

PARTICIPANT MEDIA / DREAMWORKS PICTURES Presents
A CHARLES B. WESSLER / INNISFREE PICTURES Production

In Association with CINETIC MEDIA

A PETER FARRELLY Film

VIGGO MORTENSEN
MAHERSHALA ALI

GREEN BOOK

LINDA CARDELLINI
SEBASTIAN MANISCALCO
DIMITER D. MARINOV
P.J. BYRNE

Executive Producers
JEFF SKOLL
JONATHAN KING
OCTAVIA SPENCER
KWAME L. PARKER
JOHN SLOSS
STEVEN FARNETH

Produced by
JIM BURKE
CHARLES B. WESSLER
BRIAN CURRIE
PETER FARRELLY
NICK VALLELONGA

Written by
NICK VALLELONGA
BRIAN CURRIE
PETER FARRELLY

Directed by
PETER FARRELLY

Production Information

Academy Award® nominee VIGGO MORTENSEN (*Captain Fantastic*, *The Lord of the Rings* trilogy) and Academy Award® winner MAHERSHALA ALI (*Moonlight*, *Hidden Figures*) star in Participant Media and DreamWorks Pictures' **Green Book**. In his powerful foray into dramatic work as a feature director, PETER FARRELLY helms the film, inspired by a true friendship that transcended race, class and societal constraints of the early 1960s.

When Frank Anthony Vallelonga, aka Tony Lip (Mortensen), a New York City bouncer from an Italian-American neighborhood in The Bronx, is hired to drive and protect Dr. Don Shirley (Ali), a world-class Black pianist, on a concert tour from Manhattan to the Deep South, they must rely on *The Green Book* — a travel guide to safe lodging, dining and business options for African Americans during the era of segregation and Jim Crow laws — to steer them to places where Shirley will not be refused service, humiliated, or threatened with violence.

Set against the backdrop of a country grappling with the valor and volatility of the Civil Rights Movement, two men will be confronted with racism and danger, and be comforted by generosity, kindness and humor. Together, they will challenge long-held assumptions, push past their seemingly insurmountable differences, and embrace their shared humanity. What begins as two-month journey of necessity will establish a friendship that will endure for the rest of their lives.

LINDA CARDELLINI (*Brokeback Mountain*, *The Founder*) co-stars as Tony Vallelonga's wife, Dolores, along with DIMITER D. MARINOV (*Triple 9*) and MIKE HATTON (*Vigilante Diaries*) as the two other musician members of The Don Shirley Trio.

JIM BURKE (*The Descendants*) and CHARLES B. WESSLER (*There's Something About Mary*) produce alongside Farrelly's fellow writers, NICK VALLELONGA and BRIAN CURRIE and Farrelly. The drama is executive produced by Participant Media's JEFF SKOLL (*The Help*) and JONATHAN KING (*Lincoln*), Academy Award® winner OCTAVIA SPENCER (*Fruitvale Station*, *Hidden Figures*), KWAME L. PARKER (*Kill Bill* series), as well as Cinetic Media's JOHN SLOSS (*Boyhood*) and STEVEN FARNETH. Farrelly re-teams with editor PATRICK J. DON VITO, with whom he worked on the *Movie 43* segment "The Pitch," and collaborates for the first time with cinematographer SEAN PORTER (*20th Century Women*), production designer TIM GALVIN (*Lee Daniels' The Butler*), composer KRIS BOWERS (Netflix's *Dear White People*) and renowned costume designer BETSY HEIMANN (*Pulp Fiction*, *Almost Famous*, *Jerry Maguire*).

THE BACKSTORY

From Father to Son

A Movie 50 Years in the Making

Nick Vallelonga, the oldest son of Tony Lip, grew up hearing about his father's journey with Don Shirley. "This was a story I had on my mind basically my whole life from the time I was a young kid," says Vallelonga, an actor, writer, producer, and director whose filmmaking credits include *Deadfall*, *Stiletto*, and the award-winning indie Western *Yellow Rock* and *Unorganized Crime*.

Tony had grown up in The Bronx and had landed a job at the Copacabana night club, where he worked for 12 years, rubbing elbows with mob honchos and celebrities, including Frank Sinatra, Tony Bennett and Bobby Darin. Although he stopped going to school after the seventh grade, he was garrulous and charismatic, and earned his nickname for his reputation of being able to persuade anybody of just about anything.

"I could make 50 movies about my dad," Vallelonga says. "He was one of those larger-than-life, Damon Runyon-esque characters. When he walked into a room, you knew he was there." That made a big impact on his son – as did Tony's friendship with Dr. Shirley and the tale of how they met.

“As I grew up, I wanted to be a filmmaker and tell stories, and this was a big story that my father told me,” Vallelonga says. “It was part of the family lore, but I also knew it was an important story about two very different people coming together and changing each other’s lives and changing how they look at other people. It’s an uplifting story that’s as important and powerful today as it ever was.”

For Tony, that trip with Shirley in 1962 had opened his eyes for the first time to the plight of African Americans in the South, and the barrage of humiliations — and very real dangers — visited upon Black people by racist laws and white privilege. Jim Crow laws restricted where Black people could eat, sleep, sit, shop, and walk. They determined which drinking fountains and bathrooms African Americans could use. Indeed, they circumscribed almost every aspect of daily life. Certain Southern towns even instituted “sundown” laws that made it illegal for Black people to be outside after dark. Arrest was the least-terrible thing that could happen to you if you were caught.

“What my father experienced with Dr. Shirley on that trip changed the way he looked at the world because he saw things that he didn’t realize were happening, and had never seen before,” Vallelonga says. “Ultimately, I think the same was true for Dr. Shirley.”

Indeed, Shirley had lived a life apart from most other African Americans, both geographically and culturally. He had studied classical music overseas and, in the States, had performed primarily in the Northeast. When Tony met him, Shirley was living in a lavish apartment above Carnegie Hall. “It was just a two-month journey, but it was a big change for my father, and it changed how he taught us to treat people and respect people.”

Vallelonga knew that one day he hoped to make a movie about this pivotal chapter in his father’s life, so as Tony and Dr. Shirley entered the last years of their lives, Vallelonga recorded hours of audio and videotape with his father telling the story.

He also reached out to Shirley, whom he'd known as a family friend, and spent hours interviewing him. "I met Dr. Shirley when I was five-years-old," Vallelonga says. "He was a meticulous, well-dressed, well-spoken, highly educated man. He was very, interested in my father's family, that my father was a family man. And he was so nice to myself and my brother. He gave us gifts. I remember he gave me ice skates when I was small. He was a really special human being, a very special person."

While Vallelonga sees *Green Book* as a testament to his father's character and legacy, he's especially proud that the film will showcase the musical talent of Dr. Donald Walbridge Shirley, the virtuoso pianist, composer, arranger, and performer.

Dr. Shirley was a deeply private man, and most of the information known about him is found only in the liner notes for his albums, which he wrote himself, or in stories he told about himself to other people, including the Vallelongas. Details about his history can sometimes be contradictory. But according to the lore around him, Shirley became a student at the Leningrad Conservatory at the age of 9, made his concert debut with the Boston Pops symphony at 18, and would go on to earn multiple doctorate degrees and to speak multiple languages. In 1955, at the time of his first album for Cadence Records, *Tonal Expressions*, Shirley was described by *Esquire* magazine as "probably the most gifted pianist in the business...so good that comparisons are absurd." Legendary pianist and composer Igor Stravinsky, who was a contemporary of Shirley's, said of him, "His virtuosity is worthy of Gods."

"Dr. Shirley was a genius, an amazing, amazing man," Vallelonga says. "His talent was beyond belief. I'm glad that his name and his work and talent are going to get out there in the world through this movie."

Vallelonga says his father's work at the Copacabana gave him a real appreciation for music and musicians, so when he heard Shirley play, he knew the man had extraordinary talent. "My father always talked about him and played his music in our home and made us listen to it," Vallelonga says. "That music opened up my world. I was listening to The Beatles, Jimmy Rosselli and Italian music, and Dr. Don Shirley. It was a great cultural mix for me."

In 2013, after more than 50 years of friendship, Tony Vallelonga and Don Shirley both died almost three months to the date of one another — Tony died January 4, 2013 at age 82 and Shirley died April 6, 2013 at age 86. After a period of grieving, Vallelonga returned to their story and started to think: Now is the time to do it.

ABOUT THE PRODUCTION

Forged in Friendship

A Partnership Begins

This tale of enduring friendship ultimately became a movie because of an enduring friendship. Vallelonga had known actor Brian Hayes Currie (*Armageddon*, *Con Air*) for decades, and Currie had known Vallelonga's father well and had even appeared in Vallelonga's 2008 film, *Stiletto*.

So Currie was shocked when, a few years ago, at a coffee shop in Studio City, CA, Vallelonga told him this story about Tony that Currie had never heard.

"Brian said, 'Are you crazy?! You've got to make this movie!'" Vallelonga recalls. Currie's enthusiasm gave Vallelonga the final push he needed. "I told him I felt that I was finally ready to make it, and he agreed to write it with me."

From Currie's perspective, the story resonated with rare emotional depth and insight. "This movie is about seeing the world through another person's eyes or learning to live in the other guy's shoes," Currie says. "In many ways, both men are fish-out-of-water. At the beginning of this story, these two people have nothing in common, they should never have met, shouldn't even be together. But their story proves that very different people can understand and respect one another."

THE SCREENPLAY

There's Something about Pete A Writer-Director Arrives

Enter Peter Farrelly, who along with his brother Bobby, are the writing, producing, and directing duo behind nearly a dozen blockbusters including *There's Something About Mary*, *Shallow Hal*, *The Heartbreak Kid*, and the modern classic, *Dumb and Dumber*. Together, they had forged a brand of comedy all their own—broad, boundary-pushing, riotously funny movies that often showcased the hidden comedic talents of well-known dramatic actors such as Jeff Daniels, Matt Damon and Gwyneth Paltrow.

As Vallelonga and Currie began exploring script ideas, Farrelly, who was developing the DirectTV comedy series *Loudermilk* with *Colbert Report* alum Bobby Mort at the time, ran into Currie.

“I asked him, ‘What’s going on?’” Farrelly says. “He told me about this story based on his friend’s father, the toughest bouncer in New York City, who took a job driving a Black concert pianist named Don Shirley to tour the South in 1962. I thought it was a home run. I said, ‘Good for you. Go do it.’”

In the weeks that followed, Farrelly found he couldn’t get what Currie had told him out of his head. “I just kept thinking about it,” he says. “I’d be lying in bed thinking, ‘God, that’s a good story.’ I’d be driving along thinking, ‘Man, that guy’s got a great story.’ So finally I called Brian and asked, ‘Hey, what’s going on with that story about the Black pianist and the Italian driver?’ When he told me, ‘we haven’t begun writing that,’ I asked, ‘can I write it with you?’ He said, ‘Really?’ And I said, ‘I’d love to come on board. I love that story.’”

If a period drama laced with complex racial conflict seemed like a sharp creative turn for Farrelly, it was, but not entirely. “This movie is a departure for me,” Farrelly says. “But this story is actually taking me back to what I have always wanted to do. Over the years, when people asked if I’d ever do a drama, my answer was always, ‘Yes, when it comes along.’ It’s the universe that brings it to you. It’s like asking, ‘When are you going to fall in love?’ It comes when it comes.”

Not long after Farrelly came onboard the project, he, Currie and Vallelonga met at a diner. “Pete was great,” Currie recalls. “He said, ‘we’re absolutely making a movie of this. I promise you right now. I have an inclination when movies are going to be made and this story is going to be made.’ Pete was busy with *Loudermilk*, so Nick and I went off to hammer out the first draft.”

Vallelonga and Currie had a rich trove of material to work with: Vallelonga’s taped interviews with Tony, the notes from his interviews with Shirley, plus photographs, brochures, postcards, even the map showing the route of the trip, all of which Tony had kept. After Tony and Dr. Shirley’s initial two-month trip, they quickly did another tour that lasted for about a year — Shirley then asked Tony to join him on his tour of Europe, but Tony declined because he didn’t want to be away from his family any longer — so Vallelonga and Currie had access to the stacks of letters that Tony and his wife Dolores had sent to one another while Tony was on the road, which captured the emotions and experiences each was going through.

“There was so much information, so many great stories,” Vallelonga says. “Some of them so fantastic that no one would believe them. We spent three, four weeks outlining the beats and then creating the scenes.” When they’d finished, they presented their draft to Farrelly. “He was genius at knowing how to fine-tune it,” Vallelonga says. “The three of us honed it, honed it, and honed it, starting all over from the beginning with Peter’s input.”

Although the screenplay is based on true events, so the general narrative arc of the script was set, Farrelly’s gift for storytelling and character, and his precision as a writer, made it all come together.

“Pete knows what works and what doesn’t, what’s important and what’s excessive,” Currie says. “He loves to tell stories, and he captivates an audience when he speaks because he knows what makes a story work.”

The Storyteller Peter Farrelly’s Superpower

After the script was completed, Farrelly sent it to his longtime producing partner Charles Wessler. He told Wessler almost nothing about it. “He just said, ‘read it and tell me what you think,’” Wessler recalls. “As I started reading it I thought, ‘This is different from anything we’ve done.’ By page 22 I thought, ‘This is perfect for Pete.’ I loved it and told Pete I wanted to be part of it.”

Wessler, who has worked with Farrelly for nearly 30 years, says most people don’t realize that the filmmaker famed for his comedies holds a Master of Fine Arts degree from Columbia University and has written two novels.

“Over the years Pete has shared hundreds of fantastic stories with myself and friends,” Wessler says. “They span from childhood to college and moving to L.A. after graduating university. He has such a vivid eye for all human details. He has always had a knack for mixing the ‘funny,’ the ‘tragic’ and ‘humanity.’ What makes Pete such a wonderful director is his honesty. He is an amazing observer of life and people and translates that to his screenplays and films. Doesn’t hurt that he is hilarious and fun to work with.”

Award-winning actor Viggo Mortensen, who plays Tony Vallelonga, says the power of *Green Book* comes not just from the fact that it’s a true story, but from Farrelly’s strengths as a writer-director, which are grounded in sensitivity and realism.

“You have to see these characters as real people, in real settings and Pete managed to do that,” Mortensen says. “The period details, the dramatic aspects of the story are so well handled. There are funny bits, but it’s not funny in the way his other movies are. The humor comes more out of situations and the contrasts between the characters. There’s a lot of attention to detail, an authenticity that helps you to believe.”

Academy Award®-winning actor Mahershala Ali, who portrays Dr. Don Shirley, says it's the balance of humor and real drama that makes *Green Book* powerfully authentic. "It rings true because it is a mix," Ali says. "The way Peter Farrelly, Brian Currie, and Nick Vallelonga sculpted this script, it pulls you to the heights of laughter and plunges you to the depths of struggle and pain."

Jim Burke produced the Academy Award®-nominated film *The Descendants* and co-produced Farrelly's second film, *Kingpin*. He has known Farrelly for many years and has long wanted to see Farrelly expand into other genres. "Pete's comedies are great, but I know there's more to him than that, and I wanted to see that on film," Burke says. "When he came to me with this idea I thought it was terrific. I believed that this story could have some sharp edges on it with both these characters and that Pete would handle it tenderly."

Burke also believes that Farrelly's comedy work has prepared him well for a transition to drama, crystallizing his skills as a writer. "With comedy, you have to work a joke and use just the exact right sequence of words, or the whole joke sort of topples," Burke says. "Peter's used to that, and he applies that in dramatic screenwriting as well. His finest quality as a writer is his doggedness because what writers do is re-write. If you're lucky, your first draft is pretty good, but the hardest part of writing is going from pretty good to very good to excellent, and to hang in there, do the work, and be open. That's what Pete does."

The Octavia Touch
An Oscar® Winner Joins the Filmmaking Team

Oscar® winner Octavia Spencer (*The Help*, *Hidden Figures*) has long been a champion of stories that shine a light on the African-American experience and that expand the depth and diversity of the lives we see portrayed on screen. After she co-executive produced Ryan Coogler’s searing 2013 drama, *Fruitvale Station*, she generously offered her passion, insight and advocacy to *Green Book*, joining the filmmaking team as executive producer during the early stages of development. “Octavia brought to the project her unique insights and thoughtful sensitivity,” Farrelly says. “She is so gifted an actress, but also a storyteller, and her insights about complex relationships between disparate personalities were invaluable. She had palpable enthusiasm for telling this story, and we feel very fortunate for her involvement.”

The Odd Couple
Finding Laughter and Depth in Character

Green Book is a drama, of course, but there are moments of levity that are organic to the story, and cemented in character. “I told everyone I was writing my first drama,” Farrelly says. “But as you go on into the characters and their story, you realize it’s a real odd couple.” The refined, elegant artist and the rough-around-the-edges tough guy. “To put these two guys in a car together, it’s just *The Odd Couple* on a road trip. There are things Dr. Shirley talks about and Tony has no idea what he’s saying. They are quite opposite, and that’s where most of the comedy humor comes from.”

In fact, Tony and Dr. Shirley are about as opposite as two men can be, on almost every level, and it takes a while before they begin to understand what they have in common.

“Doc’s not like any of the African-American people that Tony has grown up with in New York City,” Mortensen says. “He’s never seen a man like this. At first Tony feels this guy is very prickly, finicky, even snobbish. Tony may not be as bright as Doc Shirley in some ways, but he has good instincts, street smarts, and he can tell that Doc Shirley seems to think that Tony’s beneath him in a lot of ways. And while Doc thinks Tony’s useful because he’s a good bodyguard and driver, he also thinks he’s annoying. Tony’s talking all the time in the car, smoking, eating constantly, asking personal questions. And Doc Shirley’s used to having drivers who are discreet and polite and don’t talk unless they’re talked to. You can see both guys’ points of view right from the start of the trip.”

Their relationship is almost adversarial at first, but as Tony and Dr. Shirley spend time together, they have arguments and discussions and begin to reveal themselves to one another. All while trapped in a car together. And that road-trip element was a big attraction for Farrelly.

“It’s interesting how many of my movies actually have road trips in them,” Farrelly says, citing *Dumb and Dumber*, *Kingpin* and *There’s Something About Mary*, just to name a few. Farrelly himself has driven cross-country 22 times—16 of them solo. “I love nothing more than to get in the car and just go. It helps me think. It clears my head. It’s something in my brain that just keeps drawing me to these kind of stories. I can’t get enough of them.”

Mortensen believes that road movies present situations where people are forced together, which often result in discovery and self-revelation.

“In general, road movies give you an opportunity to put characters together that normally wouldn’t spend a lot of time together,” Mortensen says. “Interesting things can and will happen. The longer you spend with someone, the more you may get along or not get along. The more you’ll learn about them and yourself. There’s just no way around it. Our road movie happens in a Cadillac Coupe De Ville in 1962 driving through the South, and we are in situations constantly where we’re just tied together at the hip because I’ve got to be his bodyguard and be with him everywhere he goes. That’s the job. As much as the story at the heart of *Green Book* is about the obstacles that Tony and Doc Shirley face together — institutionalized racism and other problems along the way — I was most drawn to the more complex obstacle of what each of our characters has to deal with in himself. And how each comes to deal with it.”

Ali sees the close proximity of their characters in the car as a force that closes the gap between their different worlds. “It’s not that they become more alike per se, but that they learn how to accept each other and become real allies over time,” Ali says. “They come to realize they’re on this journey together, as friends, as sort of teammates, and it’s beautiful to watch that happen.”

In Black and White Race, Sexuality, Conflict and Connection

For the filmmakers and cast, the subjects that *Green Book* dives deep into — from race to prejudice to sexuality to stereotypes — still resonate today.

“This is a movie about a relationship between a black man and a white man before the Civil Rights Act, and the backdrop is one of obvious socio-economic and racial tension,” Mortensen says. “In many ways, we’re facing the same problems today that are depicted in the film. There are a lot of mirror images and mirror concepts that our story deals with, between 1962 and now, and I think people will find that enlightening as well as entertaining.”

In many ways, *Green Book* is a film that will force audiences to confront our own preconceptions and unexamined prejudices. “There are things in *Green Book* that are going to piss you off about the way man treats his fellow man,” Wessler says. “But there’s a redemption here — two men who forge a connection, despite their differences.”

Mortensen believes that when a film that deals with these issues is set in the past, it can sometimes help us to see our present more clearly.

“Stepping out of our present time can also strip away all of the noise of our own immediate preoccupations and prejudices,” Mortensen says. “All those things that keep you from listening to someone when you’re have an argument. When you look at a period movie — if it’s as well constructed and directed as *Green Book* is — and at the way people behaved in the past, it often allows you to learn things about now that you might not learn from watching a movie in a contemporary setting.”

“This story is told with such a light elegance,” says Dimiter D. Marinov, who portrays the cellist, Oleg, in Dr. Shirley’s musical trio. “I believe it’s a masterpiece about being human, about human relationships, about the way we exist. Every single person, especially young people, should see this film and realize that if you want to change something in the world, start with yourself. It’s a film about goodness, real goodness. It shows you that if you’re open to it, you will change, and your change will change others. History repeats until we learn.”

Nor are those lessons limited to race. “Don Shirley happened to be gay at a time when it was particularly difficult,” Farrelly says. “That’s something that will resonate today with people throughout the world. This story took place in 1962, but these are the same issues we’re talking about now.”

The way these two characters — two opposite men who seem to have no shared experiences on which to build a friendship — eventually come together is what gives *Green Book* its power and its relevance, believes Ali.

“This is a perfect film for audiences around the world because it’s about people who are different and who are able to discover their similarities and teach each other things about their differences,” Ali says. “They’re able to accept each other. These men come from very, very different worlds and they become allies.”

THE CASTING

Lip Service

Viggo Mortensen Transforms into Tony Vallelonga

When it came time to cast the film’s two central roles, the filmmakers knew finding the right actors would be key to creating an authentic and emotional journey for the audience.

“I remember sitting with Brian Currie and Nick Vallelonga, and all these actor names were flying around – a lot of Italian names,” Wessler says. “And then Pete said, ‘You know who’s perfect for this? Viggo Mortensen.’ It was one of the first names to come out of Pete’s mouth. And everyone went, ‘What?! Isn’t he like Danish or something?’”

But Farrelly had been thinking about Mortensen while he was writing the script. “My first thought about who could play Tony was Viggo Mortensen,” Farrelly says. “When we got around to casting, I brought him up and everybody was saying, ‘You won’t get him; he’s impossible to get; he doesn’t do a lot of movies.’”

The esteemed actor is known for being selective about his roles, even turning down leading roles in major studio projects in favor of character roles in smaller, independent films. But Farrelly was undeterred. “I thought, ‘Well, let’s just send it to him. We have nothing to lose.’”

Vallelonga was intrigued. “If you look at Italians portrayed in movies like *Goodfellas* or TV shows like *The Sopranos*, you see a certain group of Italian actors,” Vallelonga says. “But the quintessential Italian in a movie is Marlon Brando in *The Godfather*. Marlon Brando was Irish, but his level of acting made everyone think he was Italian. He played Italian better than an Italian. Viggo is our Marlon Brando.”

Two days after they sent Mortensen the script, Wessler says, Mortensen called Farrelly. “I told Pete, ‘Well, I really like the character for many reasons and I love the story between these two men,’” Mortensen says. “I just wasn’t sure I’d be right for it. I hadn’t played a guy like this before. But he insisted, so I said, ‘Let me read it again.’”

Mortensen read it again—and again—and like Farrelly and Currie before him, he couldn’t get the story out of his mind. So he called Farrelly. “We had these long conversations about it, and I guess part of my initial reticence had to do with a fear of not doing justice to the character,” Mortensen says. “However, even when I unhesitatingly choose to take a part on, creatively there’s always an element of fear involved. From years of experience, I eventually find that this fear is a good sign, a sign that maybe I should face the challenge. So I said yes.” That did not entirely alleviate his concerns, though. “Even into our first days of shooting, I was still a little worried about certain details,” Mortensen says. “But once we got going and I began to incorporate what I had learned about Tony Lip and his background, and got to know Mahershala’s and Pete’s ways of working, I got more and more comfortable.”

Months before the shoot began, Mortensen had jumped on a plane from his home in Spain, flown to New York, and had driven to Franklin Lakes, New Jersey, to meet the Vallelongas — Nick, his brother, Frank, and their Uncle Rudy — at the Tony Lip Restaurant, which Frank runs.

“They were very generous with me from the moment we met,” Mortensen says. “I thought I’d be there for an hour or two, and instead we had an immense, four- or five-hour, incredibly good Italian meal, and a great conversation. And I realized something surprising and very helpful about Tony: how much he was like my dad. Even though the Vallelonga and Mortensen families are very different — ethnically, our backgrounds — we related to each other strongly, to a shared sense of humor and a family dynamic. My dad was from Denmark, but his attitudes in terms of race and politics, his working-class background, a certain stubbornness, a certain charisma — all of that was very similar to what they were telling me about Tony. The kind of jokes Tony told, his behavior, his contradictions — I just kept relating it to my dad and shared that with them. We laughed and bragged about our fathers, found real common ground. That kick-started it for me.”

Mortensen says he was most attracted to Tony’s heart and his accessibility. “He’s the guy you don’t want to mess with,” Mortensen says. “But as coarse and maybe as violent as he seems at first, he proves to be a man of his word who’s essentially decent. He’s a natural gentleman, and he did what he had to do to make some money, whether as a bouncer at nightclubs, or driving a garbage truck, or playing craps, cards, whatever. He’s a character with a lot of natural charisma and a person who is a real force-of-will.”

By the end of the night-long conversation, the family’s belief that Mortensen understood Tony had eased his concerns. “When I left and started driving back to Manhattan, I was thinking, ‘OK, maybe I can do this....All right, I have some allies,’” Mortensen says. “That night I started to feel like there was a seed there that could become a little tree. That was an important encounter, and I’m really grateful to the Vallelonga family for helping me.”

Vallelonga recalls watching how, over the course of that meal and hours of conversation, Mortensen “little by little morphed into my father.”

“By the end of the night, Viggo was smoking like my father, and he was talking like us and studying us,” Vallelonga says. “From the very beginning, he got it.”

Mortensen, who is well known for his extensive preparation for his roles, dove into the character, listening and watching the audio and video tapes of Tony, going to the Bronx neighborhood where he lived, and spending hours there, “talking to the old timers about the way it used to be,” Mortensen says. (He even binge-watched every season of *The Sopranos*, which he had never seen.) At one point prior to shooting, Mortensen returned to New Jersey and spent a couple of weeks with the Vallelonga family, listening to them, talking to them, learning from them.

“He didn’t even tell us he did that,” Wessler says. “Viggo was struggling with Tony’s accent. He worked his butt off to get it just right. Nick called up from New Jersey and told us about what Viggo was doing and said, ‘He’s talking like us now,’ and he was. That’s why one wants an actor like Viggo.”

“Viggo is a great guy, the consummate professional, and he never stops working,” Currie says. “When you’re sitting down and having lunch with him, he’s always talking about the character and how to improve it. He fully immerses himself. When he goes out at night, he’s wearing his 1960s clothes. He’s always going over his lines: ‘How about that word? Would this word or phrase be better?’ If you say, ‘Yeah, let’s change that,’ it clicks off in his head and the very next time he executes the scene, it’s changed. It’s just incredible to witness his mind at work.”

“Viggo did a deep, deep dive into this character,” Burke says. “I’ve never seen an actor dive so deeply for a part. The level of commitment was amazing.”

For Vallelonga, certain moments watching Mortensen play his father were transcendent, almost as if he were channeling Tony’s spirit. “Sometimes it’s almost eerie for me, watching Viggo,” Vallelonga says. “His mannerisms, the way he smokes, and lights a cigarette is exactly like my father, he’s got it all down. I see my father. It’s very eerie but in a good way.”

Once Mortensen had signed on to *Green Book*, the filmmakers needed to find an actor who shared that level of commitment and could both embody the complex, brilliant Dr. Shirley, and also hold his own on screen with Mortensen. Early on, one name kept coming up: Mahershala Ali.

Doctor in the House
Mahershala Ali Embodies Dr. Don Shirley

Mahershala Ali had just won the Academy Award® for Actor in a Supporting Role for his performance in *Moonlight*, followed by roles in the series *Luke Cage* and the film *Hidden Figures*, and had just signed on to the HBO series *True Detective*. “He was very busy,” Farrelly says. “But we wanted him, and we took a shot and went to him and it just miraculously worked out.”

Ali was drawn to the role by the challenge of playing such an enigmatic character. “What really intrigued me about Don Shirley was how complicated he was,” Ali says. “There’s so much to pull from in terms of the things he was dealing with, the things he struggled with, the things that he exhibited a degree of excellence in. The range of things that I was going to be challenged with and tackling — all that was really attractive to me.”

For all of Shirley’s musical excellence, worldly travels and myriad accomplishments, Shirley, Ali believes, was a lonely man who never felt as if he belonged anywhere.

“I think the audience will find he doesn’t quite fit into any world,” Ali says. “He was highly educated and cultured and lived and trained in Russia and in London. Because he was African American, he’s not someone who was going to be embraced in the classical world, and because he was classically trained, he doesn’t really want to play the popular, so-called ‘Black music’ of the time.”

Currie says there’s a scene in *Green Book* that underscores the isolation Shirley experienced. “Tony and Dr. Shirley have pulled over to the side of the road somewhere in the South so that Tony can fix the car,” Currie says. “Dr. Shirley is looking out the window, across the road, at these Black farmhands working in the field – a scenario unchanged in the South for over hundreds of years. And there is Dr. Shirley, this well-dressed African American with a white chauffeur, looking at them, toiling away in the heat and humidity. And they, in turn, are looking back at him. They had never witnessed such a thing. The whole scene is without words, yet it speaks volumes.”

Ali's charismatic personality and his brilliance as an actor made the reserved, genius Shirley more accessible and understandable, Wessler says. "He plays a man who could otherwise be misconceived as a kind of a malcontent, a loner, arrogant," Wessler says. "But Mahershala's natural warmth and dignity allows him to play Shirley in the way he probably really was, with a lot of grace, a lot of love and heart."

Actor MIKE HATTON, who plays bassist George in Shirley's trio in the film, says that watching Ali become the character was awe-inspiring. "He is nothing like the real Don Shirley," Hatton says. "They talk differently, stand differently, look different. Their mannerisms are different. You watch and see the process that he goes through to get into character and, man, he is really working. He's an amazing actor and so sweet, handsome, and charming. He's one of the coolest dudes I've ever met in my life."

Marinov, who plays the other member of Shirley's trio, agrees. "Mahershala was the first actor who shook my hand when I arrived on set," Marinov says. "He's an Academy Award®-winning actor, but there isn't even the slightest feel of star entitlement about him. He is genuinely interested in the people around him, in you. He's the easiest, most pleasant man, always in a good mood, always professional."

Like his co-star Mortensen, Ali's level of commitment to playing his character was impressive to both filmmakers and co-stars. To prepare for the film's many piano playing and concert scenes, Ali met with the film's composer Kris Bowers, one of the music industry's most respected and talented young pianists. "I wanted to see what it felt like to sit on the piano bench and try to have the dexterity the character obviously has to have, although I knew I wasn't going to get close to that," Ali says. "I wanted to be around the music, around the piano and pick up on things."

Bowers booked an hour of time at a Steinway showroom for their introductory meeting, which turned into a three-hour session. "Mahershala is pretty awesome," Bowers says. "He has a laser focus when he's trying to do these things."

Ali says that another challenge in preparing to play Dr. Shirley was the absence of archival footage of him. Although he did glean some insights from talking to Vallelonga and Currie, and watching a documentary on Carnegie Hall where Shirley was a composer-in-residence at the Carnegie Artist Studios. (He even lived in a loft above the famous venue along with some 60 other artists.)

“I was able to take the footage in this documentary and metabolize it as best I could, capture the essence of who I saw he was in that footage,” Ali says. “It was helpful in terms of getting to see him physically and listening to him talk and seeing how he carried his body — to get a real sense of who he was. But the best way to get to know him was to listen to the music. In the music I hear his sense of excellence. I can hear a perfectionist and I hear compromise, which was the result of the time.”

Shirley, who made his professional concert debut at age 18 playing Tchaikovsky with the Boston Pops, was discouraged from pursuing a career in classical music by record executives who told him to focus on popular music because white audiences would not accept a Black man playing classical music. “He brought classical elements to what was considered ‘Black music’ at the time, which is awesome,” Ali says. “But it was also something that I think caused him a great deal of pain.”

Ali says that it was that “compromise” in Shirley’s musical style that was most revelatory to him, the key that helped him unlock a private, reserved man.

“Dr. Shirley had a capacity to achieve great things, but because of the times, he had to endure living a life of compromise,” Ali says. “As a Black musician trained in and wanting to play classical music, but not being able to, I don’t think he ever really reached his potential. Perceptions that limit people have always been part of our culture and are still relevant, still resonate today.”

The Heart of Home
Linda Cardellini Becomes Dolores Vallelonga

When it came time to cast the role of Tony’s wife, Dolores, the filmmakers considered a lot of great actresses, but finding the right person proved challenging. They wanted someone who physically resembled the petite and feminine Dolores, yet someone who could hold her own against the big presence of Mortensen as Tony. Most of all, they were looking for that indefinable it-factor: chemistry.

They found all of that — and more — in Linda Cardellini.

“Linda’s known for mostly comedies, a lot of broad comedies, but I’ve always liked her and thought she was a fantastic actress,” Farrelly says. “Once you get Mahershala Ali and Viggo Mortensen in a movie, basically every actress in the world wants to work with them, and initially we were thinking of a more serious dramatic actress. But I’ve always believed a great comedic actress can do serious drama, and when Linda came in, she just knocked it out of the park. What set her apart was the chemistry with Viggo. They seemed like a married couple, finishing each other’s sentences, like they’d known each other since they were teenagers, which Tony and Dolores had. You could feel it and we knew she was the one.”

For Cardellini, Mortensen’s immersion in the character made her work a lot easier. “I remember coming in and reading with Viggo, and I couldn’t see the acting at all,” Cardellini says. “It’s completely seamless, so it’s just about being there with him. It’s just fun from there on, because you feel like you’re in the character and in the story.”

Just as important, Currie says, Cardellini had done some serious homework. “Linda studied Dolores,” Currie says. “While other actresses came in and did a big, thick New York accent, Linda had listened to her and knew Dolores didn’t have one. And once you saw her and Viggo together, they fit. Viggo put on 30 pounds for the movie, and Linda’s a tiny woman, and you could see how he was protective of her even in the reading. It was beautiful, and we knew.”

The most remarkable thing about Cardellini, Currie says, is how she “actually looks and sounds like Nick’s mother,” he says. “I knew Dolores, and Linda looks so much like her — same size, facial expressions, hair.” For Vallelonga, seeing Cardellini as his mother, who died in 1999, was uncanny and emotional for him. “Having Linda Cardellini playing my mom was a blessing, just amazing,” Vallelonga says. “She looks so much like my mother and has the same birthday as my mother. When we found that out, on top of everything else she brings, that made it perfect.”

Dolores, Cardellini says, “truly knows Tony’s heart.” She’s also a force to be reckoned with, Burke says. “Linda brings a sort of tenderness to the role, and yet she’s not a pushover,” Burke says. “You need to be strong if you’re going to be married to Tony. You also have to be somebody who Tony doesn’t want to let down, a woman who makes him want to live up to the man that she thinks he is.”

Dolores also has to be stable, strong and resilient enough that she can hold the family, the household, and their marriage together when a stroke of bad financial luck forces Tony to have to go on the road for two months. “Tony really needs a job and Dolores needs for him to work,” Cardellini says. “They have two kids, are not well off, and with the Copa closed for repairs, he really needs to find work. He has a few choices, but the other choices are mostly side jobs with mob-type people.” Tony rejects those to drive Dr. Shirley instead – with Dolores’ blessing, of course.

“I think Dolores is happy to see him do some real upstanding work,” Cardellini says. “I’m sure it was hard for her to say goodbye to him. It would have been very difficult for her to be at home alone with the two boys and worrying about him on the road. They relied on each other very, very much. I don’t think they ever spent that much time apart and by all accounts, they were very much in love and loved each other until they died.”

While Dolores isn’t on screen for large sections of the film, she’s often on Tony’s mind, and she becomes central to the bond between the two men. Before Shirley hires Tony, he calls and asks to speak to Dolores, to make sure she’s ok with Tony taking this job. As Tony leaves, Dolores makes Tony promise to write her whenever he can, but writing is not exactly his strong suit.

“There’s a beautiful moment in the film when Tony is writing Dolores a letter,” Wessler says. “Don Shirley takes the letter and starts reading it, and it reads like a 14-year-old wrote it: ‘I had a really good hamburger. We are driving on a pretty road.’ And Shirley just throws the letter down and says, ‘You can do better,’ and he starts to teach Tony how to write. Later, toward the end of the film and six letters on, there’s a moment when Tony is writing another letter and Shirley says, ‘Let me help you,’ and Tony says, ‘No, no you taught me well.’ It’s a real moment of love and appreciation.”

Cardellini says reading the actual letters gave her important insight into her character. “Seeing how much they loved and missed each other told me a lot about her and the relationship they had,” she says. And she believes Shirley helped bring Dolores and Tony closer together. “Dr. Shirley sort of reinvigorated Dolores’ life with Tony,” Cardellini says. “On the trip, he helps Tony honor his relationship with Dolores by helping him write those beautiful letters, which Dolores was truly moved by.”

That emotional truth is reflected in a graceful, poignant moment in the film, when Dolores meets Dr. Shirley in person for the first time. “When she gets to see Dr. Shirley walk through the door,” Cardellini says, “here is the person who took her husband on the trip of a lifetime and changed him in many ways — the man who also kept her husband involved with her and kept him close to her.”

Three’s Company Casting the Don Shirley Trio

While the focus of the story is on Dr. Shirley and Tony, there were two other men along for the ride on *Green Book* — the bassist, George, and cellist, Oleg, who together with pianist Shirley comprised The Don Shirley Trio. “The two other musicians on this trip were a big part of the story,” Farrelly says. “They followed in another car. In casting the roles, I needed to find musicians who could act or actors who could play instruments.”

Farrelly first tried looking at musicians who were also actors, but he wasn't confident he could get the performance out of them he needed. So he decided to look at actors who could play instruments because it would be easier "to fake the instruments than the acting."

In the end, he found experienced actors who could both play instruments.

"We got Mike Hatton on bass, stand-up bass, who's a phenomenal actor and he's a really decent bass player," Farrelly says. "And then we found Dimiter Marinov who was trained in Russia. He's actually a violinist, but he does play the cello. He's a quick study. These guys are seamless on stage. They're really fantastic, but also great actors. They blew us away."

Hatton, who was friends with Vallelonga and Currie, had grown up playing the bass in a band with his twin brother. As the start of production neared, Hatton reached out to Vallelonga asking him if there was anything he could possibly do — and that's when Vallelonga remembered, "Hey, wait a minute—you play the bass, right?"

"I said yeah I did," Hatton recalls. "And Nick told me to clean up, shave my beard, and to meet him the next day at the music store on Ventura Boulevard in L.A."

Hatton met Vallelonga at the music store the next day. They took a photo of Hatton holding an upright bass, converted it into black and white and sent it to Farrelly. And when Farrelly saw it, he told them to bring Hatton in the next day for a meeting and audition.

Hatton played the electric bass, not an upright acoustic bass as George does, but after Farrelly talked to him and watched him perform a scene, he knew he'd finally found the actor to play George. "Mike Hatton was excellent and also very funny," Farrelly says. "He's an actor and a former stand-up comedian, Second City-trained, a really funny guy. He's sort of the comic relief besides being a great actor and a nice bass player."

For the role of the cellist, Oleg, Farrelly felt he struck gold when Bulgarian-born actor and classical violinist Marinov came in to audition. “Dimiter Marinov — remember that name,” Farrelly says. “He’s excellent. Dimiter hadn’t played the cello before, but he had played the violin like 15 or 20 years ago. The others who came in were decent, but all of a sudden this guy comes in. I was like, ‘Who is this guy?’ I’d never heard of him, never seen him, although he had been acting for a while.”

Marinov was a violinist, not a cellist, but he didn’t have to play until his second audition. The problem, he says, is that “the cello’s quite different than a violin; every musician knows that.” So with only five days to prepare, he rented a cello, hired a teacher, and practiced night and day.

“At the audition,” Marinov says, “Peter said, ‘Just show us how you hold it and look professional.’ And I said, ‘No, actually I’m going to play.’ He said, ‘You’re going to play?’ And I said, ‘Yes, I’m going to play the theme song of the film, *Water Boy*’ and I did.” After he was cast, the production rented a cello for him and paid for his continuing lessons. In a month, he had learned to play all six of the songs that are performed in the film.

Family Matters

The Vallelongas Play the Vallelongas

When it came to deciding who would play Vallelonga family members for several scenes set in Tony and Dolores’s apartment, Farrelly decided to cast the actual Vallelongas – and Dolores’s relatives, the Veneres – in many of those roles. Most of the relatives had little to no acting experience.

“It was a really interesting dynamic,” Cardellini says. “The first scene that we shot was us saying goodbye to Tony, and there’s the real Nick and Frank on set, and there are the little kid actors who are playing young Nick and Frank. And there’s the real Frankie with his uncle and his other uncle both playing the grandfathers.” Nick Vallelonga plays a mob boss named Augie, and also introduced Farrelly to old acquaintances and friends of Tony’s. Farrelly cast some of them in scenes at the Copacabana, adding depth to the film’s authenticity.

Mortensen gives Farrelly kudos for that decision.

“Pete took chances having a lot of the family members — non-actors in many cases—play the relatives in the film,” Mortensen says. “Both of Tony’s sons are in the movie, and while they’re actors, Tony’s real-life brother, who is not an actor, plays Tony’s dad. Dolores’ real-life brother plays her dad in the movie. There’s a mix of seasoned actors and people that no one’s ever seen on film before, and there’s an authenticity to that which helps everyone. It helped me. And it helps to make you believe Tony and his world.”

For Cardellini, portraying Dolores was made easier by having the Vallelonga family on set and by being able to wear Dolores’ actual accessories.

“I’m wearing her real bracelet, her real ring, and her family is on set; I’m doing family scenes with her real family,” Cardellini says. “The beautiful part about my preparation to play Dolores was that I got to speak to the family—her brother, her brother-in-law, her children, of course. And it’s so fun that then later, we’re all doing the scene together. It’s wonderful, and as an Italian American, I am very familiar with the family dynamic so it feels very comfortable to me.”

Vallelonga says he was thrilled to see the script “jump off the page and on to the screen,” but for him, Farrelly’s willingness to have Vallelonga’s family portray relatives in the film “took the movie to another place.”

“I’m seeing my father and my mother, my uncles, aunts, cousins, and brother in this movie,” Vallelonga says. “My father’s brother Rudy is playing his father, my [paternal] grandfather, Nicola Vallelonga. My mother’s brother Lou Venere is playing his father and my [maternal] grandfather Anthony Venere. So, it’s a movie and I’m watching the movie, but then it becomes altogether something else. I’m seeing memories. It’s a magnificent tribute to my family.”

THE PRODUCTION

To Look for America

Finding a Whole Country in the Big Easy

When it came time to find a location to shoot *Green Book*, the filmmakers wanted a place where they could replicate most, if not all, of the journey from New York through Pennsylvania, Ohio, Indiana, Illinois, Iowa, Missouri, Kentucky, Tennessee, and then down the eastern seaboard of the United States through the Carolinas, and into the Deep South.

Wessler and Farrelly first considered Atlanta, because several of their previous films were shot in and around that city, but they couldn’t find the variety of period buildings and landscapes they needed. So after scouting Atlanta, Wessler, who enjoys driving as much as Farrelly does, got in his car and drove seven hours south to New Orleans, Louisiana.

“I got there and had a scout waiting for me,” Wessler says. “We went everywhere. We went to mansions, plantations, hotels, apartments, at least 50 clubs that could work as venues for Dr. Shirley to play at. We didn’t want to have to build too much. We found little towns about an hour outside New Orleans that looked pretty much as they did fifty, sixty years ago. We needed to recreate a time and places and we found almost everything we needed in and around New Orleans. And the food in that town is maybe the best in the country, so a nice plus.”

Filmed over 35 days – from November 2017 through January 2018 – the production found almost every location it needed in and around The Big Easy.

Aside from a day of exteriors in New York City with Mortensen and a couple of days of second unit work in the northeast and near Shreveport, Louisiana, all of the filming for *Green Book* took place on locations in the greater New Orleans area.

Come Rain or Come Shine How Bad Weather Made Good Days

The filmmakers found every type of weather they needed in and around New Orleans, often exactly when it was needed. “We had one night when we were filming about an hour-and-a-half north of New Orleans where we had a big rain machine and it ended up actually raining,” Burke says. “The next night we had a snow machine for a driving sequence and it snowed, and they said they hadn’t seen snow in the New Orleans area in nine years.”

Because *Green Book* is a road trip that takes place over two and a half months and many states, the weather and landscape changes made the story more real.

“When you’re shooting a movie, weather happens,” Farrelly says. “It’s supposed to be a sunny day, but it pours, or it’s supposed to rain and it’s sunny. I try to embrace weather, unless it’s going to be a plot buster. In a movie like this, I love weather because when you’re traveling you’re going to run into weather. Unless you go in September, by the way, then you hardly ever get any weather. My first assistant director was saying, ‘Oh geez, it’s gonna rain.’ And I said, ‘Let’s enjoy it. Let it happen.’”

Mortensen shares Farrelly’s embrace of the weather. One night, they were on a road outside Amite, Louisiana, filming a couple of driving scenes. One was set on a Southern highway in the rain; the other was set on a Maryland Highway in falling snow. But a different snow scene – a driving sequence in a major blizzard – was scheduled to be shot elsewhere in January. At least, that was the plan.

“We’d been shooting in the rain for a few hours when the temperature started dropping,” Mortensen says. “I asked Pete how much time we had left. He said, ‘We’re supposed to wrap in an hour.’ I asked, ‘What’s the temperature?’ He looks down at his phone, ‘It’s like 34 degrees.’ I said, ‘That’s dropping. We’re going to have snow in an hour. Can we shoot a little more?’ And he said, ‘Yeah, I think we can, let’s take advantage.’ And then we have this massive snowstorm—a blizzard—and it was really coming down.”

Mortensen remembers there was talk about wrapping for the night, but he wanted to keep shooting. “So I said, ‘No, let’s drive, I can drive in the snow. I learned to drive in the North,’” Mortensen says. “So Pete says, ‘Okay, we’ll just follow you with a camera, we’ll put a camera on the car and we’ll follow you.’ And we started driving. We got a lot of great footage we would have never gotten unless we went north later. We saved time and, I guess, some money that way, but more than anything, it was fun. It was also beautiful, all that snow! We got lucky with the weather, unusually cold for Louisiana, and made the most of it.”

The Joy of Sets

Peter Farrelly’s On-set Ethos

“The making of a movie is always a dream for me,” Farrelly says. “It’s just kind of a pleasure to watch it all unfold in front of your eyes, to put the actors in the right spots and move them around. I’ve never been on a movie set, including this one, where I wasn’t kind of pinching myself — like I can’t believe I’m making a movie.”

On set, Farrelly sets an inclusive tone that encourages collaboration and fun. “Pete has one of the more perfect styles as a director,” Burke says. “He’s both collaborative and he has a point of view, and those two things don’t interfere with each other. He knows what he wants to do, but he’s open to other ideas.”

So open, in fact, that Ali calls him, “by far the most collaborative director I’ve ever worked with.” And then some. “The first day on set, Peter announced to cast and crew: ‘If anyone has any ideas, anything that can be better, just pull me aside and tell me, pitch me your idea,’” Ali says. “In 20 years I’ve never, *ever* seen a director do that. What a joy to work with a really intelligent director this open. That encourages other people to be open in their work in the same way.”

And Farrelly’s actions on set matched his words, Vallelonga says. “Peter includes us in everything, and he doesn’t have to do that,” Vallelonga says. “After a take, he’ll always turn to myself or Brian [Currie] and ask if there’s anything we see or want to add or change. Ultimately, it’s his vision that’s up there. He knows what this movie has to be and I feel blessed to have him doing it.”

Farrelly’s working philosophy matches his personality. “Pete’s the most laid-back great guy,” Currie says. “He doesn’t get mad. His personality and style of directing creates an atmosphere of calm on the set, and a lot of jokes and laughter. There are times when you have to buckle down, but there’s always that feeling of ‘Hey, we’re making movies and doing something we love to do, so let’s enjoy ourselves,’ and that’s because of Pete.”

For his part, Farrelly insists that he can be that way only because of the high caliber of talent he works with. “If my touch is considered light it’s because you don’t have to have a heavy hand when you’re dealing with the great talent I’ve had in my movies,” he says. “It’s a luxury of having really, really good talent around you.”

He never tells an actor how to do the first take of scene, for instance. “I tell them, ‘Just go. Do it.’ And then I look and think, ‘okay, great. Now let’s try this and try that.’ When you’re working with a Jim Carey or Jeff Daniels — anybody like those guys, the people I’ve worked with — I’m just tweaking. On *Green Book* — with Viggo Mortensen, Mahershala Ali and Linda Cardellini — it’s like an embarrassment of riches.”

The Dynamic Duo
An Extraordinary Collaboration between Two Stars

The connection between Mortensen and Ali began before either of them knew anything about *Green Book*. Both men had been nominated for Oscars® in January 2017 – Mortensen for his leading role in *Captain Fantastic*, Ali for his supporting role in *Moonlight* – and they often ran into each other at industry events during that Awards season.

“The first time we met, we hit it off,” Mortensen says. “It was a one of those cocktail party situations with a lot of press and I looked at him and he looked at me, and there was this connection right away. In those situations you usually don’t talk to anyone for too long, but we talked for at least a half-hour. It’s rare when that happens in any profound way, and we both kind of said the same thing, ‘It would be great to work together, to do something together one day.’ And we laughed because we were saying the same thing at the same time. After that, we’d see each other in passing, but never had another conversation. Then Pete says, ‘Mahershala’s playing Doc Shirley,’ and I thought, ‘Oh, there it is!’ It’s what we both wanted.”

Ali remembered that conversation, too. When he and Mortensen started emailing each other after Ali signed on, Mortensen recalls, “Mahershala said, ‘Well, here we are. Be careful what you wish for,’” He laughs: “One of the best things about working with Mahershala is not only the fact that I like him and that we get along so well, but that as a person and as an actor he’s elegant, very refined and has great instincts. He wanted to collaborate, to really work *together*, which is how I like to work. Sometimes there’s a distracting, competitive vibe from certain actors you end up working with, which gets in the way of doing good work. There was none of that with Mahershala.”

Ali was just as impressed with his co-star. “I don’t know if we have enough time to talk about working with the brilliant Viggo,” Ali says. “You would be hard-pressed to find another actor who pays the type of attention to detail and borderline obsesses about the character. I don’t mean that in a negative way at all, but he’s in on every part of the journey. I think it’s his joy. He passionately loves and connects to — I imagine — whoever he’s playing, and I know that he had a great time working on *Tony Lip*. He just immersed himself in the character.”

Their collaboration was an active one, not just during pre-production but in almost every one of their shared scenes. “Viggo pitches ideas and bounces things off you, which is unique,” Ali says. “I’ve learned a lot from how he approaches the character, how he lives in the character. I’ve always been that actor who will say, ‘Can I get one more take?’ And Viggo will always ask for one more than I do.” He laughs. “He’s very much a perfectionist and it really has been a clinic working with him, and a real joy. He’s been a wonderful ally.”

The filmmakers knew these two professionals respected each other, but were impressed by how deeply the two collaborated, and how real the connection between them was. “Viggo and Mahershala have phenomenal chemistry,” Farrelly says. “I was expecting that on screen because they’re both the highest level of actors, but off-screen they have it, too. Viggo has an amazing attention to detail and he’s always thinking. And Mahershala is very composed, more of a Zen master, who just kind of lays back and comes in and does his thing and then steps away.”

Almost everyone on set could see the strength of their partnership.

“It’s wonderful to see them on the set together because you could observe them helping each other,” Wessler says. “They’d even make suggestions to one another. One rarely sees that kind of open-minded teamwork. While doing a scene, one would say, ‘Try this, try the thing with that,’ and the other would say, ‘Oh yeah, that’s good.’ It was just great balance and focus.”

BEHIND THE LENS

Music

Capturing Dr. Shirley's Sound

To re-create the unique sound of Dr. Shirley, the filmmakers wanted to get the finest music supervisor, composer, and pianist they could find.

“We brought in some superstars on this one,” Farrelly says. “We have TOM WOLFE and MANISH RAVAL. Tom is one of the greatest superstar music supervisors in the last 20 years. He’s done almost every show or movie that has great music. And we have Kris Bowers, one of the greatest young pianists in the country. We did a search of who the best young pianists in the country were and his name kept coming up.”

Wessler recalls that their first meeting with Bowers was quick because they had already heard his music and loved it. “We met in Pete’s office and we said to Kris, ‘It’s really simple: Can you play the music? Do you like the script? If so, here’s what we want you to do: We want you to compose for the movie, which means composing music that has nothing to do with Don Shirley, and we want you to play Don Shirley’s songs, which we’re then going to play back in the movie.’”

Bowers remembers it much the same. “When they called me in to meet for the first time, it kind of seemed like I already had the job,” he says. “It was a pretty easy process compared to what I’m used to.”

“We love this kid,” Wessler says. “He’s 28 and he is brilliant. His fingers are brilliant. His music is so much fun to listen to. Talent doesn’t even begin to address this kid’s skill. Pete said to him, ‘So you like the script?’ Kris says yes. ‘Ok, then, the job is yours.’ Quick and easy. This young man is insanely gifted. Dr. Shirley would be so pleased to know that Kris Bowers was bringing his music to a whole new world of listeners.”

Bowers began playing piano at age four, and was accepted into Juilliard at age 17 where he earned his BFA and MFA degrees. Although he has been doing film scores for about five years, *Green Book* is a big leap for him.

“This is my first studio film doing something that’s on this level,” Bowers says. “It’s pretty awesome to be asked to come in and to be given the autonomy to not only create the music or arrange the music the way I felt best to do, but to have people asking my opinion and asking me to step in, and to make sure that the music is accurate and as good as it should be, which has been incredible.”

Like Shirley, Bowers plays exclusively on Steinway pianos, each of which are handmade, and according to Bowers “project sound like no other instrument.” As a Steinway artist, Bowers understands why Dr. Shirley required a Steinway piano in his contract whenever he performed. “It’s simply the best,” he says.

“Kris is a sensational virtuoso,” Burke says. “He took a lot of the Don Shirley recordings, re-recorded them with a little updating, and that little bit of updating made the biggest difference. He made the music more accessible to a 2018 audience.”

It was also important to Farrelly and the filmmakers to stay true to the times and Shirley’s legacy. They decided early on that they wanted to include Shirley’s favorite songs in the movie, and stay away from any music that wasn’t from that era. The film shows Shirley performing in more than a dozen venues, and the filmmakers did research to find out what songs the virtuoso most enjoyed playing.

“The music is what Dr. Shirley played in life — stuff that he loved to hear and loved to play,” Wessler says. “Some of the music he wrote and some of the music he borrowed – like Gershwin or Rogers and Hart – but he brought his own total and absolute style to it, and it’s really cool. Don Shirley was one of the inventors of a trio consisting of piano, bass and cello.”

“All of the pieces we’re playing in the film are direct transcriptions from Donald Shirley’s recordings,” Bowers says. “Some of the recordings are a bit older, so they’re harder to hear, but for the most part, all the notes are exactly what he played, as close to the original as possible because he had such a unique way of arranging and playing.”

According to Bowers, Shirley would “fuse into his compositions, pieces from the classical repertoire,” using the piano as a stringed instrument rather than as a percussive instrument. This gave his music the pliable, lush tone that came to define his style. Legendary singer Sarah Vaughn is said to have described Shirley’s playing as “the most glorious sense of shading, phrasing and balance I’ve ever heard.”

When Shirley first began performing at nightclubs he was part of a duo with a bassist and later, he led The Don Shirley Trio, which featured a bassist and cellist. That was considered unusual instrumentation, and underscored Shirley’s inventive style.

“The beginning of ‘Lullaby Berlin’ might have a Bach fugue in the middle of it, or it might have something that sounds like ‘Clair de Lune’,” Bowers says. “He would do these really intricate arrangements and then improvise on top of that. With the *Green Book* score, we wanted to re-create the sound world that Don Shirley was inspired by — a score that has Ravel and Gershwin, but also Negro spirituals and gospel music, which he also was super-influenced by.”

Like Ali, Bowers believes this synthesis of musical styles revealed a compromise between what the gifted pianist, arranger and composer wanted to play versus what he was told to play.

“He wanted to be a classical pianist, and I think that’s why he wanted to incorporate these classical pieces into the pieces he was playing, so that he could feel, at least, like he was honoring the music that he loved,” Bowers says. “But it seemed to be difficult for him that he had to play this music that everybody was excited for him to play, but that he himself never really connected to in the way everybody thought he did.”

Production Design
Authenticity, Accuracy and Style

As with the script, performances, and music, Farrelly emphasized reality and authenticity in designing the look of *Green Book*. He brought in production designer Tim Galvin, whose credits include such films as *The Spanish Prisoner*, *Philadelphia*, and *Lee Daniels' The Butler*. Galvin's research and attention to detail was exactly what Farrelly was looking for.

"Tim is spectacular and I loved the work he did on *The Butler*," Farrelly says. "He was probably my first hire on the film. I had by far the biggest pre-production I've ever had — five, six months of really thinking through everything: the clothes, cars, signage, architecture, furniture. It was a million things to think about."

And a few of those millions of things were the musical instruments The Don Shirley Trio played in the film. Galvin and his team went out and found instruments from the era, including a Steinway piano with Tony Bennett's signature inside of it.

"I think I would need to take out a mortgage to buy the bass I play in the film," Hatton says. "It was that expensive. The Steinway pianos, the violin — those instruments are the same type of instruments that these guys played years ago. They're top-of-the-line, the very best, and it's been really cool to get a chance to play them."

For Vallelonga, who had shared his detailed memories of many of the film's New York locations with Galvin, the film's production design was so authentic it was like stepping back in time. "I remember walking into Dr. Shirley's studio apartment over Carnegie Hall when I was a young boy," Vallelonga says. "My father took me there. It was like —you know when the doors open in *The Wizard of Oz* and you go from black-and-white to color? That's what it was like. As a kid, I couldn't even believe it. Dr. Shirley had a throne, these floor-to-ceiling windows. He had a grand piano in the middle of the room with chandeliers. It was like Liberace-meets-Beethoven. Tim Galvin did a fantastic job of re-creating and capturing all of that."

Vallelonga was especially moved by the re-creation of family scenes in Tony's Bronx apartment, especially the Christmas Eve scene. "The production design is off-the-charts," he says. "It's so real, I got choked up every time I was looking at the monitor. It looks like my home when I was little. It's absolutely beautiful."

Cinematography A Warm, Burnished Light

For *Green Book*, Farrelly wanted his period drama to have a look unlike any of his previous films. "I watched a lot of movies in the last couple of years purely to see how they looked," he says. "I saw movies that I didn't like, but looked phenomenal. There were some that I loved and looked great. And the guy who had done the ones that I loved and that looked great was [director of photography] Sean Porter. He's a young guy from Oregon, and we reached out and pulled him in."

"Sean is a great director of photography," Burke says. "Being a young DP, he brings a different sensibility. We felt it was important to bring in diverse points of view to give the film influences from different vantage points. I met Sean a few years ago on a very low-budget movie, and all I'll say about it is I wish the movie was as good as the photography, because the photography was amazing."

Porter, whose credits include *20th Century Women* and *Green Room*, used a tobacco-filter lens in most of the scenes to give the film a warm, burnished tone across a palette that ranged from cool monochromatics to spring-hued pastels.

Costume Design
From New York Golds to Southern Greens

Costume designer Betsy Heimann, who has more than 50 films and television series to her credit, had heard about *Green Book* and sought out Farrelly, looking for an opportunity to work with him. “I had wanted to work with Peter in the past, but the timing was off,” Heimann says. “I thought this film had a great story and great cast, so I basically pursued the job and I got it.”

Farrelly was delighted. “Betsy Heimann has done many of Quentin Tarantino’s movies and has a great eye. We are so lucky to have her. This is a smaller budget movie, and I wondered how we were going to get people like Betsy because they usually work on the higher-budget things. But when they read the script, they came on board. This is a labor of love for them, too.”

“Besides being super talented, Betsy has a go-get-’em attitude and she’s an artist of the highest magnitude,” says Burke, who worked previously with Heimann on *Two Days in the Valley*. “I’m a picky guy and the littlest thing will take me out of a movie, so I believe you need to sweat the small stuff. And Betsy’s like that.”

With hundreds of extras and a limited budget, Burke says he was concerned about giving Heimann the resources she needed. “Forget about the main actors, just all of the extras and how you marshal that army to find and get all the period wardrobe, and then dress everybody. It’s a lot.”

Heimann worked closely with cinematographer Sean Porter, and production designer Tim Galvin, and the art department, developing a wardrobe look that changes over the course of Tony and Dr. Shirley’s road trip. “We decided it’s festive in the beginning and as we get more into winter, it gets bleaker and more monochromatic,” Heimann says. “Each venue, each set, was a world we were trying to create.”

As the film unfolds, the first of these worlds is the Copacabana, which is filled with integrated black and cream and gold. The Bronx neighborhood where Tony and his family live was another world: bright, tight, and full of movement.

“It was a completely different look,” Heimann says. “Knit three-button polos with stripes down the front, working class people. Then you go from this very real look into a world where people are dancing around in pink gowns, subdued tones, pastels.”

As Tony and Dr. Shirley travel further into the South, the color palette turns to pastels, with yellows and greens as the dominant tones. For the scenes that take place at the plantation, Heimann wanted “everything very frothy, pink frothy, a lot of netting, pale browns, just sort of subdued touchy-feely colors because those are not touchy-feely folks.”

Heimann also worked closely with Mortensen and Ali to develop their characters’ looks and wardrobe, poring over photographs and album covers and talking about how each actor saw his character. “They’re incredibly collaborative actors, I adore them,” Heimann says. “They are very different and fascinating and incredibly kind, generous and prepared actors, who had each done their own research that they shared with me. It was extremely, extremely collaborative.”

Vallelonga gave Heimann and Mortensen all of his family photographs, which were invaluable to capturing the look of Tony and Dolores.

“I had pictures of the entire family, so that was a great help,” she says. “And if you look up the Italian neighborhood in the Bronx, and see those photos, they had a certain look and certain traditions that I see in how Tony and Dolores dressed. Viggo and I spent like three hours together fleshing out the look, going over the costume breakdown, so he knew what he was going to wear in each scene. ”

Heimann says she had limited time with Cardellini, who was working on another project at the same time she was filming *Green Book*, and when she showed up at night after a long day on set for a preliminary fitting, Heimann couldn’t believe the ease with which she became her character.

“She puts on these clothes and it’s like she’s Dolores and has been married to Tony for twenty years,” Heimann says. “She’s amazing, and the way she became the character... She was just *it*.”

Dressing Ali as the stylish, affluent Shirley, who had different costumes for almost every scene, was a big undertaking. “The first thing I did was look up Don Shirley on iTunes to hear his music,” she says. “I downloaded all the album covers and covers and saw he was a fashionable guy who wore tuxedos, long tailored coats, and jackets. Dr. Shirley was always very put together, even in a casual outfit. I found the picture of him in the African robe, so we were able to re-create that for a scene. Mahershala and I went to lunch together and we talked a lot and shared the research we’d both done and he was excited and I got excited, so it was a great process with him.”

Because the film takes place over a period of time in many different locales, from a costume point-of-view, it was all about the background. “The characters are in these different venues with people with different attitudes, different racial perspectives in different parts of the country,” Heimann says. “*Green Book* is about these two men traveling in a car, but what they’re going through is reflected in the background, and that was a very interesting task.”

ABOUT THE NEGRO MOTORIST GREEN BOOK

Green Book takes its title from *The Negro Motorist Green Book*, an annual travel guide that was published annually from 1936 to 1966, which listed businesses and other establishments that served Black customers. *The Green Book*, as it was called, was created and published by an African-American New York City mailman, Victor Hugo Green, and became an indispensable survival tool for African Americans travelling by car. Originally it covered only the New York area, but it gradually expanded to cover most of North America, the Caribbean and Bermuda. In the U.S, it became invaluable in the South, where Jim Crow segregation laws varied by county and state, and unofficial rules in “Sundown towns” forbade Black Americans from being out after dark. *The Green Book*, which was sold at Esso gas stations and through subscriptions, enabled Black travelers to plan their road trips to help them avoid harassment, arrest, or violence. After President Lyndon B. Johnson signed the Civil Rights Act of 1964, Jim Crow laws became illegal, *The Green Book* was no longer needed, and it slowly faded

into history. Victor Hugo Green had died in 1960, and didn't live to see the end of segregation. His widow, Alma, continued to publish *The Green Book* until 1966.

EXCERPTS FROM ACTUAL LETTERS
TONY VALLELONGA WROTE TO HIS WIFE DOLORES,
DURING HIS TOUR WITH DR. SHIRLEY

Dear Dolores...

All hotel rooms I stay in will have TV and Radio. I'm eating the best food, so don't worry about me. Kiss Nicky and Frankie for me. I love you very much. Tony. I told you I can't write letters. Ha. Ha...

We arrived in Ohio last night about 7pm. Got up around 10 o'clock, then had breakfast (Steak & Eggs). I have to go into town in about an hour to prepare everything for Dr. Shirley witch I find very interesting and different. I have to speak to all high class people who use all big words, but you know me, I get by, I'm a good actor...

I'll try to call you on the phone next week, I could use his (Dr. Shirley's) credit card, but I don't want to take advantage, he treats me very good, it doesn't even feel like a job, I feel like I'm on vacation and getting paid for it. Most of all I miss you and the kids very much, I think about you every day. That's all for now. Kiss the kids for me. I love you very much...

Dinah Washington is appearing somewhere in Cleveland and he wants to go and see her and catch the show he knows her very well so I suppose we'll be sitting ringside, I think he said it's opening night and all the big celebrity's will be there. I don't know what else to say except I love you very very very very much. I hope you understand these letters I know I'm bad but I'm doing my best...

We did the concert yesterday afternoon and it went very well. I went back to the hotel, took a shower and laid down for awhile, then I got up and we went to eat, I had a crab

cocktail and turkey with peas and mashed potatoes. Dr. Shirley went to bed he was very tired. I went to the movies, I saw the V.I.P.'s. It stinks...

After the concert last night, we were invited to the home of the man who ran the community concert for tea and crumpets, well you would have died laughing if you saw me sipping tea and eating crumpets with a dainty looking napkin on my knee, and talking to the high leading citizens of the town of Byron Ohio. I'm being introduced as Dr. Shirley's business manager and all the people ask me all kinds of questions, and I have to answer most of them, but you know me I'm a good bullshiter...

I keep forgetting to tell you that the weather absolutely beautiful since we left NYC. I never knew how beautiful this country was now that I'm seeing it...

Dr. Shirley decided to stop off in Detroit for a day to visit some people he knows, you remember I told you he knows people wherever he goes and he knows all big people (millionaires) We went over some guys house, I'm sorry I meant a mansion, it was really a castle, His name was Henry Booth, he lives in a place called Mich Hills, its like Riverdale Yonkers, but the place makes Riverdale look like the Bowery. Dolores, I never saw such beautiful and fabulous homes in all my life. Oh I get so mad now, I had so much to say and I don't know how to write it, what I wrote so far took me about an hour and I'm still thinking...

You should see the hotel we are staying in tonight you would love it, it's real antique, as a matter of fact the whole town is, even the stores and houses, everything is homemade pies, cake's cookies, etc, etc. I hope I wrote that right, I wish I could find the words to explain it to you the right way...

Before I forget, save these letters that I am writing and number them. I want to read them when I come home. As I am writing this letter, I'm eating a bag of potato chips and I'm starting to get thirsty...

By the way it snowed today in spots and it looked beautiful along the countryside and on the Xmas trees. I saw millions of Xmas trees, and lakes and ponds, it's really a beautiful country, just like out of a fairytale book. I never really knew how beautiful nature is until now. I wish I could describe it to you, but this is the best I could do for now...

Dr. Shirley... said I'm a good worker, and I've made things a lot easier for him, the other drivers he had didn't do have as good as me, he says I handle things pretty well...

Participant Media/DreamWorks Pictures presents: A Charles B. Wessler/Innisfree Pictures Production—in association with Cinetic Media: A Peter Farrelly Film: Viggo Mortensen, Mahershala Ali in *Green Book*, starring Linda Cardellini, Sebastian Maniscalco, Dimitar D. Marinov, P.J. Byrne The film's casting is by Rick Montgomery, CSA, and its costume designer is Betsy Heimann. *Green Book's* original score is by Kris Bowers, and its music supervisors are Tom Wolfe, Manish Raval. The film is edited by Patrick J. Don Vito. The film's production designer is Tom Galvin, and its director of photography is Sean Porter. The music executive is Linda Cohen. The film's executive producers are Jeff Skoll, Jonathan King, Octavia Spencer, Kwame L. Parker, John Sloss, Steven Farneth. The co-producer is James B. Rogers, and it is produced by Jim Burke, Charles B. Wessler, Brian Currie, Peter Farrelly, Nick Vallelonga. *Green Book* is written by Nick Vallelonga, Brian Currie, Peter Farrelly. The film is directed by Peter Farrelly. © 2018 Universal Studios. www.greenbookmovie.com

ABOUT THE CAST

VIGGO MORTENSEN (Tony Lip) has consistently earned acclaim for his work in a wide range of films. Some of these include *Captain Fantastic*, *A Dangerous Method*, *Eastern Promises*, *A History of Violence*, *The Road*, *Appaloosa*, *Far from Men*, *The Two Faces of January*, *Jauja*, *Captain Alatraste: The Spanish Musketeer* and *The Lord of the Rings* trilogy.

Mortensen is also a poet, photographer and painter. He is the editor of Perceval Press, an independent publishing house, which he founded in 2002.

Although he starred in dozens of acclaimed and popular films and television programs for more than 12 years, it was **MAHERSHALA ALI**'s (Dr. Don Shirley) Primetime Emmy Award-nominated role as Remy Danton in the acclaimed Netflix series *House of Cards* that finally proved to be a breakout role for the talented, busy actor. With high-profile roles in the Marvel/Netflix series *Luke Cage* and the Oscar®-winning crowd-pleaser *Hidden Figures*, Ali topped off a great 2017 by winning the Academy Award® for Best Supporting Actor for his performance in Barry Jenkins' acclaimed Best Picture drama *Moonlight*.

Ali will soon be seen as Detective Wayne Hays in the third season of HBO's critically acclaimed *True Detective* series and, later this year, will be seen in Robert Rodriguez's *Alita: Battle Angel* for 20th Century Fox, alongside Jennifer Connelly and Christoph Waltz.

Among Ali's many film credits are roles in Gary Ross' *Free State of Jones*, which starred Matthew McConaughey; as District 13's head of security, Boggs, in the final installments of the *Hunger Games* franchise: *The Hunger Games: Mockingjay – Part 1* and *The Hunger Games – Mockingjay Part 2*; Derek Cianfrance's *The Place Beyond the Pines*, which starred Ryan Gosling and Bradley Cooper; and David Fincher's *The Curious Case of Benjamin Button*.

Born in Oakland, California, and raised in Hayward, Ali received his bachelor of arts degree in mass communications at St. Mary's College and his master's degree in acting from New York University.

Nominated for a Screen Actors Guild Award, Primetime Emmy Award and Film Independent Spirit Award, **LINDA CARDELLINI** (Dolores) is one of the most versatile actresses of her generation currently working in both film and television. In addition to producing and starring in the upcoming Netflix comedy series *Dead to Me* alongside Christina Applegate, Cardellini will be seen this fall in Paul Feig's *A Simple Favor*, and

in Warner Bros.' upcoming horror film *The Curse of La Llorona* opposite Patricia Velasquez and Sean Patrick Thomas. The film is slated to premiere in April 2019.

Cardellini is also confirmed to co-star in Josh Trank's Al Capone biopic *Fonzo*, opposite Matt Dillon, Kyle MacLachlan and Tom Hardy. Cardellini plays Capone's long-suffering wife, Mae, with Dillon cast as his closest friend, Johnny. MacLachlan will play the mobster's doctor, Karlock, and Kathrine Narducci will play Rosie, one of Capone's sisters.

Most recently Cardellini co-starred in Donovan Marsh's thriller *Hunter Killer* with Gerard Butler, Billy Bob Thornton and Gary Oldman. She was also seen reprising her role opposite Will Ferrell and Mark Wahlberg in *Daddy's Home 2*, the sequel to the Paramount Pictures blockbuster comedy *Daddy's Home*.

On television, Cardellini returned to her role as Meg Rayburn opposite Kyle Chandler, Ben Mendelsohn and Sissy Spacek in the critically acclaimed Netflix drama series *Bloodline*. Created by Todd A. Kessler, Daniel Zelman and Glenn Kessler (*Damages*), the thriller-drama series focused on a family of adult siblings who find their past secrets and scars are revealed when their black sheep of a brother returns home.

A California native and the youngest of four children, Cardellini pursued her interest in acting after graduation, with her 1999 breakthrough role as academic decathlete Lindsay Weir on the celebrated Primetime Emmy Award-winning NBC series *Freaks and Geeks*. She is also well known for her portrayal of Nurse Samantha Taggart on NBC's highly rated, critically acclaimed series *ER*.

In February 2012, Cardellini starred as Kelli in the independent film *Return*, opposite Michael Shannon and John Slattery, which earned Cardellini a Film Independent Spirit Award nomination for Best Female Lead. The film was featured in the Director's Fortnight section at the 2011 Cannes Film Festival and was an official entry at the Deauville, London and Palm Springs International Film Festivals.

In 2015, she portrayed Laura Barton, wife of Clint Barton/Hawkeye (Jeremy Renner), in the summer blockbuster *Avengers: Age of Ultron*. That same year, Cardellini co-starred in the film *Welcome to Me*, alongside Kristen Wiig, Tim Robbins, Joan Cusack, James Marsden and Wes Bentley. The film was directed by Shira Piven and had been awarded Top Ten Independent Film for the National Board Review.

Cardellini's other notable film credits include playing Velma in Warner Bros.' pair of popular *Scooby-Doo* films, and portraying Joan Smith in John Lee Hancock's *The Founder* opposite Michael Keaton.

Cardellini received her first Primetime Emmy Award nomination for Outstanding Guest Actress in a Drama Series in 2013 for her provocative portrayal of Sylvia Rosen, Don Draper's (Jon Hamm) married mistress in the sixth season of the critically acclaimed award-winning AMC series *Mad Men*.

Furthermore, Cardellini lends her voice to a diverse group of animated series, including Megan in Nickelodeon's *Sanjay and Craig*, Starla in IFC's *Out There* and Wendy in Disney's *Gravity Falls*.

She has a bachelor of arts degree in theater from Loyola Marymount University and completed a summer study program at the National Theatre in London. Cardellini currently resides in Los Angeles.

Let's face it: In our increasingly tepid, polite, and politically correct culture, we need more people like **SEBASTIAN MANISCALCO** (Johnny Venere). Forever able to seize the moment, never failing to speak his mind, always telling it like it is, this is one man who isn't afraid to put it all out there. Yes, the Chicago-area born, Italian-immigrant-raised comedian behind wildly successful network specials including 2016's *Why Would You Do That?*, 2014's *Aren't You Embarrassed?*, and 2012's *What's Wrong with People?*, is that little voice within all our heads. The one we are too timid to unleash. Maniscalco is bearing the burden of our bizarre and head-scratching modern-day world. You can thank him later.

A natural-born storyteller, one constantly regaling his family with madcap tales at the dinner table, Maniscalco moved to Los Angeles in 1998 and began pounding the pavement on his comedic quest. The tireless worker first made a name for himself at the city's famed Comedy Store, where he performed at every opportunity—even if that meant rushing over to the club on a break from his waiter job at the Four Seasons Hotel in Beverly Hills.

The comedian, actor and best-selling author recently wrapped the spring leg of his "Stay Hungry Tour" with five sold-out shows at New York's iconic Radio City Music

Hall and kicked off the fall leg at Los Angeles' Greek Theatre on September 8. Fans around the world hungry to see the performance will get their chance as the set was filmed for an upcoming Netflix special.

In February, Maniscalco released his first book "Stay Hungry," for Simon & Schuster (Gallery Books) making the national best sellers list. The year 2018 has also seen Maniscalco expand his major motion picture portfolio to include roles in *Tag* and the upcoming *Cruise*, as well as the 2019 release of Martin Scorsese's *The Irishman*.

Bulgarian-born actor and classical violinist **DIMITER D. MARINOV** (Oleg) has appeared in nearly 30 movies and television programs since auditioning for his first English-language film *Act of Valor* in 2012. After making his big-screen debut as the evil Kerimov in the film, Marinov has appeared in series such as *NCIS*, *Agent Carter*, *NCIS: Los Angeles*, *The Americans*, *Ray Donovan*, *Baskets*, *The Odd Couple*, *Shooter* and *Barry*.

Marinov began playing the violin at age five, becoming the first chair of a traveling youth symphony at age 11. He discovered his love for performing while studying classical music, eventually graduating with a master's degree from the National Academy for Theatre and Film Arts in Sofia, Bulgaria. As an actor-singer-musician in a Bulgarian folk-jazz group, Marinov toured throughout the United States, Europe and Canada for years until 1990, when following the group's last performance in the United States, he defected as a political refugee in Knoxville, Tennessee.

Without money or friends, and unable to speak English, Marinov survived on the streets of Knoxville playing his violin in a town square for passers-by. When the violin-playing Bulgarian defector caught the interest of a local news station, which aired a story on him, Marinov was offered a place to stay and work by Knoxville-native Michael Shirley and his family. Marinov's son Michael, born May 2013, is named after him.

In 1993, Marinov moved from Knoxville to San Diego, California, where he played violin and sang in restaurants, eventually becoming the owner of a coffee shop, restaurant and catering business. After a few years, Marinov decided to pursue his love of acting again as part of the San Diego Repertory Theatre. Marinov lives in San Diego with his wife Jennifer and their two children.

A graduate of Boston College with a double major in finance and theater and an MFA in acting from the prestigious theatre school at DePaul University, actor **P.J. BYRNE** (Record Producer) has compiled a long list of impressive film and television credits.

Byrne starred alongside Dwayne Johnson in the recent science fiction action film *Rampage*, which was loosely based on the video game of the same name. Earlier this year, he also reteamed with Clint Eastwood for *The 15:17 to Paris*, which marked the second time Byrne worked with the Oscar®-winning director.

In 2014, Byrne starred alongside Leonardo DiCaprio in *The Wolf of Wall Street* for director Martin Scorsese and proceeded to team up again with the famed director in 2016 on *Vinyl* for HBO. He also can be seen in the upcoming second season of HBO's *Big Little Lies* with Nicole Kidman and Reese Witherspoon continuing his role as Principal Nippal and is featured on the Showtime series *I'm Dying Up Here*.

Renowned for his pivotal scene-stealing role in *Horrible Bosses*, Byrne's character supports the stars of the film as they plot to kill their bosses. This film allows him to add Jason Bateman to a long list of important actors with whom he has had the opportunity to work. He has played opposite Steve Carell in *Dinner for Schmucks*, Zach Galifianakis in *The Campaign*, Harrison Ford in *Extraordinary Measures*, Tom Hanks in Mike Nichols' *Charlie Wilson's War*, Will Ferrell and Nicole Kidman in Nora Ephron's *Bewitched*, Jack Black in Michel Gondry's *Be Kind Rewind*, Jim Carrey in *Bruce Almighty* and Clint Eastwood in *Blood Work*.

Byrne was very well received for his starring role in the fifth installment of the phenomenally successful *Final Destination* franchise for Warner Bros. In the film, Byrne's character meets one of the more unusual demises ever in the series of sci-fi horror films.

Byrne's additional television credits include the fan-favorite role of Irv Smiff, the driven sports agent, who represents a number of professional football players in the ongoing BET hit series *The Game*.

Byrne is also adding writer to his resume having recently sold *Brothers of the Bride* to New Line, a feature film that he will co-write and star in, which is being produced by Ben Stiller's Red Hour Productions.

In addition to his on-screen roles, Byrne also voices Bolin in the Primetime Emmy Award-nominated Nickelodeon series *The Legend of Korra* now entering its third season, and received a Behind The Voice Award for his portrayal of that character. He is currently the voice of Firestorm in Cartoon Network hit *Justice League Action*.

A Garden State native, Byrne was born in Maplewood, New Jersey, and was raised in Old Tappan, New Jersey.

ABOUT THE FILMMAKERS

PETER FARRELLY (Produced by/Written by/Directed by) is a director, producer, executive producer, screenwriter and published novelist widely known for the star-driven comedy blockbuster movies he made with his brother Bob such as *There's Something About Mary*, *Kingpin*, *Shallow Hall*, *Stuck on You*, *Fever Pitch* and the modern-day classic *Dumb and Dumber*.

Most recently, the television series *Loudermilk*, which Farrelly created and executive produces, was renewed for a second season by AT&T's Audience Network.

Loudermilk, which stars Tyler Layton-Olson and Ron Livingston in the titular role, focuses on a recovering alcoholic and substance abuse counselor whose bad attitude is said to "put the SOB in sobriety."

Following the box-office success of their first film *Dumb and Dumber*, the writing, producing and directing duo known collectively as the Farrelly brothers collaborated on nearly 20 films and television projects, including *The Ringer*; *Me, Myself & Irene*; *Osmosis Jones*; *Hall Pass*; *The Three Stooges*; *Dumb and Dumber To*; *The Leisure Class*; and the 2007 remake of *The Heartbreak Kid*.

Born in Phoenixville, Pennsylvania, Farrelly graduated from Providence College in Rhode Island and studied for his master's degree at the University of Massachusetts at Amherst before transferring to Columbia University in New York, where he graduated with an MFA degree in creative writing. In 1988, Farrelly published his first novel

“Outside Providence,” a semi-autobiographical coming-of-age story set in the 1970s, which he and his brother adapted to the screen in a 1998 film directed by Michael Corrente.

NICK VALLELONGA (Produced by/Written by) is an actor and filmmaker with nearly 50 films and television projects to his credit. The Bronx-born son of Frank “Tony Lip” Vallelonga, he also plays the role of Mob Boss Augie in *Green Book*. Other recent credits include producing and directing the television pilot *Unorganized Crime*, which starred Chazz Palminteri and for which Vallelonga won Best Director at the Hollywood International Film Festival. He executive produced the action thriller *I Am Wrath*, which starred John Travolta, will next be seen alongside Travolta and Morgan Freeman in George Gallo’s upcoming *The Poison Rose*. He produced the action/comedy *Vigilante Diaries* for HBO and the feature film *Chocolate City*, which starred Vivica A. Fox and Michael Jai White.

Vallelonga says he knew he wanted to become a filmmaker and actor at age 12 when he, his brother Frank, and their father Tony Lip were cast as extras in the wedding scenes of *The Godfather*. He went on to study acting in New York with Julie Bovasso of the Actors Studio and William Hickey of HB Studios, and worked in many off-Broadway and musical productions.

Vallelonga’s other film and television credits include *Deadfall*, *Coyote Ugly*, *Rake*, *Aquarius*, *See Dad Run*, *The Others*, *New Jersey Shore Shark Attack*, *Summoned*, *ER* and *Chicago Hope*.

Vallelonga went on to produce and direct several independent films including *Stiletto*, which starred Tom Berenger, Stana Katic, William Forsythe and Diane Venora; *All In*, which starred Louis Gossett Jr. and Michael Madsen; *Deadfall*, which starred Nicolas Cage, James Coburn, Charlie Sheen and Michael Biehn; *In the Kingdom of the Blind*, *the Man with One Eye Is King*, which starred William Petersen, Paul Winfield, Leo Rossi and Michael Biehn; and the award-winning western *Yellow Rock*, which starred Michael Biehn and James Russo. Vallelonga took Best Director honors for *Yellow Rock* at the 2011 Red Nation Film Festival and the 2012 Western Heritage Awards, and the film was awarded a Western Heritage Award for Theatrical Motion Picture.

Under his Vallelonga Productions banner, he has several projects in development, including the romantic comedies *That's Amore!* and *Men at Sea*, the action films *10 Double Zero* and *Brute Force*, and action/horror films *Two Thieves* and *King of Vampires*. He is also adapting “The Court Martial of Daniel Boone,” “The Jimmy Roselli Story” and the bestselling faith based “The Reunion” into screenplays.

Boston-born **BRIAN CURRIE** (Produced by/Written by) became interested in screenwriting at an early age, first while attending St. John’s Prep in Massachusetts and later at Middlebury College in Vermont. He’s had the good fortune of writing on major studio movies and independent films over the course of his career. Currie enjoyed acting while studying at Emerson College in Boston, and his credits include *Con Air*, *McFarland, USA*; *Stuck on You*; *The Bold and the Beautiful*; *Invincible*; *Fever Pitch*; and *Armageddon*. In addition to his co-writing and producing on *Green Book*, Currie also plays Maryland State Trooper Hayes in a memorable sequence in the film.

JIM BURKE’s (Produced by) first producing effort was Peter and Bob Farrelly’s second feature film *Kingpin*, which starred Woody Harrelson, Randy Quaid and Bill Murray. After co-producing *Kingpin*, Burke soon went on to co-produce two critically acclaimed and award-winning independent films: *2 Days in the Valley* and *Election*. The Oscar®-nominated independent film *Election* marked the first of three films Burke produced with Academy Award®-winning writer-director Alexander Payne.

More recently, Burke executive produced Payne’s social satire *Downsizing*, which starred Matt Damon, and he produced Payne’s Academy Award®-nominated *The Descendants*, which starred George Clooney and Shailene Woodley.

Burke was also the executive producer on writer-director Tamara Jenkins’ award-winning independent film *The Savages*, which starred Laura Linney and the late Philip Seymour Hoffman. Among the dozens of nominations and honors *The Savages* and its actors Linney and Hoffman received, the film was named as one of the Movies of the Year by the American Film Institute in 2007. The Ed Helms and John C. Reilly comedy *Cedar Rapids*, which Burke produced, was named one of the Top Ten Independent Films of 2011 by the National Board of Review.

Other feature film credits include *Kumiko, the Treasure Hunter*; the vampire adventure *The Breed*; the thriller *The Eighteenth Angel*; and the 2004 *Walking Tall* remake with Dwayne Johnson. Burke also executive produced two *Walking Tall* video releases: *Walking Tall: Lone Justice* and *Walking Tall: The Payback*.

CHARLES B. WESSLER (Produced by) has worked with filmmaker Peter Farrelly for 25 years, producing or executive producing a dozen of Farrelly's feature films beginning with *Dumb and Dumber* in 1994. Along with Bobby and Peter Farrelly, the writing-directing-producing duo widely known as the Farrelly brothers, Wessler produced comedy hits and blockbusters such as *There's Something About Mary*, *Shallow Hal*, *The Heartbreak Kid*, *Hall Pass*, *The Three Stooges*, *Movie 43*, *Dumb and Dumberer: When Harry Met Lloyd*, *Dumb and Dumber To* and *Stuck on You*, for which he also received a Story by credit.

Wessler's other feature film credits include executive producing filmmaker John Patrick Kelley's dramatic thriller *The Locusts*, which starred Kate Capshaw and Vince Vaughn, and producing the comedies *It's Pat: The Movie*, *Bushwacked* and *Cold Feet*.

Wessler began in the film industry as a production assistant. In 1980, he landed his second job as a production assistant on the sci-fi classic *Star Wars: Episode V – The Empire Strikes Back*, and two years later, on the film franchise's next installment *Star Wars: Episode VI – Return of the Jedi*.

One of Hollywood's most sought-after talents, **OCTAVIA SPENCER** (Executive Producer) has become a familiar fixture in both television and the silver screen. Her performance as Minny in the DreamWorks feature film *The Help* earned her the Academy Award®, British Academy of Film and Television Arts (BAFTA) Award, Golden Globe Award, SAG Award and Critics' Choice Award among numerous other accolades. She has since received two additional Academy Award® nominations and has developed a resume that is as extensive as it is versatile.

Spencer was seen most recently starring in Guillermo del Toro's Academy Award®-winning fantasy drama *The Shape of Water* alongside Sally Hawkins, Michael Shannon and Richard Jenkins. Spencer's performance was called "marvelous" and

“irresistible” by critics and she received Golden Globe, BAFTA and Academy Award® nominations for her role in the film. In addition to the Academy Award® for Best Picture, the film received the coveted Golden Lion Award at the Venice Film Festival, among numerous other accolades. Spencer was also recently seen in the independent drama *A Kid Like Jake* alongside Claire Danes, Jim Parsons and Priyanka Chopra and *Small Town Crime* with John Hawkes and Anthony Anderson.

Spencer has several upcoming film projects which include *Luce*, a drama about an African teenager and former child soldier now living in a suburban neighborhood who finds himself struggling with very strong views on political violence, which also stars Naomi Watts and Tim Roth. In the psychological thriller *Ma*, Spencer plays the titular role and is reunited with *The Help* director Tate Taylor. Spender also stars in *Instant Family*, a comedy alongside Mark Wahlberg and Rose Byrne. Additionally, she recently lent her voice as the character of Dab-Dab in the film *The Voyage of Doctor Dolittle*. The cast also includes Robert Downey, Jr., Antonio Banderas and Selena Gomez.

Spencer is currently filming *Are You Sleeping*, a dramatic thriller series developed by Apple, which follows America’s interest in true crime podcasts. In addition to starring in the series, she also serves as an executive producer via her Orit Entertainment banner alongside Reese Witherspoon’s Hello Sunshine and Chernin Entertainment/Endeavor Content. Spencer is also set to star in and executive produce a limited series for Netflix about entrepreneur and social activist Madam C.J. Walker, which will also be executive produced by LeBron James and his production company SpringHill Entertainment. Later this year, Spencer will reunite with Jessica Chastain in a holiday comedy about two women trying to make it home for Christmas despite the disruptive weather.

In 2016, Spencer received critical acclaim for her portrayal of Dorothy Vaughan in the Academy Award®-nominated drama *Hidden Figures*, which tells the true story of several African-American women who provided NASA with critical information needed to launch the program’s early successful missions. Her performance earned her nominations for an Academy Award®, SAG Award, Golden Globe Award and NAACP Image Award. She also starred in *The Shack*, based on the highly successful novel of the same name, as well as Marc Webb’s emotionally moving drama *Gifted*. Additional

film credits include *Allegiant*, for which she reprised her role as Johanna in the third installment of Lionsgate's *The Divergent Series* franchise; the Disney animated film *Zootopia*, which won the Academy Award® for Best Animated Feature Film; *The Free World*, which premiered at the 2016 Sundance Film Festival and also starred Elisabeth Moss and Boyd Holbrook; the drama *Fathers and Daughters* with Quvenzhané Wallis, Diane Kruger, Russell Crowe, Amanda Seyfried and Aaron Paul; *The Great Gilly Hopkins*, the adaptation of Katherine Paterson's young adult Newberry Award-winning novel; Mark Waters' *Bad Santa 2*, along with Billy Bob Thornton and Kathy Bates; *Black or White*, which premiered at the 2014 Toronto Film Festival; Taylor's *Get on Up*, a chronicle of musician James Brown's rise to fame that also starred Viola Davis and Chadwick Boseman; the sci-fi, action-adventure *Snowpiercer*; the indie drama *Fruitvale Station* for which Spencer was awarded Best Supporting Actress from the National Board of Review for her performance in the film; Diablo Cody's directorial debut *Paradise* alongside Russell Brand and Julianne Hough; *Smashed*, an independent film, which premiered at the 2012 Sundance Film Festival, the Bryce Dallas Howard directed segment of *Call Me Crazy: A Five Film*, an anthology of five short films focused on various stories of mental illness; *Blues for Willadean*; *Flypaper*; *Peep World*; *Dinner for Schmucks*; *Small Town Saturday Night*; *Herpes Boy*; *Halloween II*; *The Soloist*; *Drag Me to Hell*; *Seven Pounds*; *Pretty Ugly People*; *Coach Carter*; *Marilyn Hotchkiss' Ballroom Dancing & Charm School*; *Win a Date with Tad Hamilton!*; *Bad Santa*; *Spider-Man*; *Big Momma's House*; *Being John Malkovich*; *Never Been Kissed*; and *A Time to Kill*. In 2008, Spencer directed and produced a short film titled *The Captain*, which was a finalist for the coveted Poetry Foundation Prize at the Chicago International Children's Film Festival.

On television, Spencer was seen as a recurring guest star in several episodes of the hit CBS comedy *Mom* as Regina, a fellow AA member of Christy's. She made a memorable guest appearance in the final season of *30 Rock*, starred in the Comedy Central series *Halfway Home* and appeared in a five-episode arc as the character Constance Grady on the hit series *Ugly Betty*. Additional television credits include *The Big Bang Theory*, *ER*, *CSI*, *CSI: NY*, *Raising the Bar*, *Medium* and *NYPD Blue*.

Among her many other professional achievements, Spencer has co-authored an interactive mystery series for children called “Randi Rhodes, Ninja Detective.” The first title in the series, “Randi Rhodes, Ninja Detective: The Case of the Time-Capsule Bandit,” was published by Simon & Schuster Children’s Publishing in fall 2013 and the second book, “Randi Rhodes, Ninja Detective: The Sweetest Heist in History,” followed the next year.

Spencer is a native of Montgomery, Alabama, and holds a BS in Liberal Arts from Auburn University. She currently resides in Los Angeles.

KWAME L. PARKER (Executive Producer) is a producer, production manager and production supervisor whose feature film credits include *Ghost in the Shell*, *The Great Wall*, *After Earth*, *Edge of Darkness*, *State of Play*, *The Kite Runner*, *Disturbia*, *Stealth*, *Kill Bill: Vol. 1* and *Kill Bill: Vol 2*.

In addition to executive producing *Green Book*, Parker recently completed the action adventure *Robin Hood*, director Otto Bathurst’s version of the iconic tale starring Taron Egerton in the title role. He has also worked as a production supervisor on the films *Goosebumps*, *22 Jump Street*, *After Earth* and *Knight and Day*.

Parker began his career as a production assistant on the 1992 TV movie *The Women of Windsor*, moving up through the production ranks as an assistant production coordinator on the films *Double Team* and *Finding Forrester*, and as an assistant to directors such as Tom McLoughlin (*Behind the Mask*), Jeff Woolnough (*Universal Soldier III: Unfinished Business*) and Henry Bromell (*Fitzgerald*). While working as an assistant to the producers on the crime drama *Turn It Up*, Parker met co-producer E. Bennett Walsh and became his assistant on the dramatic thriller *Enough* and his assistant producer on Quentin Tarantino’s *Kill Bill* films.

JOHN SLOSS (Executive Producer) is a partner in Sloss Eckhouse LawCo and a principal at the media advisory firm Cinetic. Through Cinetic, he produces motion pictures and television, provides various content sales and corporate advisory services, and presides over a rapidly growing talent management division. The films he has produced or executive produced include Richard Linklater’s *Boyhood*, *Last Flag Flying*,

Before Sunset and *Before Sunrise*; Todd Haynes' *Wonderstruck* and *I'm Not There*; Errol Morris' *The Fog of War: Eleven Lessons from the Life of Robert S. McNamara*; Kimberly Peirce's *Boys Don't Cry*; Jennifer Westfeldt's *Friends With Kids*; and Ethan Hawke's *Blaze*. Additionally, he has handled the sale of over 600 films, including *Napoleon Dynamite*, *Little Miss Sunshine*, *The Kids Are All Right*, *Precious*, *Exit Through the Gift Shop*, *Amy* and many of the most iconic independent films of the past 25 years.

Among the filmmakers he has had a long association with are Linklater, Hawke, Haynes, Morris, John Hamburg, Jake Kasdan, Brett Morgen, Justin Lin, Asif Kapadia, Kevin Smith, Gary Winnick, Rebecca Miller, Matthew Heineman, Alex Gibney, Whit Stillman, Charles Ferguson and Christine Vachon. He lives in New York with his partner Bronwyn Cosgrave and his children, Loulou and Henry.

JEFF SKOLL (Executive Producer) is an entrepreneur devoted to creating a sustainable world of peace and prosperity. Inspired by the belief that a story well told can change the world, Jeff founded Participant Media in 2004. Participant Media is the world's leading entertainment company focused on advocacy and social impact. Participant has produced more than 80 full length narrative and documentary films that include *Spotlight*, *Contagion*, *A Fantastic Woman*, *Lincoln*, *The Help*, and *Good Night and Good Luck*. Documentary films include *The Look of Silence*, *The Cove*, *Food, Inc.*, *He Named Me Malala*, *CITIZENFOUR*, *Waiting for "Superman"* and *An Inconvenient Truth*.

These films collectively have garnered 56 Academy Award® nominations and 12 wins, including Best Picture for *Spotlight* and Best Foreign Language Film for *A Fantastic Woman*.

In addition to Participant Media, Jeff's innovative portfolio of philanthropic and commercial enterprises includes the Skoll Foundation and Capricorn Investment Group – all coordinated under the Jeff Skoll Group umbrella.

JONATHAN KING (Executive Producer) is Participant Media's President of Narrative Film & Television, managing the development and production of the

company's narrative feature films and television projects. He is currently overseeing the Company's upcoming slate of narrative films including Alfonso Cuarón's Golden Lion winner *Roma*; Peter Farrelly's TIFF People's Choice Award winner *Green Book*, starring Viggo Mortensen and Mahershala Ali; and *On the Basis of Sex*, directed by Mimi Leder and starring Felicity Jones and Armie Hammer. Additionally under King's leadership, Participant's first limited scripted drama series, Ava DuVernay's *Central Park Five*, will launch on Netflix in 2019.

Prior to being promoted to his role as President, King served as EVP of Narrative Film at Participant overseeing a robust film slate including the 2016 Academy Award® Best Picture winner *Spotlight*, 2018 Academy Award® Best Foreign Language Film winner *A Fantastic Woman*, last year's sleeper hit *Wonder*, *Lincoln*, *The Help*, *Contagion* and *The Best Exotic Marigold Hotel*. In 2012, he launched Participant's effort into making films in Latin America, which has produced Pablo Larrain's *No* and *Neruda*, *A Fantastic Woman* and *Roma*. Prior to joining Participant in 2007, King worked as both a producer and an executive for companies including Focus Features, Laurence Mark Productions, and Miramax Films. He started his film career in MGM's New York office, scouting books, theater, and independent films.

King currently serves on the board of advisors for the Outfest Legacy Project, a partnership with the UCLA Film and Television Archive that restores and preserves important works of queer cinema. He also serves on the Dean's Advisory Council of the Florida State University Film School, and on the board of directors of the John Alexander Project, a nonprofit dedicated to nurturing and supporting innovative investigative journalism.

STEVEN FARNETH (Executive Producer) is a senior executive at Cinetic Media, where he supervises the company's Los Angeles office and serves as head of finance and as a literary and talent manager, reflecting the company's multi-disciplinary approach to representation and finance. Farneth oversees all aspects of raising and structuring project finance for Cinetic Media clients, while also focusing on domestic and international sales and overall analysis and corporate strategy work for film funds,

producers and financiers. He has been instrumental to the finance and distribution of projects including *The Kids Are All Right*, *My Old Lady*, *A Girl Walks Home Alone at Night*, *The Kings of Summer*, *The Babadook*, *It Follows*, *Amy*, *Cartel Land*, *Maggie's Plan*, *Everybody Wants Some!!*, *Wonderstruck*, *Super Troopers 2* and the upcoming *Galveston* and *A Private War*, among others. He was profiled in *Variety's* 2013 "Global Finance Impact Report." Prior to joining Cinetic Media in 2006, Farneth was at ThinkFilm. He holds a BA in English literature from Swarthmore College and an MA in cinema studies from New York University Tisch School of the Arts.

SEAN PORTER (Director of Photography) has worked as a cinematographer on more than 30 shorts, documentaries and feature films. Most recently, he was the director of photography for director Mike Mills' award-winning coming-of-age epic *20th Century Women*, and for director Lucia Aniello's comedy misadventure *Rough Night*, which starred Scarlett Johansson and Kate McKinnon.

In 2014, Porter worked with director David Zellner on the filmmaker's crowd-pleasing drama *Kumiko, the Treasure Hunter*, which won a slew of audience and film festival awards. In 2013, Porter was nominated for a Film Independent Spirit Award for Best Cinematography for his work on director Eliza Hittman's drama *It Felt Like Love*. He was also the cinematographer on writer-director Megan Griffiths' critically acclaimed sex-trafficking drama *Eden*, which won rave reviews and multiple awards for both Griffiths and lead actress Jamie Chung, including the Audience Award for Best Narrative Feature at the 2012 SXSW Film Festival.

Porter's other feature film credits include the crime thrillers *Green Room* and *The Trust*, and the comedies *Grassroots*, *Bass Ackwards* and *Squid Man*.

Among the many shorts and documentaries Porter has shot are *Brothers Hypnotic*, *Sweet Crude*, *Checkers* and *Dubbed*, which he also produced, directed and edited. Prior to becoming a director of photography, Porter worked as a camera operator and gaffer.

TIM GALVIN (Production Designer) has worked as a production designer, art director or assistant art director on nearly 50 feature film and television projects over his

30-year career. Galvin received an Art Directors Guild Award nomination for Excellence in Production Design in 2017 for his work on Netflix's series *Bloodline*, and a Satellite Award nomination for Best Art Direction & Production Design in 2013 for Lee Daniels' *The Butler*.

Galvin's recent projects include the series *The Following*, *Parenthood* and *Prime Suspect*, and the films *6 Souls*, *The Mighty Macs* and *Borderland*. He was also the production designer on the films *Slow Burn*, *One Last Dance*, *A Gentleman's Game* and *The 4th Floor*, and the series *Kidnapped* and *Hack*.

As an art director, Galvin worked on the films *Shadowboxer*, *Beloved*, *Jungle 2 Jungle*, *Sleepers*, *Nell*, *Quiz Show*, *A Simple Twist of Fate*, *Philadelphia*, *A League of Their Own*, *Billy Bathgate*, *The Silence of the Lambs*, *State of Grace*, *The Lemon Sisters* and *Lean on Me*. He was the Baltimore-based art director for *Red Dragon*, and the New York-based art director for *True Believer*. His other art direction credits include assistant art director on *Annapolis* and additional art direction work on *Invincible*.

Galvin began his career assisting and working as a set designer on the TV miniseries *Noble House* and on the films *Twelve Monkeys*, *Super Mario Bros.*, *Scenes from a Mall*, *Working Girl*, *Arthur 2: On the Rocks* and *Desert Bloom*.

PATRICK J. DON VITO (Edited by) previously worked with filmmaker Peter Farrelly on "The Pitch" segment of *Movie 43*. Most recently, Don Vito edited the short *Katelyn* and the films *Three Christs* and *Walk of Shame*, as well as an episode of *The 5th Quarter* and the TV movies *Cuckoo* and *Have a Little Faith*.

In 2012, Don Vito edited 11 episodes of the TV series *Jan*. His other editing credits include the films *A Good Old Fashioned Orgy*, *My Life in Ruins* and *Another House on Mercy Street*.

Best known for her trend-setting stylish work on films like Cameron Crowe's *Almost Famous* and Quentin Tarantino's iconic films *Pulp Fiction* and *Reservoir Dogs*, **BETSY HEIMANN** (Costume Designer) has more than 50 films and television series to her credit.

Most recently, Heimann completed the TV miniseries *Godless*, and designed the costumes for the film *Wish I Was Here* and the TV movie Mark Fellington's untitled Miami project. Her filmography as a costume designer includes *Broken City*, *The Change-Up*, *Funny People*, *The Ugly Truth*, *Man of the House*, *Red Dragon*, *Vanilla Sky*, *Simon Birch*, *Out of Sight*, *Jerry Maguire*, *Get Shorty*, *Renaissance Man*, *High Road to China* and *2 Days in the Valley*.

Heimann designed the costumes for the series *Karen Sisco*, as well as the *Agents of S.H.I.E.L.D* series pilot and the pilot episode for the hit Fox series *Prison Break*. Among her other television work are the movies *One Against the Wind*, *Stranger on My Land*, *The Dirty Dozen: Next Mission* and *The Pee Wee Herman Show*.

Heimann has worked on several movies with actor Liam Neeson—as a costume designer on his films *A Walk Among the Tombstones*, *The Commuter*, *The A-Team* and *Taken 3*, and as a costume consultant on the recent action thriller *Unknown*.

The Chicago-born costume designer was nominated for Best Costume Design by both the Las Vegas and Phoenix film critics societies for *Almost Famous*. She was also nominated for an Excellence in Period/Fantasy Film Award in 2000 by the Costume Designers Guild for her design work on *Almost Famous*, which also received a Best Costume Design runner-up nod from the Awards Circuit Community Awards. A few years earlier in 1994 when Heimann was nominated for Best Costume Design by the Awards Circuit Community Awards for her influential, stylized fashions in the Oscar®-winning smash hit *Pulp Fiction*, she tied for the top honors with costume designers Tim Chappel and Lizzy Gardiner for their work in *The Adventures of Priscilla, Queen of the Desert*.

The Chicago-born Heimann began her career as a costumer on the films *The Villain*, *Tom Horn* and *The Competition* and as costume coordinator on *Skatetown, U.S.A.*

KRIS BOWERS (Original Score by) is a Daytime Emmy Award-winning pianist, keyboardist, composer, performer and recording artist, making his feature-film debut as a composer with *Green Book*. In addition to scoring the film, Bowers also supervised the arrangement and recording of all the Dr. Don Shirley music used in the film. Like

Shirley, Bowers plays exclusively on Steinway pianos, becoming a Steinway Artist in 2013.

Most recently, Bowers worked as a composer on the ABC series *For The People* and the acclaimed Netflix series *Dear White People*, as well as the films *Little Boxes* and *Monsters and Men*. In 2015, Bowers was one of six composers invited to the Sundance Composers Lab, and in 2016 he was invited to perform at The White House for the International Jazz Day concert hosted by President Barack Obama and First Lady Michelle Obama.

After graduating from Juilliard and taking top honors at the Thelonious Monk International Jazz Piano Competition in 2011, the talented pianist and aspiring composer began touring and recording with artists such as Marcus Miller, José James, Etienne Charles, Robin Eubanks, Takuya Kuroda, and Grammy Award winners Jay-Z and Kanye West on their album “Watch the Throne.” When Bowers released his debut album, “Heroes + Misfits” on Concord Records in 2014, it premiered at No. 1 on iTunes Jazz charts.

In 2013, Bowers finally began to realize his childhood dream of becoming a film composer when he was hired to do the original music for the documentary *Elaine Stritch: Shoot Me*. Other documentaries followed, including *Seeds of Time*, *Paradise Island*, *Copwatch* and *Norman Lear: Just Another Version of You* for PBS’ American Masters series. Bowers’ work on the 2015 Showtime documentary *Kobe Bryant’s Muse* led to his work on a number of sports documentaries, including *I Am Giant: Victor Cruz*, *Play It Forward*, *Bethany Hamilton: Unstoppable* and episodes of ESPN’s *Religion of Sports*.

Born in Los Angeles in 1989, Bowers says his parents decided they wanted their son to play the piano so they played recordings of pianists when he was still in the womb. Bowers began taking piano lessons at age four. By age nine, he was studying classical music and by high school was enrolled in the Los Angeles County High School for the Arts where he continued studying classical and jazz piano. He also studied jazz at the Colburn School for Performing Arts before graduating in 2006 and being accepted into the prestigious Juilliard School at age 17, where he earned his BFA and MFA degrees.

—green book—