



FOX SEARCHLIGHT PICTURES and FILM 4
Present

A BLUEPRINT PICTURES Production

A MARTIN McDONAGH Film

THREE BILLBOARDS OUTSIDE *Ebbing,* MISSOURI

FRANCES McDORMAND
WOODY HARRELSON
SAM ROCKWELL
ABBIE CORNISH
LUCAS HEDGES
ŽELJKO IVANEK
CALEB LANDRY JONES
CLARKE PETERS
SAMARA WEAVING
with JOHN HAWKES
and PETER DINKLAGE

WRITTEN AND DIRECTED BY MARTIN McDONAGH
PRODUCED BY GRAHAM BROADBENT
..... PETE CZERNIN
..... MARTIN McDONAGH
EXECUTIVE PRODUCERS BERGEN SWANSON
..... DIARMUID McKEOWN
..... ROSE GARNETT
..... DAVID KOSSE
..... DANIEL BATTSEK
DIRECTOR OF PHOTOGRAPHY BEN DAVIS, BSC
PRODUCTION DESIGNER INBAL WEINBERG
FILM EDITOR JON GREGORY, ACE
COSTUME DESIGNER MELISSA TOTH
MUSIC BY CARTER BURWELL
CO-PRODUCER BEN KNIGHT
CASTING BY SARAH HALLEY FINN, CSA

www.foxsearchlight.com/press

Rated R Running time 115 minutes

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THREE BILLBOARDS OUTSIDE EBBING, MISSOURI is a darkly comedic drama from Academy Award® winner Martin McDonagh (IN BRUGES). After months have passed without a culprit in her daughter’s murder case, Mildred Hayes (Academy Award® winner Frances McDormand) makes a bold move, painting three signs leading into her town with a controversial message directed at William Willoughby (Academy Award® nominee Woody Harrelson), the town's revered chief of police. When his second-in-command Officer Dixon (Sam Rockwell), an immature mother’s boy with a penchant for violence, gets involved, the battle between Mildred and Ebbing's law enforcement is only exacerbated.

Fox Searchlight Pictures and Film 4 present, a Blueprint Pictures production, a Martin McDonagh film, written and directed by Martin McDonagh, starring Frances McDormand, Woody Harrelson, Sam Rockwell, Abbie Cornish, Lucas Hedges, Željko Ivanek, Caleb Landry Jones, Clarke Peters, Samara Weaving with John Hawkes and Peter Dinklage. The producers are Graham Broadbent, Pete Czernin and Martin McDonagh with executive producers Bergen Swanson, Diarmuid McKeown, Rose Garnett, David Kosse and Daniel Battsek and co-producer Ben Knight.

The filmmaking team includes director of photography Ben Davis, BSC, production designer Inbal Weinberg, film editor Jon Gregory, ACE, costume designer Melissa Toth, music by Carter Burwell and casting by Sarah Halley Finn, CSA.

THREE BILLBOARDS Outside Ebbing, Missouri



*“What’s the law on what you can and cannot say
on a billboard?”*
~ Mildred Hayes

A last stand erupts in Martin McDonagh’s trip into small town America in **THREE BILLBOARDS OUTSIDE EBBING, MISSOURI**, as a mother is pushed to the edge by her daughter’s unsolved murder. The film is the third from Martin McDonagh, the Irish playwright, screenwriter and director known for the hit thriller **IN BRUGES**, with its Oscar® nominated and BAFTA winning Screenplay, and the crime comedy **SEVEN PSYCHOPATHS**.

It all begins with Mildred Hayes and the three billboards she rents on Drinkwater Road. “I decided the buyer of the billboards was an aggrieved mother and from there things almost wrote themselves,” McDonagh recalls. “Mildred was someone strong, determined and raging, yet also broken inside. That was the germination of the story.”

It was a story that would lead to Oscar®-winner Frances McDormand channeling a modern, female variant of the classic western hero in a showdown-style performance.

“I really latched onto John Wayne in a big way as my physical idea, because I really had no female physical icons to go off of for Mildred,” she explains. “She is more in the tradition of the Spaghetti Western’s mystery man, who comes walking down the center of the street, guns drawn, and blows everybody away -- although I think it’s important that the only weapons Mildred ever uses are her wits and a Molotov cocktail.”

“I could see it in her walk and her attitude,” says McDonagh. “I think John Wayne did become a touchstone to a degree for Frances. But I also see Brando and Montgomery Clift in there, too.”

Mildred marks the first time McDonagh has written a female lead for a film, but she is perhaps his most relentless character as well, an aggrieved mother without regret who comes to test the very fabric of her town. Joining McDonagh and McDormand in the ensemble at the heart of the film are acclaimed actors Woody Harrelson, Sam Rockwell, Abbie Cornish, John Hawkes, Lucas Hedges and Peter Dinklage.

THE SCREENPLAY

“I mean, to me, it seems like the local police department is too busy goin’ ‘round torturing black folks to be bothered doing anything about solving actual crime, so I kinda thought these here billboards might, y’know, concentrate their minds some.”

~ Mildred Hayes

At the core of *THREE BILLBOARDS OUTSIDE EBBING, MISSOURI* is Mildred’s conflict with Ebbing’s Chief of Police. “The story is a war between two people who are both to some degree in the right,” McDonagh notes, “and that’s where so much of the tension and drama arises.”

Those tensions become the exploration for what happens when rage can’t be calmed. As the tension mounts, the film delves into themes of division, anger and moral reckoning.

Asks McDonagh: “Where do you go when you’re in a place of loss and anger that’s dead-ended? What can you do, constructive or destructive, to shake things up and get something done? It’s an interesting idea to explore, that of what happens when there might not be any hope in a situation but you decide you’re going to keep making waves until hope arrives. I think that’s why this feels different from most crime films; there’s the lingering question of ‘what if there is no solution to this crime?’”

Perhaps McDonagh’s greatest challenge was balancing the dark comedy of the story with Mildred’s emotion-driven quest. He trusted that the humor would be there, black and biting, even as he allowed his characters to reel with anguish over loss, unfairness and the resistance to change.

“What’s happened to Mildred’s daughter is so sad and horrific, I felt the most important thing was to keep a rein on the comedy, even on the blackness, and make sure Mildred’s struggle against the hopelessness of the situation maintained itself all the way through, tone wise,” McDonagh says.

McDonagh’s distinctive way of overlapping tones is something actors gravitate towards. Observes cast member Lucas Hedges: “Martin’s dialogue is both fantastical and realistic at the same time, which is a dream for an actor. He writes emotionally honest text that is almost Shakespearean at times in how elevated it is.” Adds Abbie Cornish: “There’s something very raw about Martin’s tone. It’s not smoke and mirrors, but the opposite: it’s just truth.”

The film is, says McDonagh, the most tragic he has written so far yet it is also a search for hope. “The starting place is quite sad, but there’s a lot of comedy in it and hopefully it’s quite moving in parts as well,” he reflects. “I guess that’s the way I see life. I see sadness in certain aspects, but my tendency is always to try to temper that with the bright side, with humor, however black it may be, and with the struggle against hopelessness.”

For producer Graham Broadbent, who partnered with McDonagh on *IN BRUGES* and *SEVEN PSYCHOPATHS*, and produced the film with McDonagh and Pete Czernin, the result is a film that “walks a tightrope of comedy and sadness – and is narratively ingenious.”

Broadbent notes that McDonagh’s instincts kept him balanced. “I think it comes from Martin’s days in theatre,” says the producer. “On set it seems in his head he’s already jumped ahead to how people will respond. With Martin, you know the words he’s written and the performances he’s going to get are all going to land with the audience.”

MILDRED

*“Jeez, then I guess it’s just his word against mine, huh?
Kinda like in all those rape cases you hear about, except in this instance, the chick ain’t losing.”*
~ Mildred Hayes

Playing Mildred Hayes, who sets the events of *THREE BILLBOARDS OUTSIDE EBBING, MISSOURI* in motion, is Frances McDormand. McDormand made her film debut in the Coen Brothers’ noir classic *BLOOD SIMPLE* and has gone on to a career that includes garnering the Triple Crown of Tony, Emmy and Oscar® awards.

“I wrote Mildred for Frances,” says McDonagh. “There wasn’t any other actress I thought had all the elements that Mildred needed. She had to be very in touch with a kind of working class sensibility as well as a rural sensibility. She also had to be someone who wouldn’t sentimentalize the character. All of Frances’s work is fundamentally truthful. I knew she could play the darkness of Mildred yet also have dexterity with the humor, while staying true to who Mildred is throughout.”

With the character, McDormand explored a tradition long reserved for men: the lone hero who defiantly stands off against a town.

“We never discussed any other actress,” notes Graham Broadbent. “Frances got the script when Martin was ready to show it, she said yes and that was that. Martin wrote such a specific character in Mildred and then Frances came in and uniquely inhabited her. There are very few people who can run that full gamut of heartbreak and humor. Mildred can be pretty hard-nosed at times, but Frances was so tuned into her humanity that with just a few comic moments, the audience starts to align with her.”

McDormand ran into McDonagh 15 years ago following a performance of his award-winning play “The Pillowman” and after briefly talking about his new film career, she suggested he write a film role for her. “As soon as those words were out of my mouth, I wished I could take them back because you’re not supposed to do that. But then 15 years later he sent me the script,” she says. “I read the script, I loved the script, and I couldn’t believe my great good fortune to be asked to play Mildred.”

“Something I think Martin is really good at is an almost Greek idea of human existence -- there are so many epic, significant ideas he allows himself to explore in this story,” says McDormand. “Then, by making his protagonist female rather than male he takes it into the realm of grand tragedy. He also plays with the modern revenge genre, but it’s not a film about female revenge. By looking at how a female character seeks justice the story transcends gender to say something about the human condition.”

McDonagh’s amplified dialogue meshed with her own theatrical instincts. McDormand calls McDonagh’s style “a form of magical realism, here mixed with a kind of Gothic Americana, based on the idea that people in small towns are not prosaic but poetic.”

“Martin and I never shied away from the truth with each other, I would say anything to his face,” she says. “Part of making the film was the combative nature of our conversations. We never went into a scene without me questioning some line or the motivations of the character. We particularly argued a lot about when Mildred wears the bandanna, which to me is a sign of her taking action -- I wanted to wear it a lot more than he wanted.”

In addition to seeing Greek tragedy and magical realism in McDonagh’s work, McDormand also saw *THREE BILLBOARDS* as a subverted take on the Western. She built Mildred upon the founding icons of the male-dominated genre, in part because she could find few examples of women in such roles. “In retrospect, I also thought of Pam Greer in the 70s, but that’s not even right because Mildred doesn’t use her sexuality as Pam did,” she explains.

However, Mildred is not a gunslinger. She’s a mother in search of justice for her daughter. “As a mother, you live on the edge of disaster, you just do,” she describes. “I didn’t give birth to my son, I met him at 6 months old, but from the minute I held him and smelled him, I knew it was my job to keep him alive. And as a parent, you also come to see how the worry and the anxiety that goes along with protecting someone who you give yourself to in that way, that you surrender to, can become degenerative.”

McDormand made the force of Mildred’s grief central to her performance. “Mildred is really not a hero,” McDormand points out. “She’s a much more complicated person than that. She’s been left by grief in a no man’s land, in a place of no return. One of the things I latched onto as I was thinking about Mildred is that there is no word in most languages for the position she is in. If you lose a husband, you’re a widow; if you lose a parent, you’re an orphan. But there is no word for a parent who has lost a child

because it's just not supposed to happen biologically. It's something beyond the capacity of language – and that's where Mildred has been left, so she goes for broke.”

McDormand was clear on one thing: “It was Joel [Coen, her husband] who said to me, ‘a person doesn't become a hard-ass, Mildred was always a hard-ass.’ Under the circumstances, she is now fully exploring being a badass, but she would have always had that quality -- which I think also explains her domestic situation with her husband Charlie.”

Also haunting Mildred are the off-hand remarks she made to her daughter -- wishing the worst on her the very day that she was murdered. “How do you live with that?” asks McDormand. “You can't and she obviously can't.”

To McDormand, Mildred has no tears to cry at this juncture, which accounts for the depths of her mercilessness with anyone who stands in her way. “I believe that's why she does what she does: because she can't find her vulnerability, she can't access those emotions. It's much easier for her to throw a Molotov cocktail than to cry,” she observes. “An image I had of Mildred's was the little Dutch boy with his finger in the hole in the dyke – if Mildred takes her finger away, and lets all the emotions out, she'd be completely immobilized. So her finger is staying there.”

“With Mildred, I think you don't always understand her behavior, but you never hate her, you don't vilify her,” McDormand observes.

Woody Harrelson, who plays Mildred's targeted foe, Chief Willoughby, observes that one thing that sets McDormand apart is her thorough preparation for a role. “Frances did the most painstaking work to understand Mildred, down to the whole backstory of her family and the daughter that we never really get to know because she's already dead when the story begins,” he says. “As an actor, she operates like a private investigator. She comes in, finds everything she can out about her character and her performance really breathes out of that. Frances also has a wicked sense of humor, so she was able to take things that were already funny on the page and make them that much funnier still.”

Says Rockwell of McDormand: “Frances is such a fierce actor and her particular mix of tenacity and compassion matches Mildred. She brings that fight-or-die quality. She's a pretty strong-willed person herself and like Mildred, she doesn't take any shit, and that comes across very strongly.”

Though McDormand was constantly questioning the material, she and McDonagh agreed on how to walk the tightrope of the tone. “We were on the same page,” says McDonagh, “in terms of keeping an eye towards never letting the comedy of the piece override the emotional place Mildred is coming from. We both felt Mildred should be free to rage, to be angry, to vent all she is feeling. Frances had a lot of different balls in the air, and she juggled all of them brilliantly.”

Early in her prep, McDormand hit on an idea that soon twined with her performance: to have Mildred wear a singular outfit all through the film – a kind of unadorned, blue-collar regalia she dutifully

puts on each day. “Frances came up with Mildred wearing the same jumpsuit every day as a kind of ‘war uniform’ and I thought it was a great cinematic idea,” recalls McDonagh. “We worked with costume designer Melissa Toth to ensure the jumpsuit wasn’t too one note, adding little touches to it here and there. But I liked the idea that Mildred doesn’t have time to think about what she’s wearing; she’s at war.”

Adds Toth: “Mildred is such a radical character the way Frances plays her and to her it was important to show that Mildred is on a daily quest that drives her from the moment she gets dressed in the morning. Sometimes she’s wearing a bandana, sometimes not and at one point she even wears her gift shop smock over the jumpsuit – but the jumpsuit really was the part of the performance for Frances. Sometimes a costume can liberate an actor allowing them to fully commit to their character.”

Toth was especially excited about the way the uniform became one with McDormand’s ferocity in the role. “I love that Frances in this role sparks a very complex conversation about what kinds of roles women can and should inhabit,” she muses. “There is nothing watered-down about Mildred.”

WILLOUGHBY

*“I’m doing everything I can to track him down, Mrs. Hayes.
I don’t think those billboards is very fair.”*

~ Police Chief Willoughby

When the billboards go up outside Ebbing, Missouri, they appear to take direct aim at one man: Police Chief Bill Willoughby, who has failed to solve the murder of Mildred’s daughter and left her with no solace. But the more one gets to know Chief Willoughby, the more it becomes clear that the man Mildred is going to war with is already fighting a private battle.

“Bill is a decent man who tends to see the best in people,” comments McDonagh. “In many ways, he’s the archetypal good, small-town cop – but we discover early on he’s not in the best of health, and now he’s facing up to some dark choices and dark realities. Mildred goes against him for all the right reasons, but he has his own good reasons to act the way he does.”

Taking the role of the man who is both Mildred’s sworn enemy and her only hope is two-time Oscar® nominee Woody Harrelson, seen also this year in the contrasting roles of a colonel fighting for humanity in WAR FOR THE PLANET OF THE APES and an eccentric, alcoholic father in THE GLASS CASTLE. McDonagh has been friends with Harrelson for many years and previously cast him as live-wire gangster Charlie Costello in SEVEN PSYCHOPATHS.

“We see a different side of Woody in this film, definitely different to what he did in SEVEN PSYCHOPATHS,” McDonagh observes. “This is a more honest, sadder and realistic character. Woody brought to it not only his great humor but a strong sense of integrity and decency. The decency of Woody as a man shines through into Willoughby and I think that’s why it works so well.”

Adds Broadbent: “Woody so often plays the outlaw or outcast – from NATURAL BORN KILLERS to RAMPART, he’s usually on the wrong side of the law or in dark spaces. So what’s intriguing with Willoughby is to see Woody playing a police chief with a really good heart, a guy revered and adored by his community.”

Harrelson wasn’t about to turn down the chance to work with McDonagh again. “I think Martin’s one of the great talents,” he says. “His writing is so fresh, alive and funny but with such pathos and you just don’t find many screenwriters like this. He’s able to capture things about human relationships and the human condition yet he’s then able to get maximum humor, tension and emotion out of it, too.”

One of the things Harrelson first latched onto for Willoughby was his ability to take all kinds of pressure without relenting to any of it. “He’s under a lot of heat from Mildred and he’s also not well, so he’s got a lot to bear,” Harrelson elaborates. “But what I find interesting about him is that he’s really not an uptight guy. He’s in the middle of all these cross-hairs but he just keeps going anyway.”

Once the billboards go up, Mildred and Willoughby are in an instant standoff but they are not without understanding for one another. “Woody and I didn’t talk much about the characters – we didn’t have to,” says McDormand. “There’s something really similar about me and Woody. In fact, I think he could have played Mildred and I could have played Willoughby. And I think if there’s anything approaching traditional sexual tension in the film it’s between the two of them – but it’s so much more interesting than that. They could have been friends, they could have been partners and in better circumstances maybe they could have found the answer together.”

Harrelson also related to in Willoughby is his unwavering devotion to his family, come what may. “I related strongly to his need to take care of his kids and wife. And I like that Willoughby really doesn’t dwell on his health problems,” he says. “He’s one of those guys who determines, ‘I’m not going to stop living my life.’ He just refuses to be hamstrung by it.”

As the trouble in Willoughby’s world mounts to a crisis, McDonagh gave Harrelson a lot of freedom to explore the emotional turns. “Martin’s not a heavy handed director,” Harrelson describes. “He’ll come in with light notes -- but he sees very clearly and can do an incredible amount with just a small adjustment. He also has a real sense of humor about things. He’s able to poke fun at me if I’m doing something that’s too much in a way that makes me laugh, as opposed to putting me on my heels.”

The biggest draw of all, says Harrelson, is McDonagh’s way with characters who are more than they seem on the surface. “A great thing about Martin’s writing is that he takes you inside characters who seem to be one thing until you realize there is so much more to them, and then you really start to care about them and see something other than what you first thought. In the end, that’s how he creates something that truly stays with you,” Harrelson sums up.

Chief Willoughby's wife, Anne, plays a key role in keeping Willoughby centered. Taking the part is Abbie Cornish, who previously worked with both McDonagh and Harrelson in SEVEN PSYCHOPATHS. That made their husband-and-wife rapport genuine from day one. "Woody and I are friends, so that made it easier to step straight into a close marriage," notes Cornish. "For me, a lot of inhabiting Anne was about being free in the role. Anne and Willoughby have a marriage that is very evolved, full of love and admiration but they also enjoy taking the piss out of each other, making each other laugh and seducing the other. It's like the youth of their love is still there along with the timeless nature of how far they've come together."

Harrelson moved Cornish by where he took Willoughby, which only made it more natural for her as Anne to face her husband's decline. "As an actor Woody's very pure," she observes. "It was lovely to see him give Willoughby so much life at a stage of this character's life where things are pretty dismal. Fate is staring Willoughby in the face, yet Woody gives him vibrancy. It was also a joy because I never knew what Woody was going to do -- and to play husband and wife with someone like that is exciting."

DIXON

*"You do not call an officer of the law a f***ing prick in his own station-house, Mrs. Hayes.
Or anywhere, actually."*

~ Officer Dixon

Willoughby's right hand man, Dixon, is an officer whose potential is self-sabotaged by intolerance and a wildly erratic temper, usurping the chief's authority and order.

In the role is Sam Rockwell, who has brought a long roster of unforgettable characters to life, including playing Chuck Barris in CONFESIONS OF A DANGEROUS MIND, Nicolas Cage's con artist protégé in MATCHSTICK MEN, astronaut Sam Bell in MOON, wrongfully convicted Kenny Waters in Tony Goldwyn's CONVICTION, Jesse James gang member Charley Ford in THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD and Billy Bickle in SEVEN PSYCHOPATHS for McDonagh.

"Dixon seems to be everything you would despise in a man," McDonagh acknowledges, "but there's something in him, and it's partly in the way that Sam plays him, which is childlike and moving despite all his obnoxiousness and horrible faults."

"Dixon may be my favorite character," Harrelson confesses. "Sam has a unique ability to play a guy where you sense there's something not quite right about him -- and in fact a lot of what Dixon does is very wrong -- yet then he's got this redemptive quality. Sam as Dixon has an incredible innocence about him, so you care about the guy even when he's doing bad things. I think he's a terrific actor and it was great to work with him again."

McDonagh and Rockwell had worked together not only on SEVEN PSYCHOPATHS but also the play A BEHANDING IN SPOKANE, yet this was new territory. “I always think of Sam as my go-to actor for that generation,” McDonagh says of Rockwell. “When he goes dark, he really goes dark.”

Rockwell’s versatility was especially welcome in a character who experiences profound shifts in the course of the film. “Sam was able to offer so much in his ability to riff with Martin,” observes Graham Broadbent. “They would try many different options again and again and again. And like Martin’s writing, Sam can somehow be funny, tragic and sad all at once.”

McDormand loved what Rockwell did with the character. “I think this is the best work Sam has ever done,” she says. “There’s a real synthesis between Sam and Martin as an actor and director who have worked together repeatedly and are just getting better and better at it.”

McDormand continues: “Sam and I come from a place of deep respect for each other and getting to be in scenes together was so delicious. The choices he makes are so completely random and glorious and unpredictable— it’s kind of like getting on a great roller coaster but not knowing when the hills and valleys are coming. I think he knew he had a kindred spirit along for the ride in me. We never went past the point of no return, but we were always kind of dangling out there over the edge of everything. And what I also love about Dixon is that he’s allowed redemption, Martin allows him redemption, and he never, ever becomes a caricature. He’s always something more than that and what saves him is his love for Willoughby – it’s the tenderness between two men.”

Like his cast mates, Rockwell was drawn to McDonagh’s writing. Says Rockwell: “Martin is especially great in this script in dealing with taboos, racial taboos and other taboos, which he brings to the surface in so many compelling ways.”

Rockwell observes that though McDonagh hails from Ireland, he has keen insight into small-town America, perhaps because hard-working towns anywhere have more in common than not. “Martin understands small towns because in Ireland there are all the same kinds of tensions. Working class is working class wherever you go, and he writes so well about that. I feel you could do this story with an Irish accent or a Brooklyn accent and it would work just as well as it does in Missouri.”

Perhaps the local accent is inconsequential, but Dixon is certainly a character unto himself. “Dixon’s kind of a classic,” muses Rockwell. “He’s like the bastard Edmund in King Lear in that he’s a real angry, angry guy -- angry at the world and filled with this idea that he’s always been mistreated. He seems at first that he’s a kind of villain in Ebbing, and yet he’s more complicated than that.”

Ultimately, as Dixon’s curiously co-dependent home life is revealed, the source of his psychic angst comes clear. “He still lives with his mom and he’s a bit stunted, unable to just break free and finally become an adult,” Rockwell explains. “He has an extremely dysfunctional relationship with his mom, which makes for quite a bit of trauma and then he takes that out on other people.”

“I think we all can relate a bit to his anger and his sadness,” Rockwell goes on, “and also I think to his hero worship of Chief Willoughby. I think a lot of us have felt that kind of reverence for someone and yearned for their approval.”

Rockwell and Harrelson seemed to find an instant frisson that deepened the tricky bond between Dixon and Willoughby. “Woody’s got a real moral compass and he’s also very laid back, which makes you feel at ease. With great actors like that, there’s often a sense of anarchy and mischief, and Woody brings all that to Willoughby,” says Rockwell. “His approach is never predictable.”

McDonagh and Rockwell agreed that the glaring peril with Dixon would be letting him slip even for a second into caricature. His humanity was the crux. “We both knew Dixon had to be played real, and not for the jokes,” says Rockwell. “Really, playing it too much for the jokes or too much for the pathos were equal dangers. I think in the end people will feel conflicting things about Dixon. I want them to be annoyed, angered and amused by him yet feel for him all at the same time.”

JAMES

*“I know I’m a midget who sells used cars and has a drinking problem, I know that.
But who the hell are you, man? You’re that Billboard Lady who never, ever smiles ...”*

~ James

Taking the role of James, a local with a flame for Mildred, is Peter Dinklage, a two-time Emmy winner and Golden Globe winner for his commanding role as Tyrion Lannister in HBO’s GAME OF THRONES. Here he plays an almost polar opposite character as a blue-collar, used car salesman whose primary ambition is a date with Mildred. Dinklage recalls that his immediate reaction to the script was: “Martin has done it again. One thing about Martin’s screenplays is no matter how small a part is, it is so well drawn. As you turn the pages, all the characters go deeper and deeper and that’s as true of James as of every character.”

Dinklage describes James as “a guy who doesn’t have the strongest opinion of himself, but he’s determined to win Mildred’s attention.” The role also presented Dinklage with a first opportunity to work with France McDormand. “She’s the best of the best because she is completely without vanity,” he observes. “She really is in at 100 percent depth the entire way.”

Dinklage also enjoyed watching Sam Rockwell turn assumptions about Dixon inside out. “What Martin and especially Sam have done is call into question all your judgments of Dixon, and that’s so satisfying. It makes your wheels turn as you find empathy for him.”

As with all of the film’s actors, Dinklage was especially drawn to McDonagh’s agility with shifting the mood on a dime. “The careful balance Martin brings between the funny and the serious is something magnificent. I guess it gets to the reason people sometimes laugh at funerals,” muses Dinklage.

“In real life, opposing emotions often butt up against each other like that. When you suddenly experience humor after great tragedy, it’s a great kind of relief and I think it’s human nature to seek that. Martin can’t really help but be moving then hilarious then moving again because that’s the storyteller he is.”

CHARLIE

“You don’t have to explain yourself to me ‘cause you’re having dinner with a midget, Mildred.”
~ Charlie

Mildred’s ex-husband Charlie might share in her grief over their daughter – but that is where any sharing between them abruptly ends.

Equally full of agony and comedy, Charlie is yet another not-so-straight-forward supporting role. This led McDonagh to cast Academy Award® nominee John Hawkes, known for his intense but human performances in WINTER’S BONE, MARTHA MARCY MAY MARLENE, THE SESSIONS and HBO’s television classic DEADWOOD. “John is only in a few scenes, but he has to blow you away every time, and he did that,” states McDonagh.

Hawkes says of the lure of the character: “Charlie could be a completely unsympathetic character, which doesn’t scare me as an actor, but Martin wrote him with such nuance that there are other colors and flavors in him. You see that some love still exists between him and Mildred, which you wouldn’t expect. And Frances is so extraordinary as Mildred that she helped bring a lot of that out as well.”

The anticipation of working with McDormand was considerable. “She’s one of my favorite actors in the world, so it was exciting yet daunting,” he confesses. “But she’s such a kind, warm and giving human being and actor, I immediately felt welcomed. Sometimes in scenes I would get lost just watching her and then realize I was supposed to talk.”

Throughout Charlie and Mildred’s interactions there is the palpable specter of mutual abuse in their past. “I think Charlie might have drank and yelled a lot when they were together and, yet I think he also loved a lot, so it was never a black and white relationship, I like the gray area of things, and this film offers a lot of that,” Hawkes notes.

Working with McDonagh helped Hawkes navigate those gray areas with focus and precision. He explains: “Martin doesn’t guess as a director. He’s very specific and Charlie is such a cipher, Martin helped me a lot along the way. I think because Martin comes from theater he brings a different kind of vibe, where there’s more of a kinship and a communion with the actors.”

ROBBIE

“As much as a person might’ve tried to avoid the details of what happened, cause he didn’t think it would do any good, and he didn’t think he could bear it, it’s also good to be informed in 20 foot high lettering, and a real nice font, the precise details of her last moments.”

~ Robbie Hayes

Dealing with death in his own way is Mildred’s sole living child, her teenage son Robbie, who has come to find his mother’s obsession with his sister’s murder darkly funny. Lucas Hedges, fresh off his Oscar®-nominated role in MANCHESTER BY THE SEA, takes the part.

“I think Robbie has been going through a transition in his life since his sister died,” says Hedges. “He was probably softer, more emotional, more immature beforehand, but I think you see him here coming into himself and getting a lot tougher. He also has an amazing sense of humor given how dark things are for him, and Martin loves to contrast humor with darkness.”

Hedges suggests that Robbie feels slighted by how private Mildred is about their shared grief, and how little she has included him in her decisions. “After Angela died, Mildred went into a seven-month catatonic state, so Robbie was taking care of her in a way a child doesn’t usually ever have to do with his mother,” Hedges explains. “He has great love for his mom, but I think he feels lost because she doesn’t ever talk to him about what she is going through or what her intentions are – and she doesn’t even think to warn him about the billboards.”

Perhaps Mildred’s harshest effects are visited upon her son, Robbie, who she turns away from in favor of reckoning with her daughter’s demise. “Mildred knows Robbie is capable of surviving, so he becomes collateral damage. She sacrifices him in a way,” McDormand says.

That meant McDormand had to work in a very specific way with Hedges. “Before my scenes with Lucas I told him I’m going to be able to give you what you need when we’re off camera, but the reality is that while we’re in the scene you’re not getting much from me because Robbie hasn’t gotten much for the last 7 months. Mildred’s been on the couch barely breathing and it’s been like he’s taking care of an invalid. And I know that was difficult for Lucas because he’s a young actor who really wants to listen and respond but that’s not Mildred. I could not give him that because she does not deal with Robbie anymore.”

Hedges enjoyed the opportunity to learn from McDormand. “It was as if I was in acting school and she was the professor,” says Hedges, who recently attended the conservatory at the University of North Carolina School of the Arts. “I kept a journal that is just dedicated to things Frances said, which is going to be exciting to look back on.”

As for what makes her choices so powerful, Hedges says: “There’s no B.S. I never heard Frances say anything that she didn’t mean. She will not even compliment you if she doesn’t think you deserve it. She’s kind but she’s relentless. She’s seasoned in the way Mildred is seasoned.”

RED

*“Ain’t contravening no laws on propriety. Ain’t contravening no laws on any f***ing thing.
I checked all this up.”*

~ Red

When Mildred Hayes decides to purchase three billboards to rile the police and entire community of Ebbing, she enters into a business deal with young Red Welby at the Ebbing Advertising Desk – a deal which does not bode well for Red. The role was won by Caleb Landry Jones, who made his film debut as a boy on a bicycle in the Coen Brothers’ NO COUNTRY FOR OLD MEN, and was recently seen in the hit horror story GET OUT. Jones says the script hit him to the extent that “I would have played any part in the movie that Martin asked me to play.”

But Red was a very distinctive kind of challenge, especially as he is lured deeper into Mildred’s quest for justice, paying a price. “At first, I think Red just wants to look good in front of his attractive assistant and he wants the money, so he thinks, ‘okay, crazy lady, I’ll take your cash.’ But as he finds out more about Mildred and her situation, it turns into something else,” Jones explains.

Red is also one of the town’s misfits. “Martin’s idea is that Red just wants to get out of Ebbing one day soon and he expects he will get out--but I think maybe he might not,” Jones muses.

In one scene, Red is thrown out of a window. McDonagh made the decision to film the moment in a single, ambitious shot.

“The window scene with Red was originally written into the script as a single take,” McDonagh explains, “and it was always going to be a cinematic centerpiece of the film. We set ourselves aside a whole day to shoot it, then we prepared and prepared. We only needed I think to try it four or five times, and we were finished by noon. I don’t know what we did for the rest of the day, probably drank and celebrated. There’s something kind of joyous about a two-minute take like that where so much happens.”

The wide-ranging cast of THREE BILLBOARDS OUTSIDE EBBING, MISSOURI also includes Samara Weaving as Charlie’s barely post-adolescent girlfriend Penelope; Amanda Warren as Mildred’s sole confidante Denise; Kerry Condon as Red’s girlfriend Pamela; and Zeljko Ivanek as Cedric, the police desk sergeant.

Says Kerry Condon, recently seen in CAPTAIN AMERICA: CIVIL WARS, of Pamela: “Pamela is symbolic of the young woman that Mildred’s daughter is never going to be. It’s a very Martin thing to make an important character out of a person who only speaks a few times in the movie.”

Ivanek, who worked with McDonagh in IN BRUGES, also relished his character: “I just love playing someone who takes his job so seriously even in a very small world,” he says.

McDonagh rehearsed intently with the entire cast – except for McDormand, who came in only at the last moment on set, an idea that McDormand offered to him.

“It’s kind of cool because Mildred is at war with everyone, so Frances had the feeling that it was better to explore those reactions spontaneously on camera, and I grew to agree, even though I didn’t at the start,” says McDonagh. “Working with the rest of the cast was almost like doing theater – we did a lot of talking about their characters and character choices. It’s really a proper ensemble piece.”

THE LOOK

“At least I’ve had a day of hoping. Which is more than I’ve had for a while.”

~ Mildred Hayes

Though Ebbing is fictional, Martin McDonagh imbues the film with a deep sense of place – a place that offers the charms, but also claustrophobia, of a rural town where everyone knows everyone else’s business and then some. He worked with a team that includes cinematographer Ben Davis, editor Jon Gregory, production designer Inbal Weinberg and costume designer Melissa Toth to create Ebbing as another of the film’s vivid characters.

Davis has shot an eclectic array of films from *BEST EXOTIC MARIGOLD HOTEL* to *GUARDIANS OF THE GALAXY* and previously forged a relationship with McDonagh on *SEVEN PSYCHOPATHS*. “There’s something between Ben and Martin which allows Martin’s words and brain to come to visual life,” observes Graham Broadbent. “Ben captures the rural American landscape in a way that feels dramatic, while filming the characters in a quite minimal, yet emotionally striking, way.”

McDonagh describes the photographic look as “something beautiful but not overly modern, overly stylized or overly saturated.” He adds: “Ben and I are both fans of American ‘70s films so we wanted that feel.”

Davis might have used the ‘70s as a general anchor for the film’s look, but he notes that with McDonagh’s work “there are no real reference points. I couldn’t ever look at the script and say, ‘Well, that reminds me of this film or of that image.’ It’s all so specific and so Martin.”

Nevertheless, Davis drew subtle inspiration from the work of Stephen Shore, an American art photographer of the 1970s known for his depopulated landscapes and everyday still-life moments – a diner meal, a roadside billboard, a lonely motel.

He also spent lots of time in the film’s locations absorbing the terrain and geography. “For me, it’s all about camera angles, so I do a lot of prep. Instead of being stuck in the office, we’d go out and sit on the locations and I’d do lots of photographs to find the best ways to capture them,” Davis explains. “I became especially interested in the idea of one-drag towns and how they’re photographed – and a lot of it was about choosing the right time of day.”

That meant wrestling with shooting schedules, never an easy prospect. “I wanted to shoot a lot of the film in early light or at dusk, in the magic hour, but dusk of course is a brief period and we had so

much dialogue in the film it was a real challenge for Martin. He and the cast would rehearse and rehearse, and then bang, we'd shoot it fast, hoping to get the performances -- and thankfully we did."

The film also features not just one technically challenging fire sequence, but two, both of which employed authentic blazes. "We wanted to do everything practically for the emotion you get from it," Davis explains. "When you have actual flames it impacts the actors in a way you can feel – they work off the power and heat of it. But of course fire takes an enormous amount of care and logistics."

Some of Davis's most exacting work came during the epic, uninterrupted, single-take window sequence in Red's office, but he says the shot was not done to be flashy.

"It's technically exciting to do a big, one-shot sequence, but you should only do it if there's a good storytelling reason to do it and it delivers something dramatically," he says of his ground rules. "I think this is a case where it does both things. Because you have no cutting, it becomes incredibly immersive and it feels like a journey with Dixon's character the whole way. The brutality of it is also all the more believable because there are no cuts to remind you that you're watching a piece of fiction."

Says Graham Broadbent of the continuous shot: "It's an important way of bringing the two worlds in the film together: the police station and the ad agency. It was enormously complicated because that single shot involves stairs, fighting, someone going out a window, more stairs, violence in the street and back to the police station. Ben and the whole team did an incredible job to make it so visceral."

Remembers Melissa Toth of the scene: "All of the department heads had a lot going on. In addition to everything else, Caleb had to do a quick change into shredded, bloodied clothes as he ran down the stairs, so my team was part of it, too. For me it was like watching live theatre. I actually got nervous and we were all just so excited to see it come off."

CREATING EBBING AND ITS BILLBOARDS

"How much these here 'Welcome to Missouri' rabbits go for?"
~ Crop-Haired Guy

Ebbing, a fictional town in the Ozark Mountains, has its own conflicted persona as a place that appears unchanging yet butts up against a modern world. While searching for a town to fit – trekking through Ohio, New Mexico, Missouri, Mississippi and Georgia – the production happened across tiny Sylva, North Carolina, situated amidst the Great Smoky Mountains.

"There's nothing about Sylva that hints that a dark story like this should be happening there," notes McDonagh, "and that was important: to have the town itself be a decent foil for Mildred."

The task of transforming Sylva into Ebbing fell to production designer Inbal Weinberg (BEASTS OF NO NATION, ST. VINCENT), who began by researching the visual history of America's heartland towns. Weinberg explains: "I looked at two different kinds of photography: documentarian photographers

of the 60s and 70s who were shooting everyday life at that time; and recent photographers who are documenting vanishing towns. I was influenced both by the rhythms of daily small-town life and by the mementos of a way of life that's disappearing."

She then came up with her own mind's-eye vision of Ebbing in concert with McDonagh. "The idea is that Ebbing's not super wealthy but it's not busted, either," she says. "It's not gentrified but a town that is still hanging on, one of those towns that looks on the surface as it might have a half century ago, though there are signs of change; a town with a few rough edges but also a proud history."

With that in mind, Weinberg began combing Sylva for locations. "It was really important to Martin that everything be physically real," Weinberg notes. "In fact, Martin picked Sylva because it not only has a very classical Main Street but we also were able to mirror the proximity of the ad agency and the police department, just as it is in the script. One thing that is so strong in small towns is this feeling that people are so connected to each other's lives and it was really key to Martin to have that feeling."

Next, Weinberg began searching for the road on which Mildred rents her three billboards. The challenge was that McDonagh wanted Mildred's house to be nearby so shots there would frame the billboards hovering in the background. "We scouted so many roads," laughs Weinberg, "driving for days and days in gorgeous Western North Carolina."

As it turned out, the first road they visited was the one that most captivated McDonagh. "There was something so scenic and beautiful, but also kind of lonely, about it," he recalls. "And then Inbal and I started working on the look of Mildred's billboards."

Weinberg gave McDonagh numerous options. "I looked at every photo out there of personal billboards," she muses. "We tried different fonts, different colors, and different sentence placement. One of the biggest breakthroughs was an idea that Martin had – to use a red background from which the lettering really pops. When we tried it, we loved it, and not only was it a great decision but it led to red becoming a major accent color for the entire film."

The billboards go through six different phases of existence. "It was incredibly complex," Weinberg notes, "because these billboards are huge structures and not easily moved. We had entire meetings just devoted to scheduling the billboards." The production also finagled a means of covering the boards every night -- so as not to leave something shocking for the local community driving down the road.

Weinberg's designs spanned from the large-scale to the tiniest details of Ebbing life – she even found herself coming up with bumper stickers and high school mascots for a town that doesn't exist.

For the Ebbing police station, Ebbing and her team transformed a cavernous antique consignment shop. "I did lots of research on vintage small-town police stations," says Weinberg. "We knew we wanted a bullpen, even though modern police don't use them much, but in my mind Ebbing just never renovated.

Then everything was fire-proofed, down to the floor, and our effects supervisor Burt Dalton worked with us to do burn tests on everything from the desks to the light bulbs.”

For Red’s office, Weinberg used a retro look. “I was inspired most by photos of ad shops from the 20s and 30s when it was all about traditional signage and that gave us the idea of using the walls to show off Ebbing’s history, like the Bicentennial Train Ride,” she explains. “We found old ad boards in prop shops and also sourced items from a local sign shop.”

Weinberg kept Mildred’s house in disarray. “It had to feel like the house of a grieving mother,” she describes. “Frances had a lot of ideas we implemented. Important to all of us was that her daughter’s room be the cleanest in the house. The challenge was to create a vibrant teen room that is full of absence.”

One of Weinberg’s favorite sets is the house where Dixon lives with his mother. “Martin had the idea that you could see the main drag from Dixon’s porch – and amazingly, we found the perfect house just as Martin imagined it. It was a tiny, tiny house and hard to shoot in but Martin loved it so we made it work. For the folksy art pieces his mother does, we bought some wonderful paintings in the naïve tradition from a South Carolina artist and filled the house with family photos and yellowed, smoker’s wallpaper.”

Another favorite for Weinberg is the whimsical Ebbing gift shop where Mildred works. “The store was made from nothing and we had to essentially brand all our own knickknacks and souvenirs for a non-existent town. One idea we liked is that even though it’s a gift shop, it’s in a place that’s not very welcoming. It’s an isolated shop because Mildred is so isolated as a character,” says the designer. (Also seen in the shop: rabbits, a running theme for McDonagh throughout his film career.)

No matter where or what she was building, Weinberg was gratified by how much the people of Sylva embraced masquerading as Ebbing. “The more we shot, the more super excited they got and started making their own shirts and memorabilia. The people of Sylva added a beautiful spirit to the production.”

Meanwhile, Melissa Toth was outfitting Ebbing – from Red and Pamela’s retro looks to the Ebbing Police uniforms. Toth has worked with a range of visionary directors including Michel Gondry on *ETERNAL SUNSHINE OF THE SPOTLESS MIND* to Kenneth Lonergan in *MARGARET* and *MANCHESTER BY THE SEA*, but she says even among that group, McDonagh stands out.

“His writing is really its own kind of animal,” she reflects, “and for a costume designer the challenge of his work is that the way that people talk isn’t always aligned with the way that you see them. My way of working with him was to just blast him with ideas and look for feedback. He would sometimes give me one or two clues about the characters – such as a song they love – and I’d work from that. His storytelling is so intense, complex and dark but he’s very breezy to work with. It’s a rare combo.”

While Mildred’s jumpsuit is the central costuming piece, Toth notes that “the story is filled with zany characters, and it’s a real ensemble piece. Martin’s writing gives you room to play around. The

world he creates is full of such depth and mystery, and there's nothing more fun than plumbing the depths of mystery in the character's clothing."

For the Ebbing police uniforms, Toth drew from research on rural police, focusing in on the emblazoned patches that make each unique. When Dixon is off-duty, she gave him a mustard yellow jacket which subtly mirrors that there's something off-color about the man. "We dipped and dyed that jacket to get it just the right color," Toth explains. "I loved working with Sam. He works so hard but when you see him in the role, it just looks effortless."

A favorite outfit of Toth's is a simple one: the light floral dress Chief Willoughby's wife Anne wears on their picnic and is still wearing when that day takes a turn. "The way Abbie wears it you get the feeling that she's making the most of every moment. The way it was flowing in the breeze during the picnic was just one of those moments when a costume was able to do so much visually."

When it came to the film's score, McDonagh turned to his regular musical collaborator: Carter Burwell, an Oscar®-nominee for *CAROL*, also recognized for his work with the Coen brothers and Spike Jonze. Reading the script, Burwell entered into the mentality of small towns where, as he says, "everyone knows each other from grade school and some of the same violence, prejudice and romance just continues on into adulthood." As he turned the pages, an array of musical thoughts swirled, from classical Americana to Spaghetti Westerns.

"I did initially have the thought of a Sergio Leone kind of score, because you have these very flawed characters seeking their own form of justice in a pitiless world," he recalls. "Ultimately, I didn't fully go in that direction but there remains a bit of that essence in there."

That the storyline was so utterly uncategorizable felt right up Burwell's musical alley. "I like working on films that are multi-dimensional and that is the best description of this film," he says. "In almost every scene where something is happening, the opposite is also happening ... in a scene of great violence there is pathos and in a scene of great pathos there is humor and I think that's my personal strength as a composer. I enjoy working with the contradictory."

Burwell continues: "The most important thing I felt for the music to do was to keep you in Mildred's heart and on her side. So there are three basic themes in the score: Mildred's heart; Mildred at war; and death, which is a theme that surrounds not only Mildred's loss of her daughter but also Woody Harrelson's character."

He goes on: "I rooted all the music in American folk traditions, blending in a lot acoustic guitars, but Mildred's warpath theme is almost like a military march, with drumming and clapping and stomping."

But when Mildred's billboards are set on fire, that became the biggest compositional challenge for Burwell, who sought to mirror the drama without sentimentality. "It took a while for me to find that scene because I felt there had to be once a sense of urgency, but also an undertone of violence and a feeling of

despair,” he describes. “I used a mixture of mandolin, drums and strings and it was very satisfying the way it worked with the performances.”

Burwell has developed his own way of partnering with McDonagh where they isolate themselves from all outside voices. “We work entirely one-on-one, which isn’t always how it is in films,” he notes. “We talk everything through just the two of us and no one else enters the conversation so it’s an intimate kind of thing. For both of us, the focus was honing in on Mildred’s mix of fury, warmth and loss.”

That volatile mix – and the incendiary path it takes through Ebbing – is what makes the film what it is, says Graham Broadbent. “It was always a given that this story would be funny, because it was already so funny on the page and we had such terrific actors. But as we made the film, Martin was so careful to protect the beautiful sadness and the love of humanity in the film, and that’s what brings it to another level,” he comments.

For McDonagh, the trajectory towards a scrap of light, however slim and hazy, was inevitable because that is what keeps him going. “I think there’s something quite hopeful about the film in Mildred’s single-mindedness and also in Willoughby’s decency,” the writer-director concludes. “The way Frances plays Mildred you are stirred, despite the dark, dark place she is coming from and all the uncertainty that surrounds her war. I hope audiences will be moved and amused and maybe angry at times. Mostly, I hope they’ll feel they were just told a rich and somewhat unexpected type of story.”

ABOUT THE CAST

FRANCES MCDORMAND (Mildred) received a Masters in Fine Arts from the Yale School of Drama. On Broadway, she received the Tony Award, Drama Desk Award, and Outer Critics Circle Awards for her performance in David Lindsay-Abaire's *Good People*, directed by Daniel Sullivan. Other stage appearances include *The Country Girl* directed Mike Nichols on Broadway, Caryl Churchill's *Far Away* directed by Stephen Daldry at New York Theatre Workshop, her Tony-nominated performance as 'Stella' in *A Streetcar Named Desire*, *The Sisters Rosenzweig* directed by Daniel Sullivan at Lincoln Center Theatre, *The Swan* at The Public Theatre, *A Streetcar Named Desire* (this time as 'Blanche') at the Gate Theater in Dublin, and Dare Clubb's *Oedipus* at the Blue Light Theater Company. With The Wooster Group, she performed in *To You, The Birdie!*, *North Atlantic* and *Early Shaker Spirituals*. She recently appeared in the Berkeley Repertory Theatre's production of *Macbeth* and collaborated and performed at national museums with the conceptual artist Suzanne Bocanegra on a performance piece, *Bodycast*.

Her next film, Wes Anderson's ISLE OF DOGS, will be released by Fox Searchlight in April 2018. Other films include MOONRISE KINGDOM, THE GOOD DINOSAUR, PROMISED LAND, THIS MUST BE THE PLACE, MADAGASCAR 3: EUROPE'S MOST WANTED, TRANSFORMERS-DARK OF THE MOON, MISS PETTIGREW LIVES FOR A DAY, FRIENDS WITH MONEY, LAUREL CANYON, SOMETHING'S GOTTA GIVE, WONDER BOYS, CITY BY THE SEA, MADELINE, PRIMAL FEAR, LONE STAR, PALOOKAVILLE, CHATTAHOOCHEE, DARKMAN, HIDDEN AGENDA, SHORT CUTS, BEYOND RANGOON, PARADISE ROAD, HIDDEN AGENDA, and DARKMAN. She has been nominated for the Academy Award for her work in MISSISSIPPI BURNING, ALMOST FAMOUS, and NORTH COUNTRY, while receiving the Oscar for Best Actress in a Leading Role for her iconic portrayal of "Marge Gunderson" in Joel and Ethan Coen's FARGO. She has appeared in five additional collaborations with the Coens: HAIL, CAESAR!, BURN AFTER READING, THE MAN WHO WASN'T THERE, RAISING ARIZONA, and BLOOD SIMPLE.

With her company Hear/Say, McDormand produced EVERY SECRET THING and "Olive Kitteridge," the latter of which was nominated for 13 Emmys- receiving 8 of the awards including 2 for herself as Outstanding Lead Actress in a Limited Series and for Outstanding Limited Series (as an Executive Producer), as well as a SAG award for Outstanding Actress in a Limited Series. She is currently developing screen adaptations of Michael Pollan's OMNIVORE'S DILEMMA and Conrad Richter's AWAKENING LAND.

She last appeared in a reading of Voices of a People's History of the United States in Pittsburgh focused on labor history. She is a proud board member, and active participant with The 52nd St. Project in New York City's Hell's Kitchen.

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

Harrelson most recently wrote, directed, produced and starred in an unprecedented live feature film *LOST IN LONDON*, which was broadcast live into theaters nationwide on January 19, 2017. The comedy also stars Owen Wilson and Willie Nelson.

Harrelson will next be seen in the upcoming untitled Hans Solo Star Wars sequel, *THE GLASS CASTLE* for director Destin Cretton, LBJ as Lyndon B. Johnson and *SHOCK AND AWE* for director Rob Reiner.

Recent releases include the third installment of the Planet of The Apes, entitled *WAR FOR THE PLANET OF THE APES*, directed by Matt Reeves; Fox Searchlight's critically acclaimed *WILSON* with director Craig Johnson, *THE EDGE OF SEVENTEEN*, *NOW YOU SEE ME 2* for director Jon Chu, *TRIPLE NINE* for director John Hillcoat. He was recently seen in HBO's "True Detective" co-starring Matthew McConaughey for which he was nominated for Emmy and SAG Awards in the lead actor category and a Golden Globes Award for lead actor in a Mini Series. In 2012 Harrelson starred opposite Julianne Moore and Ed Harris in the HBO film "GAME CHANGE" for which he earned Primetime Emmy®, SAG Awards®, and Golden Globe® nominations for his role as Steve Schmidt, and Martin McDonagh's *SEVEN PSYCHOPATHS*, alongside Sam Rockwell, Colin Farrell and Christopher Walken.

Other highlights from Harrelson's film career include *RAMPART* with director Oren Moverman, Ruben Fleischer's box office hit, *ZOMBIELAND*, *OUT OF THE FURNACE* starring opposite Christian Bale and Casey Affleck, *THE HUNGER GAMES* film series, *NOW YOU SEE ME*, *THE GRAND*; *NO COUNTRY FOR OLD MEN*; *A SCANNER DARKLY*; *A PRAIRIE HOME COMPANION*; *SEVEN POUNDS*; *THE PRIZE WINNER OF DEFIANCE*, *OHIO*; *NORTH COUNTRY*; *TRANSSIBERIAN*; *THE THIN RED LINE*; *WELCOME TO SARAJEVO*; *NATURAL BORN KILLERS*; *INDECENT PROPOSAL*; *WHITE MEN CAN'T*

JUMP and was recently seen as the on screen host for director Pete McGrain's powerful political documentary ETHOS.

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

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

SAM ROCKWELL (Dixon) has emerged as one of the most dynamic actors of his generation by continuing to take on challenging roles in both independent and studio productions.

Rockwell starred on Broadway in Sam Shepherd's "Fool For Love," after a critically-acclaimed run at Williamstown Theatre Festival last summer. He was seen in DON VERDEAN, written and directed by Jared Hess (NAPOLEON DYNAMITE), about a biblical archeologist who walks the line between faith-promoting spectacle and massive fraud. He also starred opposite Anna Kendrick in *Mr. Right*, which premiered at the Toronto Film Festival earlier this year.

Rockwell starred in the remake of the classic film POLTERGEIST opposite Rosemarie Dewitt; DIGGING FOR FIRE, written and directed by Joe Swanberg (DRINKING BUDDIES); and in Lynn Shelton's LAGGIES, opposite Keira Knightley and Chloë Grace Moretz. He was nominated for a 2014 Critics' Choice Award for 'Best Actor in a Comedy' for his performance in THE WAY, WAY BACK written by the Academy Award® winning team of Nat Faxon and Jim Rash (THE DESCENDANTS), opposite Steve Carell, Toni Collette, Maya Rudolph, and Rob Corddry.

Throughout his career, Rockwell has created memorable and diverse characters. His film credits include Tony Goldwyn's CONVICTION opposite Hilary Swank; Jon Favreau's IRON MAN 2 opposite Robert Downey Jr.; Jon Favreau's COWBOYS AND ALIENS opposite Harrison

Ford and Daniel Craig; Duncan Jones' MOON; the blockbuster CHARLIE'S ANGELS, with Drew Barrymore, Cameron Diaz and Lucy Liu; and Frank Darabont's Oscar[®]-nominated THE GREEN MILE, opposite Tom Hanks.

Additional credits include DreamWorks' box-office hit GALAXY QUEST, opposite Tim Allen, Sigourney Weaver, Alan Rickman and Tony Shalhoub; Andrew Dominik's THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD opposite Brad Pitt and Casey Affleck; Martin McDonagh's SEVEN PSYCHOPATHS opposite Colin Farrell, Christopher Walken, and Woody Harrelson; David Gordon Green's SNOW ANGELS, opposite Kate Beckinsale; the Russo brothers' comedy WELCOME TO COLLINWOOD, opposite George Clooney and William H. Macy; David Mamet's HEIST, opposite Gene Hackman and Danny DeVito; THE SITTER opposite Jonah Hill; EVERYBODY'S FINE opposite Robert De Niro; FROST/NIXON opposite Frank Langella; JOSHUA opposite Vera Farmiga; THE HITCHHIKER'S GUIDE TO THE GALAXY, opposite Zooey Deschanel; and the Warner Bros.' comedy-drama MATCHSTICK MEN, directed by Ridley Scott and opposite Nicolas Cage. He has also appeared in Woody Allen's CELEBRITY; Michael Hoffman's A MIDSUMMER NIGHT'S DREAM, with Kevin Kline and Michelle Pfeiffer; John Duigan's LAWN DOGS; John Hamburg's SAFE MEN; Saul Rubinek's dark comedy JERRY AND TOM; Tom DiCillo's BOX OF MOONLIGHT, opposite John Turturro; Peter Cohn's DRUNKS, with Richard Lewis, Parker Posey and Faye Dunaway; Paul Schrader's LIGHT SLEEPER, with Willem Dafoe; Uli Edel's LAST EXIT TO BROOKLYN, with Jennifer Jason Leigh; and his feature film debut in Francis Ford Coppola's CLOWNHOUSE, while he was still a student at San Francisco's High School of the Performing Arts.

Rockwell won critical praise, as well as the Berlin Film Festival's Silver Berlin Bear Award and Movieline's Breakthrough Performance of the Year Award, for his portrayal of Chuck Barris in George Clooney's CONFESSIONS OF A DANGEROUS MIND. He starred opposite Clooney, Drew Barrymore and Julia Roberts in this adaptation of Barris' memoirs. Other awards include Best Actor at the Sitges International Film Festival of Catalonia for his performance in Joshua and the Decades Achievement Award from Rehoboth Beach Independent Film Festival.

Rockwell's theater credits include Martin McDonagh's critically acclaimed production of *A Behanding In Spokane* opposite Christopher Walken on Broadway; *The Last Days Of Judas Iscariot* at The Public Theater, directed by Philip Seymour Hoffman; and the off-Broadway production of *Goose-Pimples*, written by noted film writer/director Mike Leigh. He has also appeared in *Streetcar Named Desire*, *The Dumb Waiter* and *Hot L Baltimore* for the Williamstown Theatre Festival.

ABBIE CORNISH (Anne), a native Australian, is an acclaimed young actress best known for her starring roles in the independent films *CAND* (opposite Heath Ledger and *SOMERSAULT* with Sam Worthington, both Australian productions that garnered her “Best Lead Actress” awards from the Film Critics Circle of Australia. She was also awarded “Best Lead Actress” from the Australian Film Institute for *Somersault* and received a nomination for *Candy*. It was these two roles that earned her great notice in the U.S.

Cornish just wrapped the *Jack Ryan Project* (opposite John Krazinski) for Amazon Studios. Prior to that she filmed Amma Asante's wartime race drama *WHERE HANDS TOUCH* and can next be seen in the Warner Bros. feature *GEOSTORM*, directed by Dean Devlin. She appeared in Discovery Channel's first scripted, three part mini-series, "Klondike", in which she starred opposite Richard Madden, Sam Shepard and Tim Roth in the epic story of survival and the search for wealth in the remote Klondike. Most recently, Cornish's attende film *LAVENDER* from writer director Ed Gass-Donnelly was in theatres. In addition to *Klondike*, Cornish also starred in director Jose Padilha's remake of *ROBOCOP*.

In 2012, Cornish appeared in writer/director Martin McDonagh's *SEVEN PSYCHOPATHS* opposite Colin Farrell, Sam Rockwell, Woody Harrelson and Christopher Walken. That same year, she also starred in the independent drama *THE GIRL*.

In 2011, Cornish starred in Warner Brothers' 3D sci-fi and action film *SUCKER PUNCH*, helmed by Zack Snyder and just prior, Cornish was the female lead with Robert DeNiro and Bradley Cooper in *LIMITLESS*. She also starred in The Weinstein Company's *W.E.*, which was accepted at both the Venice International Film Festival and the Toronto International Film Festival in 2011.

In 2010, Cornish lent her voice to the animated film *LEGENDS OF THE GUARDIANS: THE OWLS OF GA'HOOLE*, directed by Zack Snyder.

In fall 2009, Cornish starred in Jane Campion's period drama *BRIGHT STAR*, which was a true life adaptation of famous poet John Keats' love affair with a young woman named 'Fanny Brawne'. Cornish received a British Independent Film Award nomination for Best Actress and received accolades from some of the most established critics in the US, UK and Australia. *Bright Star* premiered at the 2009 Cannes Film Festival and was nominated for a Golden Palm Award at the Festival.

Cornish's acting debut came at the age of fifteen on the Australian Broadcasting Company's television series *Children's Hospital*. Shortly thereafter, she co-starred on the ABC series "Wildside," which garnered Cornish her first AFI honor in 1999. In 2003, Cornish earned

her second AFI nomination for her guest role on the ABC mini-series “Marking Time.” She also appeared in Ridley Scott’s A GOOD YEAR, opposite Russell Crowe.

In 2007, she starred opposite Cate Blanchett as the Queen’s favorite “lady-in- waiting” in Shekhar Kapur’s ELIZABETH: THE GOLDEN AGE for Universal Pictures. In 2008 Cornish starred as the female lead in the Paramount Pictures drama STOP LOSS directed by Kimberly Peirce (BOYS DON’T CRY).

JOHN HAWKES (Charlie) is an award-winning actor known for crafting memorable performances across a wide range of styles and genres. He was last seen in Universal Pictures’ EVEREST, alongside Jake Gyllenhaal, Josh Brolin and Jason Clarke as well as the indie ensemble DRIFTLESS AREA and the modern noir TOO LATE. His latest film, SMALL TOWN CRIME, opposite Octavia Spencer, premiered at the SXSW Festival and was acquired by Saban Films. Also upcoming for Hawkes is UNLOVABLE with Melissa Leo.

Hawkes has delivered tour de force performances in a succession of films. For his outstanding portrayal of real life poet, ‘Mark O’Brien’ in THE SESSIONS, Hawkes won Best Actor from the Independent Spirit Awards and was nominated for a Golden Globe and Screen Actors Guild Award. In addition, the film won the Audience Award and a Special Jury Prize for the Ensemble Cast at Sundance.

He received rave reviews for his portrayal of pianist ‘Joe Albany’ in the gritty indie drama, LOW DOWN. His critically acclaimed performance as ‘Teardrop’ in WINTER’S BONE earned him an Independent Spirit Award win and an Academy Award nomination for Best Supporting Actor, along with nominations from the Screen Actors Guild and several film critics groups. Other recent film credits include Elmore Leonard’s LIFE OF CRIME, Steven Spielberg’s LINCOLN, ARCADIA, THE PLAYROOM, HIGHER GROUND, Steven Soderbergh’s CONTAGION and the Sundance hit MARTHA MARCY MAY MARLENE, for which Hawkes received an Independent Spirit Award nomination for Best Supporting Actor.

Hawkes starred in ME AND YOU AND EVERYONE WE KNOW which won a Special Jury Prize at the 2005 Sundance Film Festival as well as starring in and co-producing the independent film, BUTTLEMAN for which he received a Breakout Performance Award at the 2004 Sedona Film Festival. Additional movie credits include AMERICAN GANGSTER, MIAMI VICE, IDENTITY, THE PERFECT STORM, SMALL TOWN SATURDAY NIGHT, HARDBALL, WRISTCUTTERS: A LOVE STORY, THE AMATEURS, FROM DUSK TILL DAWN, and A SLIPPING-DOWN LIFE.

On television, Hawkes has starred in two acclaimed series for HBO. He portrayed ‘Sol Star’ in the critically lauded drama “Deadwood” and Danny McBride’s brother ‘Dustin’ in the comedy “Eastbound and Down.”

Born and raised in rural Minnesota, Hawkes moved to Austin, Texas where he began his career as an actor and musician. He co-founded the Big State Productions theater company and appeared in the group’s original play, *In the West* at the Kennedy Center in Washington, D.C. He also starred in the national touring company production of the play *Greater Tuna* including extended engagements in Los Angeles, Chicago and San Francisco. Hawkes wrote and performed the solo play “Nimrod Soul” at the Theatre at the Improv and appeared on Broadway in the “24 Hour Plays” alongside Sam Rockwell. Most recently, he co-starred with Tracie Thoms in the Manhattan Theater Club’s off-Broadway play, “Lost Lake.”

Hawkes has written and recorded several songs featured in films and television shows. His song ‘Bred and Buttered’ appears on the WINTER’S BONE soundtrack and he composed and performed ‘Down with Mary’ for TOO LATE. With his former band, King Straggler, he performed at the Sundance Film Festival, SXSW Music Festival and numerous clubs across the U.S. Hawkes recently finished a residency at a Hollywood night club with his new band, Rodney & John, where he performed material that the band is currently working on for a new full length album.

PETER DINKLAGE’s (James) breakout role came in 2003, when he redefined the concept of a leading man in the Sundance Film Festival Audience Award–winner THE STATION AGENT.

Since then, Dinklage has been a constant force in the acting world, best known for his role as Tyrion Lannister in “Game of Thrones,” for which he has won two Emmy Awards and a Golden Globe Award. He has starred in such films as X-MEN: DAYS OF FUTURE PAST, DEATH AT A FUNERAL, LIVING IN OBLIVION, and many others.

Dinklage will next be seen in Mark Palansky’s REMEMORY with Anton Yelchin, and Jon Avnet’s THREE CHRISTS with Richard Gere.

ABOUT THE FILMMAKER

MARTIN MCDONAGH (Written and Directed By, Produced By) is a playwright and film-maker born in London to Irish parents in 1970. His plays include *The Beauty Queen of Leenane*, *The Lonesome West*, *The Lieutenant of Inishmore*, *The Cripple of Inishmaan*, *The Pillowman* and *Hangmen*, all of which have played both in the West End and on Broadway, and now been performed in over 40 countries and translated into more than 30 languages. His awards include - Olivier Award for Best New Comedy (*The Lieutenant of Inishmore*), two Olivier Awards for Best New Play (*The Pillowman*, *Hangmen*), Academy Award for Best Live Action Short Film (SIX SHOOTER), BAFTA for Best Original Screenplay (IN BRUGES). Academy Award nomination (Best Original Screenplay, IN BRUGES).

GRAHAM BROADBENT (Produced By) formed Blueprint Pictures with Pete Czernin in 2005. *THREE BILLBOARDS OUTSIDE EBBING, MISSOURI* is Blueprint's third collaboration with Martin McDonagh after the Academy, BAFTA and Golden Globe nominated *IN BRUGES* and BAFTA nominated *SEVEN PSYCHOPATHS*. Blueprint's next release will be James Marsh's *THE MERCY* with Colin Firth and Rachel Weisz, and they are currently in post-production on Mike Newell's *THE GUERNSEY LITERARY AND POTATO PEEL PIE SOCIETY*, starring Lily James which will be released in 2018. Broadbent has most recently produced *THE SECOND BEST EXOTIC MARIGOLD HOTEL* in 2015, which was the follow up to the 2012 BAFTA & Golden Globe nominated *THE BEST EXOTIC MARIGOLD HOTEL*, as well as Lone Scherfig's *THE RIOT CLUB*. Previous to Blueprint, Broadbent's other credits include Danny Boyle's *MILLIONS*, *BECOMING JANE*, and Michael Winterbottom's *WELCOME TO SARAJEVO*.

PETE CZERNIN (Produced By) formed Blueprint Pictures with Graham Broadbent in 2005. *THREE BILLBOARDS OUTSIDE EBBING, MISSOURI* is Blueprint's third collaboration with Martin McDonagh after the Academy, BAFTA and Golden Globe nominated *IN BRUGES* and BAFTA nominated *SEVEN PSYCHOPATHS*. Blueprint's next release will be James Marsh's *THE MERCY* with Colin Firth and Rachel Weisz, and they are currently in post-production on Mike Newell's *THE GUERNSEY LITERARY AND POTATO PEEL PIE SOCIETY* starring Lily James which will be released in 2018. Czernin most recently produced *THE SECOND BEST EXOTIC MARIGOLD HOTEL* in 2015, which was the follow up to the

2012 BAFTA & Golden Globe nominated THE BEST EXOTIC MARIGOLD HOTEL, as well as Lone Scherfig's THE RIOT CLUB. Previous to this, Czernin lived in Los Angeles for nearly 10 years working for a number of Studios and production companies.

BEN DAVIS BSC (Director of Photography) is a British cinematographer, who has worked with notable directors like Matthew Vaughn, Ol Parker, Peter Webber, John Madden, and Jonathan Liebsman,

His work includes films such as LAYER CAKE, IMAGINE ME AND YOU, HANNIBAL RISING, STARDUST, KICK-ASS, THE DEBT, THE RITE, WRATH OF THE TITANS, SEVEN PSYCHOPATHS, THE BEST EXOTIC MARIGOLD HOTEL, I GIVE IT A YEAR, "Masters of Sex," A LONG WAY DOWN, GUARDIANS OF THE GALAXY, BEFORE I GO TO SLEEP and "Genius."

Most recently, Davis worked on DOCTOR STRANGE, and he is currently shooting Tim Burton's new film live action version of DUMBO.

JON GREGORY, ACE (Edited By), a distinguished British film editor, has collaborated extensively with renowned directors Mike Leigh, Mike Newell and John Hillcoat. For Mike Leigh, Gregory is currently on PETERLOO and has cut SECRETS AND LIES, NAKED, LIFE IS SWEET, HIGH HOPES, SHORT AND CURLIES, A SENSE OF HISTORY, ANOTHER YEAR and most recently the critically acclaimed MR TURNER. For John Hillcoat, he cut THE ROAD and THE PROPOSITION and for Mike Newell, FOUR WEDDINGS AND A FUNERAL, DONNIE BRANCO, PUSHING TIN and AN AWFULLY BIG ADVENTURE.

Gregory was nominated for two British Academy Film Awards, for FOUR WEDDINGS AND A FUNERAL and the critically acclaimed television mini-series, "Traffik." He also received BAFTA, BIFA and ACE nominations for Martin McDonagh's 2008 hit, IN BRUGES.

Recent credits include Tanya Wexler's HYSTERIA, John Maclean's SLOW WEST and Amma Asante's A UNITED KINGDOM.

Israeli-born, New York-based **INBAL WEINBERG (Production Designer)** received her BFA in Film from NYU's Tisch School of the Arts in 2003. While at school, Weinberg combined her passion for fine arts and film into a concentration on production design, and after graduating worked in various roles in the art department, including as art director on STEPHANIE DALEY (Waldo Salt Screenwriting Award, Sundance Film Festival 2006) and Academy Award nominated HALF NELSON, starring Ryan Gosling.

Weinberg's first feature as a production designer was Hal Hartley's *THE GIRL FROM MONDAY* (Sundance Film Festival 2006). She later designed Courtney Hunt's Academy Award nominated *FROZEN RIVER* (Grand Jury Prize, Sundance Film Festival 2008), Dee Reese's *PARIAH*, Derek Cianfrance's Academy Award nominated *BLUE VALENTINE* and *THE PLACE BEYOND THE PINES*, *THE PERKS OF BEING A WALLFLOWER* directed by Stephen Chbosky, *BLUEBIRD* by Lance Edmands, *ST. VINCENT* by Ted Melfi, *BEASTS OF NO NATION* by Cary Fukunaga and *INDIGNATION* by James Schamus.

This year will see the release of *CHUCK* by Philippe Falardeau, starring Liev Schreiber. Inbal recently returned from Europe having wrapped *SUSPIRIA* by Italian director Luca Guadagnino.

Weinberg is the co-founder of the Production Designers Collective, a global community of production designers interested in sharing knowledge and promoting the craft of Production Design. "

MELISSA TOTH (Costume Designer) has been designing costumes for feature films for over 20 years. Notable credits include *ETERNAL SUNSHINE OF THE SPOTLESS MIND*, for which she was nominated for a Costume Design Guild Award.

She has collaborated with Kenneth Lonergan on each of his films, most recently on the Oscar-winning *MANCHESTER BY THE SEA*.

Recently completed films include Colin Trevorrow's *THE BOOK OF HENRY*, and Dan Fogelman's *LIFE, ITSELF*.

She also designed the costumes for Charlie Kaufman's *SYNECDOCHE, NY* and *HOW AND WHY*, Kenneth Lonergan's *MARGARET* and *YOU CAN COUNT ON ME* (Sundance Grand Jury Prize), Tom McCarthy's *THE COBBLER*, *WIN WIN*, and *THE VISITOR*, Greg Mottola's *ADVENTURELAND*, Curtis Hanson's *TOO BIG TO FAIL*, Woody Allen's *HOLLYWOOD ENDING*, and Todd Solondz's *WELCOME TO THE DOLLHOUSE* (Sundance Grand Jury Prize).

She was a drama and women's studies major at Tufts University, graduating in 1990. While at Tufts she mostly attempted to act and sing, but as a favor to a friend designed the costumes for his production of Leonard Bernstein's *Trouble in Tahiti* at the Tufts Arena Theater. The Tufts Drama Department was sufficiently enough impressed with the results that she was encouraged to give up acting forever and pursue a career in costume design.

She was a member of the Actors Shakespeare Company, a free outdoor rotating repertory company based in Albany, NY. There she designed productions of *Julius Caesar*, *As You Like It*,

Richard III, Don Juan, and True West. Other theater credits include *The New Bozena* at the Cherry Lane Theater.

She lives in Manhattan with her husband Aaron, a film editor, and their two daughters, Zarouhi and Araxi.

CARTER BURWELL (Music By) has composed the music for more than 80 feature films, including *BLOOD SIMPLE, RAISING ARIZONA, MILLER'S CROSSING, BARTON FINK, THE HUDSUCKER PROXY, ROB ROY, FARGO, THE SPANISH PRISONER, GODS AND MONSTERS, VELVET GOLDMINE, THREE KINGS, BEING JOHN MALKOVICH, O BROTHER, WHERE ART THOU?* (BAFTA Nominee for Film Music), *BEFORE NIGHT FALLS, A KNIGHT'S TALE, THE ROOKIE, ADAPTATION., INTOLERABLE CRUELTY, NO COUNTRY FOR OLD MEN, IN BRUGES, BURN AFTER READING, TWILIGHT, WHERE THE WILD THINGS ARE* (Golden Globe Nominee for Best Original Score), *A SERIOUS MAN, THE BLIND SIDE, THE KIDS ARE ALL RIGHT, TRUE GRIT, TWILIGHT: BREAKING DAWN – PART 1 & 2, MR. HOLMES, LEGEND* and *THE FINEST HOURS.*

Burwell most recently wrote the music for *WONDERSTRUCK* which premiered at the Cannes Film Festival in May 2017 and marks Burwell's fourth collaboration with director Todd Haynes.

Burwell wrote the music for the drama *CAROL* starring Cate Blanchett and Rooney Mara directed by Todd Haynes which premiered in Cannes. He also wrote the score for Charlie Kaufman's stop motion film *ANOMALISA*. Burwell received his first Oscar nomination for Best Original Score for *CAROL*. He was also was nominated for a Golden Globe and a Critics' Choice Movie Award for *CAROL*. Burwell won the Los Angeles Film Critics Association's Award for Best Music Score for *CAROL* and *ANOMALISA*.

Burwell also previously worked with Todd Haynes on *VELVET GOLDMINE* and HBO's mini-series "Mildred Pierce" starring Kate Winslet in which Burwell was nominated for two Emmy Awards, winning for his work in the category of Outstanding Music Composition for a Miniseries, Movie or Special (Original Dramatic Score).

Other film projects for Burwell include *HAIL, CAESAR!* written and directed by Ethan and Joel Coen; the Nicole Kidman-Jason Bateman drama *THE FAMILY FANG* and *THE FOUNDER* starring Michael Keaton and directed by John Lee Hancock and is the true story of how Ray Kroc met Mac and Dick McDonald, and created a billion-dollar fast food empire.

His theater work includes the chamber opera *The Celestial Alphabet Event* and the Mabou Mines productions *Mother* and *Lucia's Chapters of Coming Forth by Day*.

In 2005 he developed a concert work for text and music titled *Theater of the New Ear*, presented in New York, London and Los Angeles. The text, by Joel and Ethan Coen and Charlie Kaufman, was performed by a dozen actors including Meryl Streep, Steve Buscemi, Philip Seymour Hoffman, Hope Davis, Peter Dinklage, and Jennifer Jason Leigh. The music was performed by the 8-member Parabola Ensemble, conducted by Mr. Burwell.

Burwell's dance compositions include the pieces *The Return of Lot's Wife*, choreographed by Sara Pearson and Patrik Widrig, and *RABL*, choreographed by Patrice Regnier. He has performed around the world with his own ensembles as well as others, such as The Harmonic Choir.

His writing includes the essay "Music at Six: Scoring the News Then and Now," published in the inaugural issue of *Esopus* magazine in 2003 and reprinted in *Harper's Magazine* in 2004, and the essay "No Country For Old Music" in the 2013 *Oxford Handbook of New Audiovisual Aesthetics*.

Burwell has taught and lectured at The Sundance Institute, New York University, Columbia University, and Harvard University.

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Cast in order of appearance

Mildred	FRANCES MCDORMAND
Red Welby	CALEB LANDRY JONES
Pamela	KERRY CONDON
Dixon	SAM ROCKWELL
Latino	ALEJANDRO BARRIOS
Latino #2	JASON LEDFORD
Jerome	DARRELL BRITT-GIBSON
Willoughby	WOODY HARRELSON
Anne	ABBIE CORNISH
Polly	RIYA MAY ATWOOD
Jane	SELAH ATWOOD
Robbie	LUCAS HEDGES
Desk Sergeant	ŽELJKO IVANEK
Denise	AMANDA WARREN
Gabriella	MALAYA RIVERA DREW
Momma Dixon	SANDY MARTIN
James	PETER DINKLAGE
Tony	CHRISTOPHER BERRY
Doctor	GREGORY NASSIF ST. JOHN
Geoffrey	JERRY WINSETT

Angela	KATHRYN NEWTON
Charlie	JOHN HAWKES
Penelope	SAMARA WEAVING
Abercrombie	CLARKE PETERS
Girl	ALLYSSA BARLEY
Boy	WILLIAM J. HARRISON
Crop-Haired Guy	BRENDAN SEXTON III
Nurse	ELEANOR THREATT HARDY
Pal	MICHAEL AARON MILLIGAN
Stunt Coordinator	DOUG COLEMAN
Stunts	ELIZA COLEMAN TRAMPAS THOMPSON MARK AARON WAGNER JOHN BERNECKER JOSEPH STEVEN GRIFFO DEAN LYONS MARK CHADWICK JEFF CHUMAS BOB MARROCCO
Unit Production Manager	BERGEN SWANSON
First Assistant Director	PETER KOHN
Second Assistant Director	PAULA CASE

Made in Association with TSG ENTERTAINMENT

Assistant Unit Production Manager	PEGGY ROBINSON
Set Decorator	MERISSA LOMBARDO
Camera Operator/Steadicam	STEPHEN S. CAMPANELLI
First Assistants Camera	BILL COE HARRY ZIMMERMAN
Second Assistants Camera	BOBBY MCMAHAN TREVOR CARROLL-COE
Loader	TRISHA SOLYN
Digital Imaging Technician	DANE BREHM
Video Assist	PETER THOREN
Video Assist Utility	RANDY FREEMAN
Stills Photographer	MERRICK MORTON
Production Sound Mixer	JONATHAN GAYNOR, CAS
Boom Operator	TIM CARGIOLI
Sound Utility	ELANOR RIMASSA
Script Supervisor	JEANETTE MCGRATH
Head of Department Make-Up / Special Effects Make-Up	COREY CASTELLANO
Key Make-Up Artist	JORIE MARS MALAN

Make-Up Artist	MEGHAN REILLY
Hair Designer / Head of Department Hair	CYDNEY CORNELL
Hair Stylist	SUSAN BUFFINGTON
Art Director	JESSE ROSENTHAL
Art Department Coordinator	JESSICA TYLER SEGAL
Set Decoration Buyer	DEANNA TILLY
Graphic Artist	LILLIAN HEYWARD
Art Department Production Assistant	HANNAH SMITH
Property Master	PHIL SCHNEIDER
Assistant Property Master	ROMAIN GATEAU
Property Assistant	LANEY SIFFORD
Leadman	PATRICK FUHRMAN
On Set Dresser	DYLAN PETTENGILL
Set Dressers	GREGG PEREZ RICHARD KRISH DANIEL DEAS CHAD BATTLES WILLIAM WAXLER RICHARD WESTER ADAM CHASE AMY DARSEY KEN BRYANT ALEX RICHARDS JOSHUA NOORULLAH

Assistant Costume Designer	JOSEPH LA CORTE
Costume Supervisor	HARTSELL TAYLOR
Key Costumer	SARAH DANO
Set Costumer	PAMELA MILLER
Tailor	OLIVIA BARRAND
Ager/Dyer	ANNIE LEE
Costumes Production Assistants	CASSANDRA KOLLMER KELLY ROSE COPE SEBASTIAN JARAMILLO
Location Manager	ROBERT FOULKES
Key Assistant Location Managers	RYAN BURNS TRISTAN DAOUSSIS
Assistant Location Manager	JOSH VARNES
Locations Assistant	HAMLIN BEATTIE
Production Coordinator	HEATHER NEELD
Assistant Production Coordinator	JEN DAVIS
Second Second Assistant Director	SPENCER TAYLOR
Travel Coordinator	MEL CASE
Office Production Assistants	DYLAN COOPER LOREN PIERCE
Casting Associate Los Angeles	HANNAH COOPER
Local Casting	MEAGAN LEWIS

Local Casting Associate	THERESA HERNANDEZ
Extras Casting	MARTY CHERRIX
Dialect Coach	KATE WILSON
Sam Rockwell's Dialect Coach	ELIZABETH HIMELSTEIN
Production Accountant	ILANA MCALLISTER
First Assistant Accountant	DAVE GOODIN
Second Assistant Accountant	JEFF REYNOLDS
Payroll	STEPHANIE WESCOTT
Accounting Clerk	MARLENE GILE
Animal Coordinator	GREG TRESAN
Lead Animal Trainer	CAROL TRESAN
Gaffer	ROSS DUNKERLEY
Best Boy Electric	JACK MCCOLLUM
Rigging Gaffer	EDDIE BOWLIN
Company Electricians	JACOB "JAKE" CLEGG MATHEW "MAT" LARSEN KEITH PICKETT ZACHARY MCCOLLUM LANDON CHASE LIVENGOOD KAHLIL FADEL
Rigging Electric Best Boy	DEAN LABOSSIÈRE

Rigging Electricians	TIM CODERRE JOHN (COREY) CORBETT JOHN JERNIGAN JOSEPH MASON
Key Grip	DENNIS ZOPPE
Best Boy Grip	SCOTT DAVIS
Dolly Grips	SEAN PIPER MIKE BYRD
Company Grips	KRYSTINA FIGG JAY COYLE SCOTT SMITH
Key Rigging Grip	CHRIS HERBERT
Best Boy Rigging Grip	JASON DUNN
Rigging Grips	SCOTT SMITH EDDIE BERRIOS JAYSON BARBER JOHN MICHAEL LOWERY
Special Effects Supervisor	BURT DALTON
Special Effects General Foreman	ERIC DRESSOR
On Set Special Effects Foreman	CHRISTOPHER A. SUAREZ
NC Special Effects Coordinator	WILLIAM DAWSON
Pyro Foreman	DAVE POOLE
Special Effects Techs	EVAN PILERI WESLEY R. HARDEE
Construction Coordinator	WHITNEY YALE
Charge Scenic	CHRIS HOLCOMBE

General Foremen	KEVIN HALAS BRYAN STEWART
Gang Bosses	JAMES GALLARINI RON COOK MIKE WELLS, SR.
Propmakers	HAL MCFEELY LANCE CARTER JEREMY HOLROYD CINDY J. BERRY PATRICK MCCORMICK WILLIAM B. COOK EDWARD LINK JOSEPH J. ORANDER EDWARD MARTIN SILAS DOBYNS MICAHA TURNER CHRISTOPHER L. KUDER CRYSTAL L. DELLINGER MARIO LIVA EDWARD REGISTER
Construction Utility	DANIEL A. HOLSTON
Scenic Foreman	STEPHEN P. BROWN
Scenics	CATHY COLLEY BARBARA SEINFELD BRIAN A. KONTZ
On Set Painter	LAURA MCPHERSON
Key Greensman	PHILLIP BANNER
On Set Greensman	JARROD BANNER
Greensman	JASON BANNER
Painters	MICHAEL DAVISON JOHN HATFIELD KEVIN FULFORD KIMBERLY GLAESNER JENNIFER L. LONG STACEY KEFFER JULIE K. ROSS

Construction Production Assistant	SHANE MEADOR
Key Set Production Assistant	CARLY OLSSON
Set Production Assistants	COLEMAN TERRELL ANDRE MILETI JACOB LOTHERS
Assistant to Martin McDonagh	LOWE MCKEE
Assistants to Graham Broadbent and Pete Czernin	MORGANA SNEDDON JILL PUCKETT
Assistants to Frances McDormand	EMILY FOLEY BERNICE MILLER
Assistant to Woody Harrelson	JOSH BARKER
Assistant to Sam Rockwell	NATHAN EARLY
Transportation Coordinator	NEIL HYMAN
Transportation Captains	WAYNE JONES JOHN STEPHENS
Transportation Dispatcher	DEANNA DAVIS

Drivers	CHARLES DICUS SANDRA REYNOLDS KEVIN K. GORHAM LANCE SUDANO DAVID ZYDORSKI ALTON LEE PIERCE DANNY D. CURTIS SARAH HUDSON JAMES A. GRIFFIS ARNOLD R. GAY TONIE FARACE MARY PETZ GENEVIEVE BARKER JOHN BELL PEYTON ADAMS WILLIAM "BILL" PITTS	DAVID C. PENIX LOGAN A. WILSON DAVE ELLIOTT ROBERT W. SIMPSON DENNIS H. JONES KEVIN CRAIG TODD STACEY ANDERSON DEBBIE ADAMS RICK DAVIS PAMELA C. RAY JAMES L. JAMISON WILLIAM PITTS ROBERT DEMPSEY STEVE SAMS CHRIS MANEY CHARLES WARREN
Caterer	OUT OF THE PAN CATERING	
Chef	TRAVIS WOODS	
Sous Chef	ERIC FORTH	
Craft Service	KEITH SWEENEY	
Craft Service Assistant	BARBARA DOLE	
Set Medic	BRIAN TURNER	
Medics	ROBERT CUTCHINS ANNE MARIE R. CUTCHINS	
Post Production Supervisor	ALISTAIR HOPKINS	
First Assistant Editors	GABRIELLE SMITH NICHOLAS LIPARI ADAM DUTHIE	
Additional Assistant Editor	RALUCA PETRE	

Paperwork Delivery Coordinator	JONATHAN TAYLOR
Post Production Accountant	TARN HARPER – POST SUMS
Assistant Post Production Accountant	TINA ELLIS
Sound Re-Recorded at	WARNER BROS. DE LANE LEA
Re-Recording Mixers	CHRIS BURDON DOUG COOPER
Sound Mix Technician	HANNES WANNERBERGER
Sound Mix Assistant	JACK CHEETHAM
Supervising Sound Editor	JOAKIM SUNDSTRÖM
Sound Effects Editor	CHRISTER MELÉN
Dialogue Editor	MATTHEW SKELDING
ADR Editor	BRIAN BOWLES
Foley Artist	JULIEN NAUDIN
Foley Recordist	PATRICK GHISLAIN
Foley Mixer	ALEK GOOSE

Visual Effects Supervisor	TYLER GOODEN
Visual Effects by	UNION
Visual Effects Supervisor	SIMON HUGHES
Visual Effects Executive Producers	TIM CAPLAN ADAM GASCOYNE
Visual Effects Producer	NOGA ALON STEIN
Visual Effects Line Producer	INÉS LI YING
Visual Effects Coordinator	PAUL O'HARA
Visual Effects Coordinator Assistant	ELLIOT MANDER
2D Supervisor	JASON HALVERSON
Effects Artist	JAMES ROBERTS
Lead Compositors	LEWIS WRIGHT DILLAN NICHOLLS
2D Artists	OLIVIA BERESFORD TIAGO FARIA ALASDAIR MCNEILL SUSANNA RICCIO DAVID SINGER DAN VICTOIRE JENNY WAN
Camera Track	NOEL O'MALLEY ALEXANDER HA SILVIO CASTAGNA MUSCELLA EMANUELE FARNESI
Roto Artists	ANDREA ACETO ATTILA GASPARETZ CRISTINA SERRELI LINDSEY LO PRESTI
Visual Effects System Administrator	NISHET SHAH

Visual Effects Editor

EDD GAMLIN

Visual Effects Production Assistant

LISA DOWNEY-DENT

Digital Intermediate Provided by	GOLDCREST POST PRODUCTION
Digital Colorist	ADAM GLASMAN
Digital On-Line Editor	DANIEL TOMLINSON
Head of Production	ROB FARRIS
Digital Intermediate Producer	JONATHAN COLLARD
Digital Intermediate Assistant Producer	GEMMA MCKEON
Digital Intermediate Assistant Colorist	MARIA CHAMBERLAIN
Digital Intermediate Assistants	GEORGINA CRANMER LAWRENCE HOOK
Digital Film Bureau	GIANLUCA FERRARI TIMOTHY P JONES GORDON PRATT
Head of Department	PATRICK MALONE
Commercial Manager	MARTIN POULTNEY
Digital Intermediate Technologist	LAURENT TREHERNE
Titles by	MATT CURTIS
Music Supervisor	KAREN ELLIOTT
Song Clearance	MADISON WESTWOOD
Music Editor	JOHN WARHURST
Music Licensing by	JACKIE JOSEPH FOR HALLOWEEN JACK

Music Services provided by	CUTTING EDGE
Music Coordinator	CHRIS PICCARO
Executive Music Producer	JAMES GIBB
Music Business & Legal Executive	MALEK ADEL
Orchestrated and Conducted by	CARTER BURWELL
Music Scoring Mixer	MICHAEL FARROW
Orchestra Contractor	ISOBEL GRIFFITHS
Assistant Orchestra Contractor	SUSIE GILLIS
Orchestra Leader	EVERTON NELSON
Librarian	VIC FRASER
Composer's Assistant	DEAN PARKER
Recorded at	ABBEY ROAD STUDIOS, LONDON
Mixed at	THE BODY, NEW YORK CITY

SONGS

“Last Rose of Summer (Thomas Moore)”
 Performed by Renée Fleming,
 English Chamber Orchestra, Jeffrey Tate
 Courtesy of Decca Music Group Limited
 Under license from Universal Music Operations Ltd.

“Buckskin Stallion Blues”
 Written and Performed by Townes Van Zandt
 Published by JTVZ Music (ASCAP), Will Van Zandt
 Publishing (ASCAP), Katie Bell Music (ASCAP)
 Administered by Wixen Music Publishing, Inc.
 All Rights Reserved. Used by Permission.
 Published by EMI United Partnership Ltd /
 EMI Music Publishing Ltd
 Courtesy of Sugar Hill Records, a division of Concord Music
 Group, Inc.
 Under license from Universal Music Operations Ltd.

“Radio Song”

Written by Ian Felice, Josh Rawson, James Felice,
Gregory Farley, Simon E Felice
Performed by The Felice Brothers
Published by BMG Rights Management UK Ltd.,
a BMG Company and
Rough Trade Publishing
By Arrangement with Bank Robber Music
Courtesy of Loose Music/ New York Pro Records

“Chiquitita”

Written by Benny Andersson/Björn Ulvaeus
Performed by Abba
©UNICEF Sweden AB
Courtesy of Polar Music International AB
Under license from Universal Music Operations Ltd.

“iNergy”

Written by Stephen Arnold (SESAC)
Published by The Stephen Arnold Group (SESAC)

“Andante (Mozart Piano Sonata No.1 in C, K.279)”
Performed by Maria João Pires
Courtesy of Deutsche Grammophon GmbH
Under license from Universal Music Operations Ltd.

“Buckskin Stallion Blues”

Written by Townes Van Zandt
Performed by Amy Annelle
Published by JTVZ Music (ASCAP), Will Van Zandt
Publishing (ASCAP), Katie Bell Music (ASCAP)
Administered by Wixen Music Publishing, Inc.
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Published by EMI United Partnership Ltd / EMI Music
Publishing Ltd
Courtesy of High Plains Sigh.

“Christine Is Dead”

Written by Pino Donaggio
Performed by Giampietro Boneschi
Courtesy of Kassner Associated Publ. Ltd obo Edizioni Curci
S.r.l. and Carosello Records
(c) Edizioni Curci S.r.l. (p) 1973 Carosello Records
ISRC: ITB267300840

“His Master’s Voice”

Written by James Edward Olliges Jr
Performed by Monsters of Folk
Published by Music of Big Deal, administered by BMG
Rights Management (UK) Ltd.,
a BMG Company.
(p) 2009 Yamo-Obwa, LLC under exclusive license to Rough
Trade Records Ltd.
Courtesy of Rough Trade Records Limited
By arrangement with Beggars Group Media Limited

“Walk Away Renee”

Written by Tony Sansone, Bob Calilli,
Michael Lookofsky
Performed by Four Tops
Used by kind permission of Carlin Music Corp.
Courtesy of Motown Records
Under license from Universal Music Operations Ltd.

“Night They Drove Old Dixie Down”

Written by Robbie Robertson
Performed by Joan Baez
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Courtesy of Vanguard Records, a division of Concord Music
Group, Inc.

SOUNDTRACK AVAILABLE ON VARESE SARABANDE (Logo)

For FILM4

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Head of Production	TRACEY JOSEPHS
Head of Film Finance	HARRY DIXON
Head of Distribution & Brand Strategy	SUE BRUCE-SMITH
Marketing Executive	HANNAH SAUNDERS
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US Production Legal Services	IRWIN M. RAPPAPORT, P.C.
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Script Research provided by	ACT ONE SCRIPT CLEARANCE
Production Services provided by	UPLOAD FILMS
Post Production Script	SAPEX

THE PRODUCERS WISH TO THANK THE FOLLOWING FOR THEIR ASSISTANCE

the people of Sylva and Asheville North Carolina

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N-TREE-C LOGO
NORTH CAROLINA WORD ART**

DON'T LOOK NOW clip
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