark Sessions@AOL interview and performance program, featuring Paul McCartney, U2, Madonna, and hundreds of others. In 2001, Steve Jobs personally hired Chris for the launch of Apple’s iTunes Music Store, which led to the creation of iTunes Originals and later iTunes Essentials.

In film circles, Douridas is best known as music supervisor and consultant for *Northern Exposure*, the *Austin Powers* series, *187*, *As Good as It Gets*, *Heat*, *Grosse Pointe Blank*, *Grace of My Heart* (Grammy winner), *American Beauty* (Grammy nominee), *One Hour Photo*, *Down With Love*, *The Girl Next Door*, *Rumor Has It*, *Bobby*, *Shrek 2* (Grammy nominee), and *The Chronicles of Narnia: Prince Caspian*. Other recent film/TV projects include *American Teen*, *The Women*, *The Education of Charlie Banks*, *Shrek Forever After*, *The Details*, *What Maisie Knew*, *In a World*, *Sea of Trees*, Showtime’s “House of Lies” and the new Netflix series, “Flaked.”

Douridas continues his dedication to new artists through his weekly tastemaker series School Night! He conceived of and curates KCRW's long-running all music channel Eclectic24, and continues to host a weekly radio program on his beloved home, KCRW-FM.

FRANK GAETA (Sound Designer) is a sound supervisor, sound designer and re-recording mixer. He has collaborated with many independent filmmakers over his career, Alexander Payne (*Election, About Schmidt, Sideways, The Descendants, Nebraska*), Catherine Hardwick (*Twilight, Thirteen*), Lisa Cholodenko (*The Kids Are All Right*), and David Lynch (*Lost Highway*) to name a few. He has his own post-production sound company called Sound For Film and is based out of Los Angeles, California.

PRODUCTION CREDITS

Written and Directed By MATT ROSS
Produced By LYNETTE HOWELL TAYLOR, p.g.a.
JAMIE PATRICOFF, p.g.a.
Produced By SHIVANI RAWAT
MONICA LEVINSON
Executive Producers NIMITT MANKAD
DECLAN BALDWIN
Co-Producers SAMANTHA HOUSMAN
CRYSTAL POWELL
LOUISE RUNGE
Director of Photography STEPHANE FONTAINE, AFC
Production Designer RUSSELL BARNES
Editor JOSEPH KRINGS
Casting By JEANNE MCCARTHY, CSA
Costume Designer COURTNEY HOFFMAN
Music By ALEX SOMERS
Music Supervisor CHRIS DOURIDAS
Sound Designer FRANK GAETA
Unit Production Manager SAMANTHA HOUSMAN
First Assistant Director SCOTT LARKIN
Second Assistant Director KARLA STRUM

CAST

Ben VIGGO MORTENSEN
Bo GEORGE MACKAY
Kielyr SAMANTHA ISLER
Vespyr ANNALISE BASSO
Rellian NICHOLAS HAMILTON
Zaja SHREE CROOKS
Nai CHARLIE SHOTWELL
Leslie TRIN MILLER
Harper KATHRYN HAHN
Dave STEVE ZAHN
Justin ELIJAH STEVENSON
Jackson TEDDY VAN EE
Claire ERIN MORIARTY
Ellen MISSI PYLE

Jack FRANK LANGELLA
Abigail ANN DOWD
Small Store Owner GALLEN OSIER
Teenage Girl HANNAH HORTON
Officer Skadden REX YOUNG
Supermarket Manager THOMAS BROPHY
Priest MICHAEL L MILLER
Funeral Usher GREG CROOKS
Emergency Room Doctor LOUIS HOBSON

Stunt Coordinator - Washington MICHAEL HILOW
Stunt Coordinator - New Mexico AL GOTO
JOSH KEMBLE
Vespyr Stunt Double LUCI ROMBERG
Rellian Stunt Double KEVIN MANGOLD

Stunt Utilities

KEN CLARK JOSH HICKS
BRET KIENE TODD LAGESTEE
CYRUS LEISY KENT LUTTRELL
JEFF MCKRACKEN

Art Director ERICK DONALDSON
TANIA KUPCZAK
Set Decorator
Art Department Coordinator ANDREA DUPRAS
Leadman ROB CHALK
AARON FINK
On Set Dresser ERIN O. KAY
Set Dressers AARON FINK
RON NOVAK
MATT SOLARO
BRETT THOMSON
NICK WORSFOLD
Buyer BETH PETERSON
Art Department Production Assistant BRIANNE MURPHY

Property Mistress LISA DE ALVA
Assistant Property Masters THOMAS A. GILBERT
SARAH SPIEGELBERG

Construction Coordinator	WILL WAYBURN
Construction Foreman	RAY BROWN
Prop Makers	CHARLIE BENTLER DON FERGUSON ADAM HUNT JOHN LAMMON RON NOVAK JASON WAGONER
Lead Scenic	RUTH GILMORE
Painters	SUSANNAH ANDERSON BETH PETERSON JEFF RINGER
Key Greens	NICK WORSFOLD
Greensman	MATT SOLARO
Location Manager	DAVE DRUMMOND
Key Assistant Location Manager	JIMMY CANAVAN
Location Assistants	NILES COMPAU WILL LUMMUS
Unit Production Assistants	KEVIN DEMUNN ISAIAH HALVORSEN
Costume Supervisor	ANASTASIA MAGOUTAS
Key Costumer	ASHLEY RUSSELL
Set Costumer	KIMBERLEE IBLINGS
Costume Production Assistants	JANE GOODLOE JENNA HELFANT
Stitchers	JAIMIE FOSTER ERIN MOTLEY
Ager	DENNIS MCCARTHY
Make-Up Department Head	KAREN MCDONALD
Hair Department Head	GEORDIE SHEFFER
Key Make-Up Artist	AKEMI HART
Key Hair Stylist	ANNE MCGOWAN
2nd Unit Director of Photography	TJ WILLIAMS JR.
1st Assistant 'A' Camera	JASON KNOLL

2nd Assistant 'A' Camera ANGELA BERNARDONI
1st Assistant 'B' Camera MARK ANDERSON
BILL FINGER
2nd Assistant 'B' Camera ARLEN COOKE
JACOB SUNDAY
Camera Utility KYLE PETTITJEAN
Digital Imaging Technician VON THOMAS
Digital Utility JASON VO
Camera Production Assistant JACK BALDWIN

Still Photographers ERIK SIMKINS
WILSON WEBB

Key Grip GREGORY D. SMITH
Best Boy Grip SHAUN BOWLBY
Dolly Grip DON STIER
Rigging Key Grip BOB BEAUMONT
Grips MIKE ASTLE
MARC DEWEY
NIALL JAMES
RON NOVAK
NORM TUMOLVA
Technocrane Operator STEVE WELCH
Technocrane Tech HARRISEN HOWES

Gaffer JEREMY MACKIE
Best Boy Electric KEVIN COOK
Electricians SCOTTY FRAZER
MARCUS SIMPSON
DOMINIQUE THOMAS
Rigging Gaffer RYAN MIDDLETON
Balloon Operator CHARLES TROTTER

Additional Electricians
JOEY FEFFER LENNY HAGLUND
ISAAC LANE DANNY LINNIK
BRODY WILLIS

Sound Mixer KELSEY WOOD
Boom Operator VINCENT GATES
Second Boom DAVE RICHARDS

Additional Boom Operator ROBERT MARTS
Playback Operators ALEX ALTMAN
VINCENT GATES

Script Supervisor ANDY SPLETZER

Production Coordinator KARL HARTMAN
Assistant Production Coordinator JASON AUMANN
Production Secretary CONNOR FLANAGAN
Key Office Production Assistant KYLIE WALCHUK
Office Production Assistant TONY STRAKA

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BRYANNA LIVINGSTON-JONES BRYNNE MCKEEN
JOSH NELSON CHRISTOPHER SCHAAP
ANDREA VANDERMOLEN BRANDON WHITE

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Finance Controller CAREN ROSE
1st Assistant Accountant DAVID MORGAN
2nd Assistant Accountant AMANDA ENGLAND
Payroll Accountant ANNE FADER
Clerks EDWARD MITCHELL
ERIKA SEWARD

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LESLIE WOO
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Assistant to Ms. Howell Taylor JESSICA ENGEL
Assistant to Mr. Patricof KELSEY LEW
Set Assistant to ShivHans Producers DEVYNN BARNES

2nd 2nd Assistant Director PAUL DAHLKE
1st Team Production Assistant GRETCHEN OYSTER
Key Set Production Assistant LARS BERG ANDERSEN

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ANDY MININGER KENDRA SHERRILL
KUPER SLECHTA BEN THORN
STEPHANIE WELDON

Additional Production Assistants

RIO ALLEN SARAH CROWE
CANDACE FIELDS LUCY HARSTRICK
JENNIFER POHLE KAI RAFFERTY
JAIME ROBERTS PREMA SMITH

Special Effects Coordinator RAY BROWN
Special Effects Foreman NICK WORSFOLD

Transportation Coordinator KIRK HUSTON
Transportation Captains ANGEL DE SANTI
STEVE MCMAHAN
SEAN STEPHENS

Drivers

JESSE BROOKE HERMAN ESAU
JERIMIAH GROENEWEG DAVE GUPPY
STEWART SADA O IWAMURO JIM LAWRENCE
WILLIAM MCCARTHY SAM MCMAHAN
JIMMY OTERO IAN SAVAGE
FRANK VALLE RICHARD WILEY
DANA YARBOROUGH

Helicopter Pilot MIKE EVERETT, NORTHWEST HELICOPTERS
Insert Car Driver WARREN YECK

Studio Teacher MISSY VALLESILLO-SIMMS

Animal Trainer BILL LAWRENCE

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Production Lawyers LARRY WEINBERG
ROBERT FYVOLENT

Legal and Distribution Counsel DAN STUTZ, ESQ.
Music Clearance and Legal CHRISTINE BERGREN

ShivHans Pictures Executives AMANDA BOWERS

CONNOR FLANAGAN

Electric City Entertainment Executives KATIE MCNEILL
DEREK IGER

Taxidermy DAVID CHRISMAN, CHRISMAN'S GREEN ROOF
TAXIDERM
Archery Training ADRIAN THOMAS, ELITE ARCHERY COACHING
Combat Training CHRIS HAUETER
Music Instruction KIRK ROSS

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LAUREN BECKER

Craft Service MAI PHAN-REDWINE

Clearances MARK MELOCCARO
ARE WE CLEAR

Product Placement J.J. FREES

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Production Supervisor DAVID MELITO

Production Coordinator JANIE ELLIOTT

Production Secretaries NELLE PICKAR
CHRISSY STOLTENBERG

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Accounting Clerk PATRICK MCAFEE

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CARLY REESE

Location Scout MATTHEW TOPLIKAR

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 BRETT HUTCHINSON
 SARA MILLS
 MIKE SILVERMAN
 Scout Production Assistant SHERI BARLOW

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 Leadman JUAN TENBEARS SOUTER
 Set Dressers RALPH DIAZ
 PATRICK DUNCAN
 DYLAN KELLING
 LOUIE MARTINEZ
 On-Set Dresser GEORGE ESTILL
 Assistant Property Master DEREK BENSONHAVER
 Art Production Assistant ANGELA CHAVEZ BROCK

 New Mexico Casting Director ANGELIQUE MIDTHUNDER
 Casting Associate JENNIFER SCHWALENBERG
 Extras Casting ERIN O'SHAUGHNESSY

 Additional 'B' Camera Operator PAUL ELLIOTT
 1st Assistant 'B' Camera TOM HUTCHENSON
 2nd Assistant 'B' Camera RYAN EUSTIS
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 Camera Utility LANE LUPER
 Digital Utility JONAS HUERTA

 Still Photographer CATHY KANAVY

 Boom Operator BRETT BECKER
 Sound Utility IAN BENDER

 Best Boy Electric JOSEPH BACHARKA
 Electricians DIEGO ARROYO
 MAX HOYT

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 PETE MAST RICHARD PINK
 TIMMY PRAWITZ DANIEL REMILLARD

PAULA ROMERO

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EVAN MARTINEZ
DUSTIN RICHARDSON

Additional Grips DAVID BUSSE
JOSH PADILLA

Key Rigging Grip MARK STEINIG
Rigging Grips RICH STEINIG
ADAM GURULE

Key Make-Up Artist SARA ROYBAL
Key Hair Stylist BETTY LAWSON
Additional Make-Up Artists KAREN ROMERO
FREIDA VALENZUELA
Additional Hair Stylist TERIANN UCCAN

Key Set Costumers MELANIE HOCKING
JESSE TREVINO
Set Costumer DARRYL GARCIA, JR.
Additional Set Costumer ALISON FUSARO
Costume Production Assistants BRITTNEE HOLMQUIST
PAULINA REYES

2nd 2nd Assistant Director CARLOS MONTOYA

Key Set Production Assistant COLIN GARZA
1st Team Production Assistant MAGGIE BALLARD
Set Assistant to Mr. Langella JASON STRYKOWSKI

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DANIEL MOQUIN JAMES T. ROBINSON
EVAN WOODARD

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Archery Consultants BECKI JACQUEZ
JACOB ELLIS

Construction Coordinator CARL ZELLER
Prop Makers ERIC ARELLANES
CRAIG BUTTERMAN
NATHANIEL SANDOVAL
Painters RANDY P. ORTEGA
ANDREW TERRY
Set Medic KATHRYN MORENO

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LARRY FORSBERG ROB JOHNSON
ANDY KAPERZINSKI JOE NEAL PITTS
STEVE PAPE KIP WOLVERTON

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Assistant Chefs ROBERTO CARDENAS
FELIX RAMIREZ

Key Craft Service DONOVAN THOMAS
Additional Craft Service ALI MCKENNA
KEVIN DURAN

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Assistant Editors BEN CALLAHAN
ERIC KENCH
ROBERT G. WILSON

Post Production Assistant DANIELLE FOX

Sound Editorial Provided By
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RICK ASH

Sound Assistants CHRIS BATTAGLIA
HUGO VERA

Foley Mixer ERIK KARSEN PUHN
Foley Artists JO CAR
STEVE LESIEUR
Mixing Facility POST HASTE DIGITAL
Mix Tech JESSE EHREDT
Additional Video Game Sound Design PABLO GAETA
DAVID ROVIN

Additional ADR Recorded at CREATIVE AUDIO LAB, BROKEN ARROW
DIGITAL SOUND & VISION, GOLD
COAST
GREAT CITY POST, NEW YORK
CHEZ BOOM AUDIO, AUSTIN

Loop Group HOFFMANNBROW
Loop Group Leader ASHLEY LAMBERT
Loopers WILLIAM CALVERT
EDDIE FRIERSON
PAUL PAPE
HEIDI SULZMAN

Digital Intermediate Provided by LOCAL HERO
Digital Intermediate Executive Producer JAMES COTTEN
Digital Intermediate Supervising Colorist LEANDRO MARINI
Digital Intermediate Colorist LEE HULTMAN
Digital Intermediate Technologist ANDREW WAHLQUIST
Digital Intermediate VFX Supervisor WORTH BJORN WALTERS
Digital Intermediate Producer JESSICA CLARKE
Digital Intermediate Conform Artist JAMES BRILL
Digital Intermediate Mastering Artist BORJA RIBES BLANQUER

Visual Effects Provided by AFTERPARTY VFX
Visual Effects Designer DAVID GADDIE
Executive Producer ANGELA BOWEN
VFX Producers RYAN CUNNINGHAM
EVE STRICKMAN
VFX Supervisor KATHY SIEGEL
Lead Digital Composer NICKOLAS CRIST
Digital Compositors ELIAS SALIBA
TODD SARSFIELD

Layout Design JORDAN LISTER
Digital Matte Painting MARTIN BOKSAR
CHRISTIAN KUGLER
Rotoscoping Artists ALEJANDRO MONZON
JAY BUSH

Visual Effects Provided by LOCAL HERO
Visual Effects Executive Producer JAMES COTTEN
Visual Effects Producer JESSICA CLARKE
Visual Effects Supervisor WORTH BJORN WALTERS
Visual Effects Artists PATRICK LOMANTINI II
BEAU MCCOMBS

Score Produced, Engineered & Mixed by
ALEX SOMERS

Strings Engineered by PAUL EVENS
Strings by AMINA
MARÍA HULD MARKAN SIGFÚSDÓTTIR,
SÓLRÚN SUMARLIÐ ADÓTTIR,
HILDUR ÁRSÆLSDÓTTIR, EDDA RÚN
ÓLAFSDÓTTIR
Vocals by JÓNSI, SINDRI MÁR SIGFÚSSON &
ÓLAFUR BJÖRN ÓLAFSSON
Additional Piano, Dulcitone & Harmonium by ÓLAFUR BJÖRN ÓLAFSSON

Score Created in Reykjavík, Iceland at Alex's Studio

Score Producer JENNIFER NASH

Additional Music Producer
KIRK ROSS

Additional Music Mixing by ANDY BRADFIELD
Additional Music Engineering by DAVID BIANCO
Additional Music Mastering by GAVIN LURSSON

Assistant Music Supervisor CHRIS MUCKLEY

"Sweet Child O' Mine" Arranger PHILIP KLEIN

SONGS

"EL HILO DE ARIADNA"

Written by Viggo Mortensen and George MacKay
Performed by Viggo Mortensen, George MacKay,
Samantha Isler, Annalise Basso, Nicholas Hamilton,
Shree Crooks and Charlie Shotwell

"WHO GAVE YOU THE RIGHT"

Written and Performed by Troy Olsen
Courtesy of Gravelpit Music
By arrangement with Radar Music

"SCOTLAND THE BRAVER"

Traditional
Arranged by Kirk Ross
Performed by Murray Huggins, Kirk Ross,
Brian Tichy and David Delhomme

"GOLDBERG VARIATIONS, BWV 988, VARIATION 30 A 1 CLAV. QUODLIBET"

Written by Johann Sebastian Bach
Arranged and Performed by Glenn Gould
Courtesy of Sony Classical
By arrangement with Sony Music Licensing
and CCS Rights Management

"ONE DAY WHEN HEAVEN WAS FILLED WITH HIS PRAISES"

Traditional, Lyrics by J. Wilbur Chapman
Performed by George MacKay, Samantha Isler,
Annalise Basso, Nicholas Hamilton,
Shree Crooks and Charlie Shotwell

"MY HEART WILL GO ON (LOVE THEME FROM "TITANIC")"

Written by James Horner and Will Jennings
Performed by The O'Neill Brothers Group
Courtesy of Shamrock-n-Roll, Inc.

"REVEILLE"

Traditional
Performed by Kevin Auld

"BOY 1904"

Written by Jon Thor Birgisson and Alex Kendall
Somers
Performed by Jonsi & Alex
Courtesy of XL Recordings
By arrangement with Beggars Group Media Limited

"GOLDBERG VARIATIONS; BWV 988, VARIATION 25 A 2 CLAV.: ADAGIO"

Written by Johann Sebastian Bach
Performed by Kirk Ross

"YEAZAK"

Written and Performed by Kirk Ross
and David Delhomme

"UNACCOMPANIED CELLO SUITE NO. 4 IN E-FLAT MAJOR, BWV 1010, PRÉLUDE"

Written by Johann Sebastian Bach
Performed by Yo-Yo Ma
Courtesy of Sony Classical
By arrangement with Sony Music Licensing

"REBEL GIRL"

Written by Kathleen Hanna, William Karren,
Tobi Vail, and Kathi Wilcox
Performed by Bikini Kill
Courtesy of Bikini Kill Records

By arrangement with Terrorbird Media

"UNCLE NOAM"

Written by Kirk Ross

Performed by Viggo Mortensen, George MacKay,
Samantha Isler, Annalise Basso,
Shree Crooks and Charlie Shotwell

"FRACTAL MADNESS"

Written and Performed by Kirk Ross

"RAIN PLANS"

Written by Israel Nash Gripka

Performed by Israel Nash

Courtesy of Loose Music

By arrangement with Music Alternatives, LLC

"PIANO SONATA NO. 2 IN B \flat MINOR, OP. 35"

(THE FUNERAL MARCH)

Written by Frédéric Chopin

Performed by Kirk Ross

"VARÖELDUR"

Written Jón Pór Birgisson, Orri Páll Dyrason,
Georg Holm and Kjartan Sveinsson

Performed by Sigur Rós

Courtesy of XL Recordings

By arrangement with Beggars Group Media Limited

"SWEET CHILD O' MINE"

Written by Steven Adler, Saul Hudson,

Duff McKagan, Izzy Stradlin, Axl Rose

Performed by Viggo Mortensen, George MacKay,
Samantha Isler, Annalise Basso, Nicholas Hamilton,

Kirk Ross, and Philip Klein

"I SHALL BE RELEASED"

Words and Music by Bob Dylan

Produced and Performed by Kirk
Ross

With Tyra Juliette, Steven Wolf,
David Delhomme and Jeff Thall

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Joe Anderson
Mal Anderson
Sandy Asher-Camden
Dan Atkinson, Laser Shot
Darrin Barry & John Burrows, Next Step Archery
Dave Baumann
Robert Beebe, Olympic Game Farm
Bill Bidwell, Tim's Cascade Snacks
Rick Caprarelli, Independent Studio Services
Carhartt
Layne, Sue, & Mike, Centralia Hide & Fur
Sgt. Kim Chandler, Washington Dept. of Fish &
Wildlife
David Chrisman, Chrisman's Green Roof Taxidermy
Jordan Christensen, Wild Mountain Taxidermy
Clatter & Din
Matt Cleland, USDA Wildlife Services
Coastal Community Bank of Sultan
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Epitaph
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Henry, FedEx
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Evan Franz, Filson
David Girle, America's Best Value Inn, Las Cruces
Mark Hansen, Pro Fab Inc.
Shelly Henderson
Bill & Jody Hickey and Donna Rockey at The Nock
Point
Joan Hoffman
Max Hohlbein
Lance Irving, Martin Archery
Katie Kass, Hotel Albuquerque
Jae & Young Kim
La Posta de Mesilla
Justin Leritz
Ann Lerner, Albuquerque Film Office
Lucky Vintage
KOA Campground, Las Cruces
Nick Maniatis and Tobi Ives, New Mexico Film Office
Sandy & Alex Marshall, Arrow Tipi
Masonic Cemetery, Las Cruces
Cyndy McCrossen
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Postmaster Steven Woodside
Lane Youngblood, Camp Korey
Paul and Dee Inman, Vulcan Knife

Special Thanks

MARCIE BASSO	CHRIS MESSINA
SIMON BERTRANG	KELLY SAWYER PATRICOFF
GARY CAMARANO	RILEY & SAWYER PATRICOFF
GREG CROOKS	MARIO QUINONES
PEG DONEGAN	SHAMINI RAO
PHYLLIS GRANT & ISABEL AND DASH ROSS	SAACHI RAO
VICKI HAMILTON	MAHIPAL & INDU RAWAT
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JEREAN & TOM HUTCHINSON AND FAMILY	SHWETA RAWAT
SHARON JACKSON	SANKHYA RAWAT
RICK KAPLAN	JENNIFER RAWLINGS
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DARIN LEBEAU	GRAHAM TAYLOR
FRANCINE & MEL LEVINSON	AVERY & ATTICUS TAYLOR
BARRY LITTMAN	KEVIN TENT
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