

GET LOW – AARON Schneider

PROJECT SUMMARY

Een productie van	A ZANUCK INDEPENDENT PRODUCTION
Taal	ENGELS
Lengte	100 MINUTEN
Genre	DRAMA
Land van herkomst	VERENIGDE STATEN
Filmmaker	AARON SCHNEIDER
Hoofdrollen	ROBERT DUVALL, SISSY SPACEK, BILL MURRAY, LUCAS BLACK
Releasedatum	17 MAART 2011
Kijkwijzer	

SYNOPSIS

Kluizenaar Felix 'Bush' Breazeale woont in een afgelegen boshut, ver van de dorpsbewoners die doodsbang voor hem zijn. Hij zou iemand koelbloedig hebben vermoord, een verbond met de duivel hebben gesloten en volgens sommigen zelfs over bovennatuurlijke krachten beschikken. Op een dag rijdt de excentrieke Felix het dorp binnen, om zijn eigen begrafenis te organiseren. Het hele dorp is uitgenodigd en op de 'levende begrafenis' mag iedereen de sterke verhalen vertellen die er over hem de ronde doen. Op de grote dag neemt Felix echter zelf het woord en vertelt het ware verhaal waarom hij zich al jarenlang verborgen houdt in de bossen.

De film is gebaseerd op het ware verhaal van de Felix 'Bush' Breazeale, die in 1938 het Amerikaanse nieuws haalde toen hij in Roane County, Tennessee een druk bezocht begrafenisfeest voor zichzelf organiseerde.

CAST

Felix Bush	ROBERT DUVALL
Mattie Darrow	SISSY SPACEK
Frank Quinn	BILL MURRAY
Buddy	LUCAS BLACK
Rev. Gus Horton	GERALD MCRANEY
Rev. Charlie Jackson	BILL COBBS
Carl	SCOTT COOPER
Kathryn	LORI BETH EDGEMAN
Bonnie	ANDREA POWELL
Tom	CHANDLER RIGGS
Grier	DANNY VINSON
Gary	BLERIM DESTANI
Orville	TOMASZ KAROLAK
Mr. Feldman	MARC GOWAN

CREW

DIRECTOR	AARON SCHNEIDER
SCREENPLAY	CHRIS PROVENZANO AND C. GABY MITCHELL
STORY	CHRIS PROVENZANO & SCOTT SEEKE
PRODUCERS	DEAN ZANUCK, DAVID GUNDLACH
EXECUTIVE PRODUCER	DAVID B. GINSBERG, HARRISON ZANUCK
CINEMATOGRAPHER	DAVID BOYD A.S.C.
PRODUCTION DESIGNER	GEOFFREY KIRKLAND
EDITOR	AARON SCHNEIDER
MUSIC BY	JAN A. P. KACZMAREK
COSTUME DESIGNER	JULIE WEISS

GET LOW – AARON Schneider

DIRECTOR - AARON SCHNEIDER

Halfway through his undergraduate studies at Iowa State University, AARON SCHNEIDER transferred out of Mechanical Engineering into the production program at USC's School of Cinema-Television. Inspired by the work of guest-lecturing cinematographers, he soon gravitated to the visual craft of storytelling embodied in the role of cinematographer. Upon graduation, he began a decade-long career working in commercials and music videos, encompassing such clients and artists as Nike, Mercedes, L'Oreal, Whitney Houston, Gwen Stefani and Michael Jackson.

In 1995, Schneider was invited to photograph the ground-breaking legal drama, Murder One for Executive Producer Steven Bocho for which he earned an Emmy Award nomination and was twice awarded the American Society of Cinematographer's Award. In addition to numerous network television pilots, Schneider went on to photograph feature films, including Kiss The Girls, Simon Birch and 2nd unit for James Cameron on the worldwide mega-hit Titanic.

Schneider began his directing career in episodic television and as director/cameraman in television commercials and feature films, including Universal's upcoming The Express. When Schneider wrote and directed an adaptation of William Faulkner's short story Two Soldiers, he won the Academy Award® for Best Live-Action Short Film.

Get Low marks his directorial debut of a full-length feature film.

FILMOGRAPHY

2010 GET LOW
2008 THE EXPRESS
2003 TWO SOLDIERS (Academy Award®, Live Action Short Film)
2001 CYPRESS HILL: STILL SMOKIN'
1998 SIMON BIRCH
DEEP RISING
1997 TITANTIC
KISS THE GIRLS
1995 THINGS TO DO IN DENVER WHEN YOU'RE DEAD
1990 DEAD GIRLS
WRITER'S BLOCK

GET LOW – AARON Schneider

ABOUT THE PRODUCTION

It is an American folktale that has been passed down by storytellers for decades, spreading across distance and time to take on the proportions of a larger-than-life legend: that of the eccentric hermit known as Felix Bush, who temporarily came out of hiding to throw a grand funeral bash for himself while he was still very much alive and kicking. Now, the story has taken on another incarnation: inspiring a motion picture that peers behind the folklore to unfold the colorful drama of a man's last-ditch quest for redemption.

Like many classic American yarns, the story of Felix Bush is based in truth. The real Felix Bush Breazeale lived in Kingston, Tennessee in the 1930s. Born into a prominent Southern family, he was nevertheless renowned for his wild and offbeat ways. For years, Felix famously dwelled completely alone, refusing all company save for his beloved mule, in the deep, deep woods. Then, suddenly, Felix decided that, before he died, he'd like to know in advance what people were going to say about him after he was gone. Thus was born his wild idea for a living funeral, which would soon command national attention.

To draw a crowd to this highly irregular memorial, Felix sold lottery tickets offering his valuable plot of land as the prize; and the ploy worked. In the end, it was said that as many as 12,000 mourners from at least 14 different states showed up on June 26, 1938 (including a Life Magazine photographer and major newspaper reporters) to pay their respects to Felix as he watched it all transpire. Afterwards, Felix explained to the Roane County Banner: Just wanted to hear what the preacher had to say about me while I am alive.

The story has been told and retold since that day, and a few generations later, screenwriter Chris Provenzano (Mad Men) was at a Thanksgiving Dinner when the entertaining yarn was spun once again, this time by his friend Scott Seeke - whose grandfather-in-law, a retired undertaker, had been sharing the tale of Felix's offbeat funeral for decades.

Provenzano, however, was more than just amused. He was struck immediately by the magic, mystery and open questions at the heart of the story. He wondered: *Why had Felix done it? What was he looking for? What terrible, gnawing secrets might have driven him into his unusual backwoods life and what might have suddenly urged Felix, late in life, to so openly and urgently seek amends before it was too late?*

Those questions lie at the heart of the screenplay Provenzano and C. Gaby Mitchell (Blood Diamond) would ultimately write, as they dug deeper into the legend and fictionalized the facts that had been lost to time. (When it came to inner motives, the real Felix Bush had kept largely mum, mentioning only in passing that there was a woman he wanted whom he could never have).

Imagining the background to Felix Bush's story, Provenzano and Mitchell carved out an array of both historical characters (such as the Reverend Charles Jackson, who did indeed preach at Felix's funeral party) and fictional characters (including the morally challenged funeral home owner, Frank Quinn, and the alluring widow, Mattie Darrow, whose undisclosed past with Felix leads to shocking revelations of an unsolved murder), each of whom is seeking the answer to why Felix is planning a funeral . . . and each of whom has his or her own reasons to care about the outcome.

Felix himself was fully fleshed as a man filled to overflowing with secrets and regrets, a tough, rugged, diehard individualist whose seclusion and primal backwoods knowledge has won him a supernatural reputation that has, up till now, allowed no one to know his true heart. The resulting tale unraveled in the tradition of big-hearted Southern storytelling – with its broad cast of quirky,

GET LOW – AARON Schneider

heartbroken characters; its haunting riddles of the past; and its themes of thwarted love, unpunished crimes and the longing for deliverance.

When producer Dean Zanuck read the screenplay, he was taken aback by its literary acumen and evocative Southern atmosphere. He says: I thought the screenplay was very unique, unlike anything I had ever read before. The story and its lead character of Felix were absolutely compelling, and I was drawn in even further by the screenplay's themes of reconciliation and forgiveness.

Along the way another filmmaker fell in love with the Get Low screenplay: Aaron Schneider, an accomplished cinematographer (*Kiss the Girls*) who had been searching for the right project for his feature directorial debut. Schneider had garnered global attention when he directed the Academy Award® winning short, *Two Soldiers* -- based on William Faulkner classic Southern story about two brothers preparing for war – and had been looking for material of a similar strength.

When Schneider read *Get Low*, he knew this was the project he'd been waiting for. It was a story that I felt a personal connection to based upon my own life experiences, he explains. I think a director needs a personal connection to a story's themes and overtones so that the movie has not only a directorial point of view but also an emotional one. *Get Low* had that for me. He continues, I was moved by the idea of how a profound loss early on in life can affect who we are and how we live out our lives. I think the story touches on a very universal chord that the only meaningful way to live life is to ultimately engage with the world and accept the love and forgiveness that's offered to you.

Schneider's early meetings with Zanuck made it clear the two shared a similar vision for the film. Schneider comments: Dean Zanuck was the only one I had to convince I could direct this script and I think he understood right away that I had something personal and unique to offer both in the development of the story and the telling.

Zanuck was impressed both with Schneider's cinematic eye and his take on the film. He recounts: I was first introduced to Aaron through a colleague who had seen Aaron's short, *Two Soldiers*. After watching his film, and then meeting Aaron in person and hearing his vision for *Get Low*, the choice was clear: he was our director. His passion for *Get Low* was infectious and his efforts to get the project off the ground were inspirational.

Archival Article: "The Story of Oliver Springs, TN And Its People, Vol III" By Snyder E. Roberts, pub 1984 Roane's Most Publicized Funeral.

The Roane County Banner had leaked the news to the outside world that 74-year old Uncle Bush Breazeale planned to have a full funeral service on June 26, 1938 while he was still alive and could enjoy it. The idea caught on. The power of the press was soon in evidence as the news spread like wildfire nation-wide. His "funeral" plan was reported nationally by the Associated Press and the UP, and photographically by Life magazine.

The funeral on June 26th attracted the largest crowd ever assembled in Roane to that date; the estimates ranged from eight to twelve thousand people. Cars from at least fourteen states were backed up for two miles from the two Cave Creek Baptist Churches built side by side (one Primitive, the other Missionary) to highway #70. Enterprising John Cook charged 25 cents per car to park in his field. He was reported to have taken in \$300. Vendors from soft drink trucks did a flourishing business. Hot dogs sold well. Knoxville and Chattanooga florist shops sent floral offerings. By 2:00pm the crowd was in place. The press was represented by reporters and cameramen from the Knoxville News Sentinel and Journal, Chattanooga Times, News and Free Press. Young Don Whitehead who was to become a war correspondent and two-time Pulitzer winner was there.

GET LOW – AARON Schneider

The funeral cortege was late due to the traffic jam along the road. At last the Hawkins Mortuary (of Loudon County) hearse arrived bearing the home-made walnut coffin, and Bush in the front seat. The crowd was so eager to get a glimpse of him that officers had difficulty in clearing a lane for the pallbearers to carry the coffin to its place in front of the tent on the Churchyard. Children were held high by their parents so they could see. Ten persons fainted from the heat and excitement. Uncle Bush was seated in front of his coffin dressed in a new suit, shirt, tie, etc. donated by Halls of Knoxville. For a period, he was the center of attraction for cameramen who took pictures of him and the crowd.

Songs were sung by the Friendly Eight Octette of Chattanooga. Fred Berry of Knoxville said "There's a Gold Mine in the Sky." the Rev. Charles E. Jackson from Paris, IL, delivered the funeral sermon. The festive atmosphere soon changed to fit the solemn occasion. He said: "This service is not a bad idea. Much good should come from a service divested of the usual tears and heartaches. It gives us an opportunity to take thought of tomorrow and anticipate the great adventure called death. Mr. Breazeale and I never intended anything but that this should be a solemn service."

At the conclusion of the formal program, Bush shook hands with a thousand or more friends and well-wishers. He autographed many "official programs" by marking his *X*. Bush said, "This will be my only funeral. It was the finest sermon that I ever heard, and when I die there won't be another one."

Bush Breazeale was Roane's greatest celebrity. A few days later (July 4, 1938), he was dressed out in a Harriman "Papermaker" baseball uniform and threw out the first pitch in the double header between Harriman and Loudon. Shortly afterwards, Robert Ripley featured Bush in his syndicated column, and took Bush to New York City for a radio interview. When Bush got back from New York, Mrs. Claude Johnson said someone asked him, "Mr. Breazeale, how did you like New York?" Bush replied, "Oh just fine. You know, they were the finest folk, and treated me wonderfully, but to be honest about it, their victuals wasn't worth a dern."

THE BREAZEALE FAMILY

The Breazeale family is one of the oldest and most prominent in Roane History. The Breazeales came from SC to Knox County, TN where Henry Breazeale was made Assistant District Attorney in 1797, and was elected as the first County Court clerk in Roane in 1801. He held this position for 34 years. His son, John Wood M. Breazeale, was an attorney, a newspaper publisher, and Roane's first historian. He was the author of "Life As It Is" written in 1842. The family has produced many lawyers. Felix "Bush" Breazeale was born June 29, 1864 on Dogwood Road in Roane. He was one of eight children of Drury W. and Sarah Littleton Breazeale. Bush was first cousin to the well-known NY attorney, Martin Littleton, and to Mrs. Rachel (Littleton) Vanderbilt, also of NY. Bush never married. He said, "The one I wanted, I couldn't get, and the ones I could get I didn't want." He made his home with his parents until their deaths, and lastly with his nephew, Bert Breazeale. He had lived the life of a farmer, and enjoyed fox hunting.

Felix "Bush" Breazeale lived another five years and died at the age of 79 on February 9, 1943. Although Bush had not requested another funeral, Mrs. Nancy Maxwell of Harriman said, and Clarence Johnson of Cave Creek remembers, that a small service was held on a very cold day before Bush was laid to rest in the Cave Creek Cemetery located on a hill above the two church houses.

GET LOW – AARON Schneider

ONE CASKET ATTRACTS A COLORFUL CAST OF CHARACTERS: CASTING GET LOW

To get *Get Low* off the ground, the filmmakers knew they would need a highly skillful and creative actor in the lead role of Felix, someone capable of making a character that seems right out of a backwoods fable feel palpably real and alive. They found that quality in Robert Duvall, one of America's most diverse and adored actors, and winner of the Academy Award® for his performance as a broken-down country singer trying to turn his life around in Bruce Beresford's *Tender Mercies*.

Duvall has long been drawn to richly flawed, complicated characters and he immediately agreed to the role of Felix once he read the screenplay. In fact, he says it reminded him of the film that gave him his first big break: the American classic, *To Kill A Mockingbird*, based on the beloved Southern Gothic novel about the power of prejudice by Harper Lee, and adapted for the screen by Horton Foote, who won the Academy Award® for his work.

Duvall explains: The writing of this script reminded me of my friend, Horton Foote, who recently passed away. There are wonderful things to this script, things like you find in a Horton Foote script just with more of an edge. This movie offers a deep slice of humanity, and with the great actors we have, we've tried to make it as real as possible.

He was also attracted to his character's unusual POV: a tough, no-nonsense man's open-eyed, honest acknowledgement of his encroaching demise and all that it might mean. Notes Duvall: I thought Felix was a very important part and a wonderful character to do at this point in my career. Felix has been maybe not such a great guy at various points in his life, but now he's moved to ask for certain forgiveness at the end.

Sissy Spacek, another actor whose work has been a staple of modern American filmmaking and an Oscar® winner for her incisive portrait of Loretta Lynn in *Coal Miner's Daughter*, was also drawn to the film's writing. When I read the script, I never knew what was going to happen next, Spacek says. It's so NOT a formula film and the script had so much depth, it's a great group of characters in this odd, peculiar story that is really about something.

Spacek was especially moved by the journey of the strong, independent widow, Mattie, the old flame who thinks she is the only person on earth to have ever loved Felix, only to discover the terrible and long-hidden reason he never fully loved her back. My character really is the emotional center of the film, she notes. There's a lot of unrequited love here with both Mattie and Felix. It's kind of sweet and it's kind of sad that these two people can't really see what's going on right in front of them. And for me, what was also quite amazing is that, at my age, I get to be *The Girl*.

The icing on the cake for Spacek was the chance to work so closely with Robert Duvall. She comments: Robert Duvall has embodied this character. When he came on set, he just was Felix, which meant all I had to do was react to him. He was fantastic working with him was so easy.

Easy, but also intense, Spacek says. It's been very combustible while we were making the film. Things happened in the scenes that took us to places that we didn't really expect. It just really felt like something different and wonderful.

Spacek also was thrilled to work with another member of the cast – Bill Murray, the Oscar® nominated star whose work in such films as *Lost in Translation*, *Groundhog Day*, *Rushmore*, *Broken Flowers* and *The Life Aquatic with Steve Zissou* has explored the borderlands where comedy and drama meet.

GET LOW – AARON Schneider

Murray takes on the vivid role of feisty, snake-oil salesman Frank Quinn, of Quinn's Funeral Home, who matches wits with Felix as he tries to make a mint off the living funeral, while simultaneously attempting his own awkward stab at connection. When I found out Bill Murray was playing Frank Quinn, I just thought it was a stroke of genius because he brings a whole new dimension of humor and emotion to this character, Spacek says.

Murray jokes that he was dragged out of idleness by the screenplay. I really don't like to work, so it was a drag when I read the script and it was really good, he deadpans. Then I saw the director's short and that was really good. I was actually quite comfortable just going out to dinner but Dean Zanuck and Aaron Schneider just wore me down and I knew I had to do it. Plus, I figured I'd get to find out what it's like to work with Robert Duvall and Sissy Spacek.

That experience turned out to be inspiring. Robert is a unique cat, Murray observes. There's only one drum that's marching in that head, so when you watch him work, he's just a magnet. It was a lot of fun to watch him carry this relentless confessional story all the way to its conclusion.

As for his relationship with Spacek, he demurs: I was kind of hoping that I'd end up with the girl in this movie, but you know girls have trouble warming up to a funeral director I don't know why...

While Murray's portrait of Frank Quinn is that of the morally challenged American salesman – a guy who is just as likely to sell you a car or a watch as a casket – he also notes that his current job keeps prodding Quinn with the reminder that nothing lasts forever, not even money. When you're talking about funerals, you're talking about death, Murray observes. This is a story about a man who knows he's about to die and is trying to amend the errors of his youth. I guess the lesson of this film is that the awareness of the inevitability of death can change your life.

Perhaps that lesson hits home hardest with the film's youngest main character: Buddy Robinson, Frank Quinn's kindhearted apprentice and new father, who is driven to try to better understand why Felix Bush wants to throw himself a living funeral. Playing the role is Lucas Black, who was last seen on screen in *Fast & Furious: Tokyo Drift*, and is best known for his role in the cult CBS series *American Gothic*.

Black was drawn to the character of Buddy and especially to the way he grows so close to Felix in the midst of trying to pull off the funeral. He notes that collaborating with Robert Duvall on such a deep level was a dream come true. When I first read the script, I knew Duvall was playing Bush. He's definitely one of my favorite actors, just his demeanor, all the charismatic things that he does. He fit perfectly in my mind and once we started to work, I knew it was going to be really fun to be a part of this great story.

Then there was his yin-yang relationship with Frank Quinn, played by Bill Murray, whom Buddy simultaneously wants to please and keep on the moral up-and-up. Bill brings a different kind of edge to the story, Black notes. It's good to have a character that's like him, that gives the audience some comedy it really plays well for the story. Bill also likes to do scenes in variety of ways which made each take fun because we were always playing around with new ideas.

Rounding out the cast are Gerald McRaney, who is known for his starring roles in such hit television series as *Major Dad*, *Simon and Simon* and HBO's *Deadwood*, as the local Reverend Gus Horton; and screen veteran Bill Cobbs as the real-life Illinois preacher Charles Jackson.

GET LOW – AARON Schneider

McRaney admits, The chance to work with Robert Duvall was all I needed. When I was first starting out as an actor ages ago, Robert Duvall was the benchmark that was who you wanted to be if you worked your tail off and were blessed with enough talent that was the goal to be THAT good.

Once they had scenes together, McRaney says, The first day I worked with him, I got so caught up watching him work that I was out of the scene. I had to stop and start again because I was so captivated just watching him work! It's so simple, so honest, so real it sort of takes your breath away.

As for Sissy Spacek, McRaney comments, She's spectacular and she's someone who does it so simply and directly. I worked with Henry Fonda and he said of himself that he worked his tail off so that the audience wouldn't see the wheels turning. I think Sissy does that, too. Not that it's easy, but by the time it gets to the screen it just looks that way.

Finally, McRaney was equally taken with Bill Murray. Bill has a very different approach to acting than some of the other people in the cast, but there is that same sincere honesty about what he brings to the character and to the role. It's like they wrote this role for Bill Murray. They didn't; but he's perfect for it.

McRaney summarizes: We had a wonderfully crafted script, a great story, and fellow actors that we all felt extremely fortunate to be in the company of. I think audiences will know they are in for a treat as soon as they start to watch this movie.

CAST

ROBERT DUVALL - Felix Bush

A leading man since the 1960s, ROBERT DUVALL has specialized in taciturn cowboys, fierce leaders and driven characters of all types. Respected by his peers and adored by audiences worldwide, he has earned numerous Oscar® nominations for his performances in *The Godfather*, *Apocalypse Now*, *The Great Santini* and *The Apostle*. Duvall won the Academy Award® as Best Actor for his role in *Tender Mercies*, and later earned the Golden Globe for his performance in the title role of HBO's *Stalin*. More recently, Duvall was honored with the Golden Globe and Emmy Award for his iconic portrayal of 'Print Ritter' in AMC's *Broken Trail*.

Duvall made his big screen debut in 1962, as the creepy Boo Radley' in *To Kill A Mockingbird*. He has gone on to star in such classics as *Bullitt*, *True Grit*, *M*A*S*H*, *The Conversation*, *Network*, *The Natural*, *Colors*, *Days Of Thunder*, *A Handmaid's Tale*, *Rambling Rose*, *Wrestling Ernest Hemingway*, *Phenomenon*, *A Civil Action*, *Open Range*, and *Thank You For Smoking*, among many others.

As a director and producer, Duvall got behind the camera for his labor of love project *The Apostle* in which he also starred. The film went on to earn many accolades, including being named on over seventy-five film critics Top 10 Films for 1997' lists, including the *New York Times* and *Los Angeles Times*. He also wrote, produced and starred in *Assassination Tango*.

Duvall was most recently seen as the Old Man' in *The Road*, based on the novel by Cormac McCarthy that stars Viggo Mortensen.

FILMOGRAPHY

2010	GET LOW	LUCKY YOU	
2009	CRAZY HEART	2005	THANK YOU FOR SMOKING
	THE ROAD		KICKING & SCREAMING
2008	FOUR CHRISTMASSES	2003	SECONDHAND LIONS
2007	WE OWN THE NIGHT		OPEN RANGE

GET LOW – AARON Schneider

2002	GODS AND GENERALS ASSASSINATION TANGO JOHN Q.	1981	THE PURSUIT OF D.B. COOPER TRUE CONFESSIONS
2000	THE 6TH DAY A SHOT AT GLORY GONE IN SIXTY SECONDS	1979	THE GREAT SANTINI APOCALYPSE NOW INVASION OF THE BODY SNATCHERS
1998	A CIVIL ACTION DEEP IMPACT THE GINGERBREAD MAN	1978	INVASION THE BETSY
1997	THE APOSTLE	1977	THE GREATEST
1996	SLING BLADE PHENOMENON A FAMILY THING	1976	THE EAGLE HAS LANDED NETWORK THE SEVEN-PER-CENT SOLUTION
1995	THE SCARLET LETTER THE STARS FELL ON HENRIETTA SOMETHING TO TALK ABOUT	1975	THE KILLER ELITE BREAKOUT
1994	THE PAPER	1974	THE GODFATHER: PART II THE CONVERSATION
1993	WRESTLING ERNEST HEMINGWAY GERONIMO: AN AMERICAN LEGEND FALLING DOWN	1973	THE OUTFIT BADGE 373 LADY ICE
1992	THE PLAGUE NEWSIES	1972	JOE KIDD THE GREAT NORTHFIELD MINNESOTA RAID TOMORROW
1991	CONVICTS RAMBLING ROSE		THE GODFATHER 1971 LAWMAN THX 1138
1990	DAYS OF THUNDER A SHOW OF FORCE THE HANDMAID'S TALE	1970	THE REVOLUTIONARY MASH
1988	COLORS	1969	THE RAIN PEOPLE TRUE GRIT
1987	HOTEL COLONIAL	1968	BULLITT THE DECTECTIVE COUNTDOWN
1986	LET'S GET HARRY BELIZAIRE THE CAJUN WAYLON JENNINGS: AMERICA	1966	THE CHASE
1985	THE LIGHTSHIP	1965	NIGHTMARE IN THE SUN
1984	THE NATURAL THE STONE BOY	1963	CAPTAIN NEWMAN, M.D.
1983	TENDER MERCIES	1962	TO KILL A MOCKINGBIRD

BILL MURRAY - Frank Quinn

BILL MURRAY is one of the world's most beloved film stars. He began his career as a member of the National Lampoon Radio Hour, alongside Dan Aykroyd, Gilda Radner and John Belushi, and soon rose to prominence with them as one of the most popular members of NBC's Saturday Night Live, winning the Emmy for Outstanding Writing in Comedy in 1977.

He landed his first starring role in Meatballs, which marked the beginning of an ongoing collaboration with director Ivan Reitman and actor Harold Ramis. Murray went on to star in such audience favorites as Caddyshack, Stripes, Ghostbusters, and Ghostbusters II.

Murray has a string of comedic hits, including Scrooged, Groundhog Day, What About Bob?, Mad Dog & Glory and Tim Burton's Ed Wood. He also starred in critically acclaimed dramatic roles for director Wes Anderson, including Rushmore, The Royal Tenenbaums, The Life Aquatic with Steve Zissou and

GET LOW – AARON Schneider

The Darjeeling Limited. In addition, Murray starred in Jim Jarmusch's Broken Flowers and The Limits Of Control.

In 2003, when Murray starred in Sofia Coppola's Lost In Translation, he won the Golden Globe, the Independent Spirit and BAFTA Best Actor Awards for his performance. In addition, he was honored with a Best Actor Academy Award® nomination for his portrayal as Bob Harris, 'the lonely movie star stuck in Tokyo.

FILMOGRAPHY

2010	GET LOW	1997	THE MAN WHO KNEW TOO LITTLE
2009	FANTASTIC MR. FOX	1996	LARGER THAN LIFE
	THE LIMITS OF CONTROL		KINGPIN
2008	CITY OF EMBER	1994	ED WOOD
	GET SMART	1993	MAD DOG AND GLORY
2007	THE DARJEELING LIMITED		GROUNDHOG DAY
2006	GARFIELD: A TAIL OF TWO KITTIES	1991	WHAT ABOUT BOB?
2005	THE LOST CITY	1990	QUICK CHANGE
	BROKEN FLOWERS	1989	GHOSTBUSTERS II
	THIS IS AN ADVENTURE	1988	SCROOGED
2004	THE LIFE AQUATIC WITH STEVE ZISSOU	1986	LITTLE SHOP OF HORRORS
	GARFIELD	1984	THE RAZOR'S EDGE
2003	COFFEE AND CIGARETTES		NOTHING LASTS FOREVER
	LOST IN TRANSLATION		GHOSTBUSTERS
2001	SPEAKING OF SEX	1982	TOOTSIE
	THE ROYAL TENENBAUMS	1981	STRIPES
	OSMOSIS JONES	1980	LOOSE SHOES
2000	CHARLE'S ANGELS		CADDYSHACK
	HAMLET		B.C. ROCK
	GETTING G'D UP		WHERE THE BUFFALO ROAM
1999	SCOUT'S HONOR	1979	MR. MIKE'S MONDO VIDEO
	CRADLE WILL ROCK		MEATBALLS
1998	RUSHMORE	1976	NEXT STOP, GREENWICH VILLAGE
	WITH FRIENDS LIKE THESE...	1975	SHAME OF THE JUNGLE
	WILD THINGS		

SISSY SPACEK - Mattie Darrow

SISSY SPACEK has been one of the industry's most respected actresses for more than three decades. Her many honors include an Academy Award®, five additional Oscar® nominations, three Golden Globe Awards and numerous critics awards.

She first gained the attention of critics and audiences with her performance in Terrence Malick's widely praised 1973 drama Badlands, in which she starred opposite Martin Sheen. In 1976, Spacek earned her first Academy Award® nomination and won a National Society of Film Critics Award for her chilling performance in the title role of Brian De Palma's Carrie, based on the Stephen King novel. The following year, she won the New York Film Critics Circle Award for her work in Robert Altman's Three Women.

In 1980, Spacek starred as Loretta Lynn' in the acclaimed biopic Coal Miner's Daughter, winning the Oscar® and Golden Globe Award for her performance. Spacek also swept the New York Film Critics Circle, Los Angeles Film Critics, National Board of Review, and National Society of Film Critics Awards for her portrayal of the country music legend.

GET LOW – AARON Schneider

Spacek received another Golden Globe nomination the next year for her work in *Raggedy Man*, directed by her husband, Jack Fisk. She earned her third Oscar® and Golden Globe nominations for her role in Costa-Gavras' 1982 drama *Missing*, opposite Jack Lemmon, and her fourth Oscar® and Golden Globe nominations for her work in 1984's *The River*, in which she starred with Mel Gibson.

In 1987, Spacek received her fifth Academy Award® nomination and won another Golden Globe and the New York film Critics Circle Award for her performance in the dark comedy *Crimes of the Heart*. Her most recent Oscar® nomination came for her portrayal of a mother grieving for her murdered son in the drama *In the Bedroom*, for which she also won a Golden Globe Award, an Independent Spirit Award, and an AFI Film Award for Best Actress. In addition, she garnered Best Actress Awards from a number of critics' organizations, including the Los Angeles, New York and Broadcast Film Critics. Her work in *In the Bedroom* also brought Spacek two Screen Actors Guild (SAG) Award nominations, one for Outstanding Lead Actress and another for Outstanding Cast, shared with the rest of the film's ensemble.

Spacek's other film credits include *A Home at the End of the World*, *The Straight Story*, *Blast From the Past*, *Affliction*, *The Grass Harp*, *JFK*, *The Long Walk Home*, *'Night, Mother*, *Marie*, *North Country*, *Nine Lives*, *Hot Rod*, *Lake City* and *Four Christmases*.

Spacek has also been honored for her work on the small screen, where she has starred in several highly praised long form projects. She received Emmy Award nominations for her portrayal of 'Zelda Fitzgerald' in *Last Call* and for her work in Tommy Lee Jones' Western *The Good Old Boys*, as well as SAG Award nominations for her performances in *Midwives* and *A Place for Annie*. Her additional television credits include *If These Walls Could Talk*, *Beyond the Call*, *Streets of Laredo*, *A Private Matter* and most recently, a Golden Globe nomination for *Pictures of Hollis Woods*.

FILMOGRAPHY	1986	NIGHT MOTHER
2010 GET LOW	1985	MARIE
2005 NORTH COUNTRY	1984	THE RIVER
NINE LIVES	1982	MISSING
2004 A HOME AT THE END OF THE WORLD	1981	RAGGEDY MAN
2001 IN THE BEDROOM	1980	HEART BEAT
1999 THE STRAIGHT STORY		COAL MINER'S DAUGHTER
1997 AFFLICTION	1978	VERNA: USO GIRL
1996 IF THESE WALLS COULD TALK	1977	3 WOMEN
1996 THE GRASS HARP	1976	WELCOME TO L.A.
1991 JFK		CARRIE
1990 THE LONG WALK HOME	1973	BADLANDS

LUCAS BLACK - Buddy Robinson

LUCAS BLACK made his acting debut at age 11, opposite Kevin Costner in Jon Avnet's *The War*. His performance led him to being cast in CBS' series *American Gothic* where he played Caleb Temple' for the season.

He next went on to play opposite Billy Bob Thornton in *Sling Blade*, as the young boy who compassionately befriends a mentally handicapped murderer. He continued acting while going to school, appearing in Rob Reiner's *The Ghosts Of Mississippi*, Antonio Banderas' directorial debut *Crazy In Alabama*, Rob Bowman's big screen version of *The X Files* and *All The Pretty Horses*, opposite Matt Damon.

A native of Alabama, after Black graduated from high school he went on to appear alongside Jude Law in Anthony Minghella's *Cold Mountain*. He followed that performance with leading roles in *Killer*

GET LOW – AARON Schneider

Diller, Deepwater, Sam Mendes' Jarhead, and Friday Night Lights. He also starred in Fast & Furious: Tokyo Drift.

Next up for the talented young actor is Legion, opposite Dennis Quaid, and the starring role in Whiskey Beginnings: The Junior Johnson Story.

FILMOGRAPHY

2010	GET LOW
	LEGION
2006	THE FAST AND THE FURIOUS: TOKYO DRIFT
2005	JARHEAD
	DEEPWATER
2004	FRIDAY NIGHT LIGHTS
	KILLER DILLER
2003	COLD MOUNTAIN
2000	ALL THE PRETTY HORSES
1999	CRAZY IN ALABAMA
1998	THE X FILES
1996	GHOSTS OF MISSISSIPPI
	SLING BLADE
1994	THE WAR