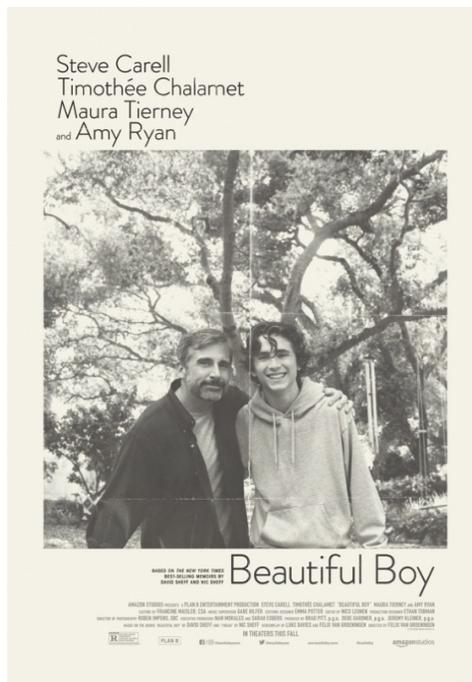




BEAUTIFUL BOY

International Press Notes



112 minutes / USA / 2018 / MPAA Rating: R

International Press Contact:

beautifulboy@premiercomms.com

BEAUTIFUL BOY

Short Synopsis

Beautiful Boy is a deeply moving portrait of a family's unwavering love and commitment to each other in the face of their son's addiction and his attempts at recovery. Based on two memoirs, one from acclaimed journalist David Sheff and one from his son, Nic Sheff. As Nic repeatedly relapses, the Sheffs are faced with the harsh reality that addiction is a disease that does not discriminate and can hit any family at any time.

Long Synopsis

At 18, Nicolas Sheff was a good student, editor of his high school newspaper, an actor in the school play and a member of the water polo team. A voracious reader and a talented artist, Nic was set to enter college in the fall. He had started experimenting with drugs when he was 12, but in his late teens he tried meth for the first time and, as he writes, "the world went from black and white to Technicolor." Nic went almost instantly from a teenager dabbling with substances to a having a full-blown dependency.

Beautiful Boy is a searingly honest/frank account of the Sheff family's journey through Nic's continuing struggles with addiction. Based on acclaimed journalist David Sheff's bestseller of the same name and his son Nic's breakout memoir [Tweak: Growing Up on Methamphetamines](#), the film presents a unique portrait of the ways addiction can destroy lives and the power of love to rebuild them.

Harrowing, heart-breaking and yet full of joy, hope, and love, **Beautiful Boy** recounts the rehabs, disappearances, broken promises and rage as Nic sinks deeper into the drug world, as well as David's efforts to save his "beautiful boy" from the ravages of addiction. Directed by Felix van Groeningen (*Belgica*, *The Broken Circle Breakdown*), the film stars Academy Award[®] nominee Steve Carell (*Foxcatcher*, *The Big Short*) and Timothée Chalamet (*Interstellar*, *Call Me by Your Name*), Golden Globe[®] winner Maura Tierney ("The Affair," *Baby Mama*), Academy Award nominee Amy Ryan (*Birdman*, *Gone Baby Gone*) and Academy Award[®] winner Timothy Hutton (*Ordinary People*).

Beautiful Boy is produced Plan B Entertainment's Academy Award-winners Brad Pitt, Dede Gardner and Jeremy Kleiner (*Moonlight, 12 Years a Slave, The Big Short*). Nan Morales (*Selma*) is executive producer. The screenplay by Academy Award nominee Luke Davies (*Lion*) and van Groeningen is adapted from the books Beautiful Boy: A Father's Journey Through His Son's Addiction by David Sheff and Tweak: Growing Up on Methamphetamines by Nic Sheff. Joining van Groeningen on the film are his longtime collaborators cinematographer Ruben Impens (*The Broken Circle Breakdown, Belgica*) and editor Nico Leunen (*The Broken Circle Breakdown, The Misfortunates*). The production designer is Academy Award[®] nominee Ethan Tobman (*Beyoncé: Lemonade, Room*) and the costume designer is Emma Potter (*True Detective Season 3, Creed*).

NOTE FROM THE DIRECTOR

When I first read father and son David and Nic Sheff's memoirs back in 2014, I was viscerally moved. David and Nic wrote from their personal experiences of living through recovery and relapses, but also the moments of life's joy, innocence, and love. They start out thinking that they have the tools to deal with Nic's addiction, to "solve" it. They don't, but they learn a lot along the way. As time passes, there are moments where control seems beyond their reach and they experience how the consequences of addiction affect every fiber of their lives.

I had thought about making an English language movie in the past but nothing had spoken to me personally, the way the Sheff's story did. Family dynamics, the illusion of control, the passage of time - these are themes I was drawn to in my previous films. I had dealt with substance abuse in some of my films, and the raw emotions of the Sheff's story – and how they told it – moved me. Their family believes in unconditional love, and yet they had to come to terms with the fact that there are no easy answers and dealing with addiction is impossibly irrational. I was in some ways daunted by covering the years and extent of their story, but it felt urgent and necessary and, with Plan B as my partners, I felt compelled to devote years of my life to telling it. I never anticipated it would be such an incredible journey.

The Sheff's invited me into their lives and were incredibly open with me throughout this experience. They were honest about everything they went through, sharing their deepest fears and feelings of shame too. To experience how they live and how close they are is really amazing to see. Although it's far away from where I grew up, the way David and Nic described their lives, a lot of that felt familiar to me. I grew up in a very different family, but the love between them is something I could really relate to. The core of their beautiful family, which gets tested in a very big way, and the idea of genuinely being there for each other moved me very much.

I make films because they oblige me to process my own experiences and to face the hard things I need to. By diving head first into that particular feeling (dealing with my past, dealing with loss, etc.) through my films, I learn from them. I learn to confront life and, in doing so, I appreciate it all the more. I lost my father when I was only 26 and, in many ways, my father still lives in me through my movies. It's also why I'm drawn to father – son stories. I want celebrate life through my films. I try to understand what each character goes through, and I hope the empathy I experience is felt by the viewers too.

I learned from David and Nic's books that my family and I had certain prejudices towards addicts' behaviour. We hadn't seen all the ways to deal with it, ways to try to help. Their story inspired us to make a film, that we hope in some small way, could give voice to so many people struggling with addiction. To show in a simple, honest and raw way, the complexity of the illness.

As we finished the film and I returned to Belgium, I became a first-time father to my son. It is incredible to feel the joy of loving someone that much. I hope this film helps people to feel and understand different points of view and might open the hearts and minds of the people who see it, as the Sheff's story did for me.

Felix

ABOUT THE PRODUCTION

In 2005, acclaimed journalist David Sheff wrote “My Addicted Son” for the *New York Times Magazine*. A painfully frank and unforgettable first-hand account of his son Nic’s battle with addiction to drugs including methamphetamine and David’s efforts to save his family — which includes his second wife Karen and their two much younger children — during an almost decade-long ordeal.

Two years later, producer Jeremy Kleiner of Plan B Entertainment learned that Sheff had written a book about Nic’s 10-year struggle called Beautiful Boy, and his son Nic had chronicled those years in his own memoir, Tweak. Released simultaneously the two books together created an emotional, multilayered portrait of a single family in crisis. When Kleiner shared the books with his partners at Plan B, producers Dede Gardner and Brad Pitt, he proposed an unusual scenario. Each book was moving and important on its own, but the combination was far more than the sum of its parts. Could they make a film that combined both narratives into a cohesive story? “We were blown away by both texts,” says Gardner. “And we believed taking two perspectives of the same series of events and putting them together in a movie would be even more compelling than they were on their own.”

To create a blended narrative based on such sensitive material, the producers knew they would need an unconventional writer and director who could help them shape story in a way that shared both Nic’s and David’s points of view. “We realized the movie was going to be unique in that it is derived from two memoirs about decades in this family’s life,” Kleiner explains. “It had to be painful and inspiring and ultimately optimistic as you travel with them through the many, many years they struggled with their son’s illness.” Kleiner and Gardner had seen a Flemish-language film directed by Belgian filmmaker Felix van Groeningen and were intrigued by his filmmaking style. “When we saw *The Broken Circle Breakdown* I was completely transported into a world that felt the way *Beautiful Boy* is meant to feel,” says Kleiner. “Our film is an epic story, but it is also extraordinarily intimate. It sees the beauty in life and the difficulties in life as inseparable and part of the whole experience of being human. Felix’s film also had an innovative, almost indescribable structure that went beyond movie

rules and felt rather, like life.” Gardner says *Broken Circle Breakdown* pulls the viewer into a deeply tragic the story and says, ‘I know it’s uncomfortable but I’m going to take you through it.’ That is exactly what we were looking for.”

Van Groeningen had made five features films in Flemish, including *Belgica*, which won the Best Director prize in the World Cinema Dramatic category at the 2016 Sundance Film Festival, and *The Misfortunates*, which was selected as the official Belgian entry for the 2010 Best Foreign Language Film Oscar®. By the time his fourth film, *The Broken Circle Breakdown*, a poignant family drama set to bluegrass music, was nominated for the 2014 Academy Award for Best Foreign Language Film, van Groeningen had become an internationally acclaimed filmmaker and a fixture at film festivals around the world.

Not surprisingly, as he racked up awards and critical praise for his work, van Groeningen was inundated with requests to helm his first English-language feature. Although he was intrigued by the idea of working with international stars he had long admired and the prospect of reaching a worldwide audience, the director was painstaking in finding the right project for his first foray into Hollywood. “I read some scripts that were very good, but I always asked myself why I would be the best director for each project,” he recalls. “It was difficult to find material that I felt close to — until *Beautiful Boy*. Of course, it was a plus that it had Plan B behind it, but the bottom line was that it felt like the right film for me to do.”

The Sheffs’ comfortable coastal existence in Marin County was geographically and culturally far from the filmmaker’s own upbringing, but the love between them was something he could relate to. “They are a beautiful family,” he observes. “Each of them genuinely wants to be there for the others. The longing for that kind of family life plays a large part in my previous films. It is something that moved me deeply.”

Gardner and Kleiner first approached van Groeningen in 2014. As they talked about **Beautiful Boy**, the director saw many of the themes he had explored in his earlier films emerge — family conflict and loss of control, deep emotion, the passage of time and visual storytelling. “Felix is dedicated to honest expression above all else - he has no patience for artifice, but this results in an extremely loving and patient director - with his actors, with the text, with the ways in which time and memory wend their way through the narrative. It is a

quiet ferocity to behold and ultimately borne of a deeply heartening respect for the story he is telling,” said Gardner.

Van Groeningen felt the Sheffs’ books, rich in evocative details, lent themselves to being adapted for the screen. “They were full of little things that I loved,” says the director. “Maybe it’s because both David and Nic really love film, so when they write, they think about images or situations that are cinematic, like when they go surfing. All of a sudden, it’s foggy and dark and David loses his son. That was an incredible metaphor for the entire film. Ultimately, though, it was because the story felt so mythical and universal that I thought it was worth spending three or four years of my life on.”

Something else that made the books unique, says van Groeningen, was the way in which they each depicted the unbreakable connection between Nic and his dad. “There was such beautiful material in the relationship,” he says. “It was exciting to think about showing that special bond, what they shared and what they were at risk of losing. It’s heart-wrenching, especially because this is a family where there is so much love that none of them can fathom what’s happening. “On top of that, it’s not one person’s story,” he continues. “Nic and David are equally present throughout. Often movies about addiction are about people coming out of rehab and restarting their lives. Or it’s about the experience itself with all its ups and down. I have never come across a film that is specifically about the experiences of a family going through this ordeal. It’s a tough topic, yet the darkness is countered by a love for life, and the highs are really high.”

The common misconception that addiction only thrives in impoverished or deprived situations is debunked in **Beautiful Boy**, according to Gardner. “It’s a democratic phenomenon that doesn’t care how much money or love or education you have,” says the producer. “I don’t know anyone who doesn’t have some connection to the subject matter. So seeing a boy who came from a beautiful place and had people who did their best to help him is excruciating precisely because it upends our cognitive bias about addiction – this is the place from which we began.”

Rather than try to place blame for Nic’s addiction, **Beautiful Boy** takes a clear-eyed and intimate look at a family grappling with a devastating and growing phenomenon. “In the

past — and to some extent, still — addiction has been perceived as a failure of character or a result of abuse and neglect,” says van Groeningen. “Addicts were kept at a distance. But we’ve come to understand that this is something that can happen to anyone, anywhere.”

A Pair of Bestsellers

David Sheff says he had never actually planned to publish his book. Writing was initially part of the way he dealt with the chaos and uncertainty of that period of his life. “When I couldn’t sleep, I would just sit and write,” he remembers. “Then I went back to the notes I’d taken in the middle of the night and remembered in a very vivid way how hard it was, how much pain there was.”

Nic began his memoir after yet another unsuccessful attempt at rehab. Asked to leave a treatment center in New Mexico, he disappeared, and his family didn’t hear from him for almost 18 months. “My dad and I didn’t speak for a long time,” he says. “I didn’t reach out because I didn’t want to disappoint everyone again. When I was six months sober, we started talking again. He had also been writing a memoir during that time. He asked me to send him my book and he sent his to me.”

David was shocked by what he read. “I cried on every page,” he says. “I thought I knew what he had been through. But as bad as I imagined it, it was worse.” Nic was similarly taken aback by David’s perspective. He says he never realized how much chaos he had created for his family. “I got to see his experience for the first time,” says the younger Sheff. “I always thought that if I killed myself by using drugs, it was my business and it wouldn’t affect him that much. In fact, it affected every aspect of his life. He was suffering constantly, and I had no idea. Meanwhile, he thought I was having one endless party and now he saw that wasn’t the case at all. I was in a tremendous amount of pain.”

Both men were surprised when their books garnered national acclaim and appeared on bestseller lists. “Neither of us were prepared for what happened,” says David. “People read the books and it just hit them in the gut. We were telling a story that wasn’t being told. Memoirs about addiction from the perspective of a boy Nic’s age didn’t exist. It was so visceral; it was so fresh. And then my version of the story was about what a family endures.”

It was the idea of adapting both books together that sold the Sheffs on the idea of making a movie. “I know that combining the books would be challenging,” David says. “If they had chosen to tell the story from a single perspective it would have been fairly straightforward. But I loved the idea because that’s really what the story is. It’s two very different experiences of the same events.”

David Sheff points out that addiction is a largely misunderstood, often hidden disease whose victims are often reluctant to talk about what they are going through. Perhaps, he hopes, **Beautiful Boy** can start a much-needed dialogue. “We judge their bad choices. We judge their families. We judge ourselves. We have stigmatized addiction. The judgment is so harsh that we hide and when we hide we feel like we’re alone. We all like to think of it as something that happens to someone else, but it is hard to find a family that has not been touched by addiction.”

A Delicate Balance

Despite that, both Nic and David admit to feeling some trepidation as development of **Beautiful Boy** got under way. They would, after all, be entrusting people they had just met with the most difficult and personal struggle of their lives. “We didn’t want this trivialized or made to feel inauthentic,” Nic explains. “So many families face these issues. We wanted to make sure addiction and recovery were handled in a subtle, complex and realistic way. Talking to Jeremy and Dede, we felt they really got it and would protect us while not shying away from the truth. They were enthusiastic about telling the story right — without any sensationalism.” David concurs: “It was clear we were in the hands of people who would treat the subject and the material and our family in a very trustworthy way.”

After sending David and Nic *The Broken Circle Breakdown*, the producers put van Groeningen together with the Sheff family very early in the process to allow them to get to know the man who would be telling their story. He quickly earned their blessing. “We clicked immediately,” the director says. “I felt I had their trust from the beginning in part because they had seen my previous films and believed I was the right match to tell the story. But over time we built a very personal bond.” David says watching van Groeningen’s earlier movies

convinced him they were working with an artist. “We felt honored that he was interested in making this movie.” The Sheffs invited the director to spend time at their Inverness home for a first-hand look at their lives. “He spent hours with us,” says David. “He even slept on the floor of our little cabin. We took walks on the beach. We hung out. We ate some good dinners together and just talked and talked and talked. We showed him photographs and videos of the family and he asked a million questions.”

David was convinced that van Groeningen wanted to make a film that would be authentic to their collective experiences. “I also felt his passion and connection to telling a story that was true,” he says. “One of the things that I appreciated from the very beginning was his commitment to showing addiction in all of its complexity.”

Staying with the Sheff family gave van Groeningen an even deeper understanding of the bond between father and son and forged a lasting connection among all of them. “Nic and David were both so open,” he says. “They were completely honest, even about their deepest fears and their feelings of shame. It wasn’t intentional for us all to become friends, but that is what happened. We kept in touch after shooting ended. In fact, when I spent the next year in Los Angeles, I took up surfing with Nic as my teacher.”

Although Van Groeningen has created highly personal, elegantly constructed screenplays for most of his films, the producers wanted to get started as soon as possible and his schedule was already full. “I think he couldn’t imagine doing something that he didn’t also write,” says Gardner, “so we asked how he would feel about having someone else write the screenplay in anticipation of eventually joining up with the writer and doing the shape-shifting that all filmmakers do.”

Screenwriter Luke Davies, an Oscar nominee for his work on *Lion*, initially met with the producers in 2014 to share his ideas on how the two books could be adapted into one screenplay. Davies has his own history with addiction, having survived nearly a decade of heroin use. He wrote a novel, [Candy](#), about an intense love affair between two drug addicts, which he adapted with Neil Armfield into a 2006 film starring Heath Ledger and Abbie Cornish. “I initially had doubts about whether I wanted to circle back to the subject matter of addiction,” says Davies. “But

then I realized I had never dealt with how my problems affected my father. In some ways, I was reconnecting with him and trying to understand how he may have felt during the years of my addiction. That completely changed my attitude.”

Davies and van Groeningen met for the first time in Davies’ native Australia, where they spent time discussing the books. Later, and in between sessions in Paris, they joined Plan B in Los Angeles for the painstaking process of merging Nic’s and David’s points of view. Davies recalls, “the books are complementary in the sense that you see what was happening in Nic’s crazy consciousness at the same time David was going through agonizing times. The question was how to unify the emotional journey. We didn’t want it to feel like two different films jumping from one perspective to another.”

Combining David’s and Nic’s points of view was challenging, van Groeningen says, but ultimately one of the more compelling aspects of the project. “We decided that the trick was to have one character sometimes disappear, so we could be completely immersed in the other’s life for a while. Staying with just one of them brought a fuller understanding of that character. For instance, we watch Nic and see how and why he relapses. With that information, we return to David and see how that affects him, and so on.”

Each time Nic and David go through the cycle of rehab and relapse, it changes their perception of themselves and each other, he says. “The characters in the movie had to find their own arc,” he says. “David’s book is written from the vantage point of looking back. But the movie has to show what’s happening in the moment. Balancing those arcs and juxtaposing them with each other was essential.”

The pair collaborated to create a script that chronicles a deeply emotional experience for son and father alike, while avoiding passing judgment on either of them. “Writing together was a beautiful, chaotic wrestling match,” says Davies. “When we went down a path that didn’t work we would unfold the chronology and start at the beginning. When we felt we had a solid structure, Felix put his director’s vision into the script and took it down the home stretch.”

The pain the Sheffs go through is not uncommon in America today. Beyond that, however, Davies believes their story will resonate for anyone who has raised a child, even

those whose families have not been affected by addiction. “Nurturing a child is one of the fundamental parts of the human experience,” he says. “As the child becomes fully grown, the parent has to let go and let the child fend for himself. This story is filled with joys and anxieties that all parents can relate to.

The film amplifies and intensifies some of those anxieties, according the screenwriter. “For David it raises primal questions: Have I been a good father? Can I protect my son against these monsters? Which is what the addictive forces tearing Nic apart really are. In some ways, it’s a father-son anxiety drama about an apparently unbeatable foe.”

Father and Son

The filmmakers realized early in development that one of their biggest challenges would be finding two actors of equal depth to handle the emotional complexity of the film’s leading roles. They found their solution in a pair of Oscar nominees who both defied career expectations to become two of the most versatile performers in Hollywood. Timothée Chalamet, who plays Nic, transcended early roles as a conventional son/brother/boyfriend by shooting to fame with an unforgettable performance in director Luca Guadagnino’s *Call Me by Your Name*. The actor brings sensitivity, intelligence and a kind of recklessness that never alienates the audience to his character.

David is played with equal parts gravity, desperation and rage by Steve Carell, whose comedy skills made him a star in popular vehicles like *The 40-Year-Old Virgin* and “The Office” before he transitioned into a mature leading man in prestigious dramas including *Foxcatcher* and *The Big Short*.

When it came time to cast the film, van Groeningen asked Gardner and Kleiner, who had worked with Carell on *The Big Short*, if they thought they could convince him to play David. They all agreed it would be inspired casting. “The character of David Sheff felt perfect for Steve,” says Kleiner. “David’s a family man, which is something Steve embodies. His performance in the film is astonishing. With very little dialogue, he finds an extraordinary range of human emotion.”

Carell remembers hesitating before agreeing to play the role. “My biggest fear about a movie concerning addiction was that it might take a Hollywood approach to the story and not really tell the truth about what happened,” he recalls. “But this script was brutally honest. There are no heroes or villains. It’s life as we live it.”

When Carell met with David Sheff before filming began he was concerned it could be an awkward encounter for both men. “I didn’t want to talk to him as if he was a science project,” says the actor. “But I wanted to get a sense of who he was and what he went through. Looking at it from the outside, the Sheffs seem to be a family that, if not perfect, was really happy. Everyone is well intentioned, including Nic.”

For David, watching the making of a movie based on his life was somewhat disorienting. Seeing Carell play him made it even stranger. “Steve Carell is a comic genius,” he says. “More recently he’s been in acclaimed dramas like *Foxcatcher* and of course *The Big Short*, which I adored. I felt so honored that he wanted to do this movie.”

“Steve knows what he wants and at the same time he’s the perfect collaborator for a filmmaker. This is the first time I had worked in a language other than my own and with a famous movie star. It was intimidating, but Steve was so open.”

Carell remembers being told that van Groeningen has “an extremely high emotional IQ” and after meeting him, he agreed it was a fitting description. “Felix has a very gentle touch,” he says. “He didn’t want to take the easy road and I felt the same. He had a very clear vision of what he wanted to do, especially with David and Nic. I think his mantra is just to be honest.”

Once on set, Carell was enthralled by the images he saw on the video playback monitor. “Felix knows how to tell stories visually,” he says. “He created really beautiful pictures, while playing with metaphor and irony in terms of how he shoots things. He never simply sets up a camera and records dialogue. He’s always looking for another layer of something, in terms of how a scene is framed or how the lighting works.”

Beautiful Boy poses a lot of important questions, observes Carell, but does not try to answer all of them. “More than anything, this is a very realistic story about a father and son going through a crazy, horrific journey together,” he says. “It’s about the urgency David feels because of his deep love for his family, which is almost visceral. He wants nothing more than to

take care of them. Timothée's physical and emotional vulnerability were exceptional in finding that urgency."

Carell first met his young co-star when they read together with van Groeningen. "When Timmy walked out of the room, everybody just looked at each other and nodded," he says. "I immediately felt a connection with him. He's very open and he's such a good guy. That's his character as well. Even at his lowest, his most conflicted and addicted, you can see that wonderful little kid you've always loved. There was just this light burning within Timmy."

Chalamet first came to Gardner's attention when she saw him on stage in New York. At only 22 years old, Chalamet has rapidly become one of the leading actors of his generation with roles in prestige films including *Lady Bird*, *Interstellar* and an upcoming remake of *Little Women* alongside Meryl Streep. "He's an extraordinary and talented young man," says Gardner. "He's also an old soul. You get the sense that he's lived a lot for his years. I think that's true of Nic too."

It was Gardner who suggested to the other filmmakers that they have Chalamet audition for the role. "He and Steve read together and every step of the way it was perfect," recalls van Groeningen. "By the end, there was no doubt. Timothée has the ability to be this sweet kid who shares a special bond with his dad but who can turn into a crazy meth addict. Timothée is an open book emotionally. He gives of himself completely and is so present and so real that it is impossible to not care for him."

As Nic, the young actor manages to embody both the "beautiful boy" that David loves and wants to protect and a young man who is out of control — all without losing the audience's sympathy. "He captures the essence of Nic," says van Groeningen. "He plays the character as someone who we love so much that we're really scared for him. What makes it especially sad and painful to watch is that he is lucid enough to realize what he's doing. He is trapped by the drugs and the situation he's gotten himself into. As Nic describes so well in the book, there's a cycle of shame: you relapse; you feel bad about it, so you take more drugs; you run out of money, so you steal; and then you have to take more drugs to forget about the horrible things you've done. Timmy just got that right from the very beginning."

Chalamet says he considered Tweak his “bible” during filming. “It is heartbreaking — a stinging, first-person, in-the-moment portrait,” he says of the book. “Sentence by sentence, moment by moment, it is a very specific description of what Nic was going through and what it was like to be in the throes of drug addiction. My understanding of that is that when you’re deep into it, you are not yourself. It’s as if there were two versions of Nic.” The actor jokingly refers to the director’s “super powers,” because of the depth of his understanding of the nuances of human behavior. “He simply has an eye for those things,” says Chalamet. “It was surreal to be doing a scene and get a note that was so very specific, so well thought out and with such a grasp of the intricacy of the push and pull of trust and love and betrayal that is **Beautiful Boy.**”

Nic remembers meeting with Chalamet before filming began. “Timothée was sweet and sensitive and so anxious when we first met,” he says. “He was super respectful and really cared about getting it right. He had lots of great questions, especially about drug use.”

Chalamet says his biggest fear was that the Sheffs would see the movie and question its authenticity. But according to David, the opposite was true. “It was eerie watching Timmy because he has a look that was reminiscent of Nic during those years,” he says. “He moved like Nic. He wouldn’t just sit on the couch; he’d jump over the back of the couch to sit down. That was Nic over and over again.”

Comparing the side-by-side versions of the story from the two books was particularly revealing for the actor. “What Nic is going through in Tweak actually has little to do with the family you see struggling in Beautiful Boy,” Chalamet explains. “Nic’s book deals with his own experiences. His mind is on what’s right in front of him and what or where the next high is. It was very present, very personal and in the moment rather than, ‘I’m really devastating my family.’”

The Love of Two Mothers

“Because this is primarily Nic and David’s story, it would have been simple to reduce the roles of Nic’s mother and stepmother to tropes,” says Gardner. “The businesswoman and the

artist. But they are both really good mothers, in very different ways, and essential to the story.”

As Karen Barbour, Nic’s stepmother and David’s wife, Maura Tierney reveals subtle but unmistakable strength, as well as a profound affection for Nic. “Maura’s performance as Karen is beautiful,” says Kleiner. “You are aware that there is a deep bond between her and Nic. But when his behavior crosses the line, she feels violated and protective of her younger children, Jasper and Daisy.”

Tierney, a Golden Globe winner for her role as Helen Solloway in “The Affair,” says she loved the way the script incorporated an important, specific issue into a much bigger, universally accessible story. “I think addiction has a lot to do with the feeling of being seen or feeling invisible,” she says. “People self-medicate so they don’t have to care. Initially it seems that Nic has just gotten a little off track and David and Karen address it right away. But things are not always as we hope for them to be.”

Meeting Barbour before filming gave her a perspective on the character as more than just “the stepmother.” “Her relationship with Nic is special,” notes Tierney. “She’s a well-known artist and they loved to paint and draw together. They spoke French with one another and played word games. She had, and still has, a very warm and loving relationship with him.”

Working with van Groeningen was a special experience, says the actress. “I trust Felix completely. I felt really comfortable doing whatever he said, which is not always the case. I think it has to do with the fact that Felix has a specific vision that includes allowing for something completely unexpected and unplanned.”

Vicki, David Sheff’s first wife and Nic’s birth mother, is played by Amy Ryan. Vicki has remarried and is living in Los Angeles, where young Nic spent holidays and summers. The revelation that Nic has a serious drug problem comes as a bombshell for her. “Like Karen, she also is a rock for Nic and takes over when David is unable to continue,” says Kleiner. Ryan immediately related to the dilemma that Vicki, David and Karen faced when confronted with Nic’s addiction. Was it their fault? What was the best solution? “As a parent, you’re always going to question whether you could have done something different,” says the actress, who

was nominated for a Best Supporting Actress Oscar and a Golden Globe for her performance in *Gone Baby Gone*. “All three parents struggle with that. At times they have different ideas about what’s best for Nic, but ultimately they are there for their child.”

Like the other actors in **Beautiful Boy**, Ryan came away from the experience with the utmost respect for the director. “Felix usually knows exactly what he’s going for,” she says. “And on the rare occasion when he’s not sure, you can see his wheels turning. Other directors might feel they have to have the answer and put up this façade, this toughness. With Felix, you get drawn into his process. It’s infectious— you want to figure it out with him.”

Van Groeningen is a true auteur, she believes. “His films are beautifully and fiercely poetic. The way the films are shot, the pictures he paints, the way the characters move through their world feels different from other films. And there’s hope in all of his movies.”

Ryan was delighted to reunite with Carell, with whom she shared a playful onscreen romance in “The Office.” The first scene they shot together on **Beautiful Boy** comes late in the movie, when Nic has overdosed and his divorced parents immediately fall into a painfully familiar pattern. “It’s a highly emotional scene,” she remembers. “But when we first saw each other we just started giggling. I think Felix was slightly confused at first.”

Kaitlyn Dever plays Lauren, a former classmate of Nic’s and a fellow addict. When they meet up in San Francisco’s Haight-Ashbury neighborhood, he is 18 months sober and Lauren has been substance-free for four months. “It’s pure happenstance,” explains the actress. “They’re young and looking to party. She had done meth before but not heroin until then.” Following a three-week bender of alcohol, meth and heroin use, Lauren ODs. “She is partially responsible for Nic’s relapse,” says Dever, “but her near death is also the impetus for Nic to try to get a grip on his life.”

Dever’s research for the role included watching documentaries about meth use and how it affects people’s lives. “It was devastating to see how addiction tears families apart.”

Timothy Hutton was cast as Dr. Brown. Hutton’s character, an eminent authority on the devastating effect of crystal meth on the brain, is a composite of the many medical professionals David Sheff consulted over the years. “It is very powerful stuff,” says the Oscar winner. “I responded to how emotionally deep this story is, particularly the relationship

between a father and son. This is not just about drug addiction. It's about how this family faces a crisis. It has a brutal effect on everyone." Andre Royo, who portrays Nic's then-AA sponsor Spencer, says that for him the role felt like coming full circle from Bubbles, the sympathetic character he played on "The Wire." "Bubbles was a heroin addict who was able to get clean," says the actor. "When I read this script I just felt like this is what Bubs would be doing now.

"This script is layered in truth and grit," adds Royo, "and it represents a lot of people's experiences. Spencer doesn't know how much of an impact he'll ultimately have on Nic or how much help he can be. He knows that sometimes just being there is as important as anything he can do."

Beautiful Music

The book [Beautiful Boy](#) is filled with references to the deep connection Nic and David have through music, from classic rock to early punk and grunge, so creating an eclectic and personally meaningful soundtrack for the film was a major undertaking for van Groeningen. Early in the process, he brought in a composer to create original music for the film, but he soon decided to take a less conventional approach. At the suggestion of editor Nico Leunen, the director decided to construct a score entirely of existing music, including songs that were important to the Sheffs.

"I always planned to include some of the songs that Nic and David mention in their books," says van Groeningen. "The title *Beautiful Boy* is from the John Lennon song. It has special importance for David because he had interviewed John early in his career."

David Sheff admits to being "somewhat obsessed" with music, especially as it is used in film. "This music is extraordinary," he says. "They use the Lennon song in a beautiful, subtle way. Steve is singing to his beautiful boy and it breaks away into John Lennon singing, which is just gorgeous and heartbreaking."

One of David's favorite musical moments comes when he and Nic are in his car and the Nirvana song *Territorial Pissing* plays. "Nic grew up in the era of Nirvana and that was the first time he educated *me* about music," he remembers. "In that scene, Timmy is sort of head-banging and Steve is looking at him with real affection and appreciating that moment. It's

beautiful and that song is so powerful. It says so much about the anger and the power Nic was experiencing during that time.”

Finding the right songs, getting clearances, editing them to the right length and weaving them into the narrative was a huge undertaking, according to the director, but it is hard for him to imagine the film without this music. “One of the ideas behind it was that some of these are songs David had listed as ones he couldn’t listen to anymore,” says van Groeningen. “In his book, he tells the parents of addicted children to watch out for these songs because they are going to make them cry.”

In addition to rock icons like Lennon and Neil Young, the soundtrack features some alternative acts including ethereal Icelandic avant rockers Sigur Rós. “I liked the eclectic nature of the songs we selected because David and Nic have eclectic tastes,” the director explains. “The Sigur Rós track *Svefn-g-englar* works amazingly well. It’s moody, dreamy, indie pop music. The music climaxes at the moment Nic shoots up and you realize that he’s just relapsed in a huge way, which is exactly what you don’t want to happen. The music doesn’t prepare you for what’s coming and because of that it hits you even harder.”

Behind the Camera

For his first American production, van Groeningen brought with him a pair of longtime collaborators. Cinematographer Ruben Impens has photographed five previous features for the director, including the award-winning films *The Broken Circle Breakdown* and *Belgica*. This is also the fifth film that editor Nico Leunen has worked on with van Groeningen.

Impens and Leunen were on hand even before production started, sitting in on the two weeks of rehearsal with van Groeningen and the actors. “I know it’s not the norm to rehearse in the U.S., but it is very important for me,” says the director. “I want to have the time to explore things with the actors while we get to know each other. I like to try different things, but once you’re shooting and the clock’s ticking, it’s harder. Having that ‘play time’ upfront is crucial.”

With Impens on hand, van Groeningen can also begin blocking the scenes before he gets to set. Sometimes the cinematographer even films rehearsals, so the director can evaluate a scene before finalizing it. On each of the films he and Impens have made together, says van Groeningen, the cinematographer has been an essential part of the process on every level. “We know each other so well, it just flows,” the director explains. “It’s not just about the frame for us. It’s about story, characters, mood, locations.

“What works for Ruben and I is not having to talk about it anymore,” he adds. “When we start a new movie, we always want to do something different. We just don’t try to pin it down too much in the beginning. Then slowly it starts to settle in and we begin to choose an aspect ratio and the camera we’re going to shoot with, whether it will be handheld or not. It’s never etched in stone.”

The manipulation of time has long been a signature of Groeningen’s work. But while *Beautiful Boy* includes numerous flashbacks to happier times before Nic became addicted, it is told in a fairly straightforward manner compared to some of his previous films. “We played around with time in the beginning in order to grab the audience’s attention before diving in head first,” he explains. “And we use flashbacks to show what the family has lost, or what they’re about to lose.”

For Leunen, it’s a given that a van Groeningen film will unfold in a not-strictly linear way. “We take the entire story, rip it apart again, and put it back together as if the footage was just raw ingredients,” Leunen says. “We’ve worked this way since our very first film. I rely on my faith in the fact that it will eventually work.”

The way **Beautiful Boy**’s narrative is structured, Leunen says, mimics the way memory works. “At every crossroads in your life, you think, how did I get to this point? It’s a very natural thing for people to do, which is why they respond well to that kind of storytelling. The secret to making it work is that every cut back and forth has to have some kind of emotional logic. The biggest challenge was to find the balance between David’s and Nic’s characters. It is both their stories and so that was very important.”

Watching van Groeningen, Impens and Leunen work together was a revelation for Gardner. “They all know each other’s rhythms and understand how the combination adds up to something unique,” she says. “It comes from their history together.”

Creating a Home

Design is an essential element in storytelling, notes executive producer Nan Morales, and production designer Ethan Tobman was meticulous in ensuring the film’s visual environment was organic to the Sheffs’ story. “When that occurs, magic happens,” says Morales.

Before setting pencil to paper, Tobman had many conversations with van Groeningen and Impens about the look of the film. “Felix and Ruben are unlike any director and DP team I’ve ever worked with,” he says. “They finish each other’s sentences — often in Flemish, which is their first language. They create a framework and then invite you to think outside of it. It’s important to them that there are things the audience has to discover for themselves. Visually, we talked about not wanting things to be predictable.”

Finding practical locations in Los Angeles to match the Sheffs’ coastal Northern California environment took some time. A visit to their home in Inverness, a small bayside town in Marin County, demonstrated how important art, nature and architecture were to the family. “We saw from how they live that they have a very strong sense of design,” says Tobman. “There were some departures for cinematic reasons, but we maintained the integrity of their identity. It’s an environment that feels like the last place a child would want to escape from.”

The Sheffs’ home is classic Marin, marrying weathered wood with sophisticated touches. Antiques, rustic elements and raw industrial materials all coexist, creating a style that the designer dubbed “Bohemian Academic.” “There are poured concrete counters next to aged wood floors,” he says. “Huge windows embrace nature as it surrounds them. There’s lots of grass, greenery, stained glass and semi-transparent materials with colors that sort of bleed into the rooms.”

Kleiner offers high praise for the care Tobman put into meticulously curating the key locations to highlight the drama. The designer poignantly captures the light-filled optimism

that defines the Sheff family home, contrasting it with the dark moments they faced in it. “When David is dealing with Nic’s addiction, his office becomes a prison,” Kleiner says. “This house that had been a place of joy becomes a kind of purgatory.”

The Sheff house was shot in two different locations. First was a house in Calabasas, a well-heeled, rural exurb of Los Angeles, where they filmed exteriors and scenes set on the first floor. “The house absolutely could have been in Marin County, surrounded with heavy oak trees, and dense canopies of green,” says van Groeningen. “There’s even a brook running through the back of the property. Ethan added a lot of color and changed things to make it more beautiful and cinematic. It was a wonderful, fruitful and exciting collaboration on many levels.”

For the home’s second floor, Tobman designed and constructed a set on a soundstage in Hollywood. It was the first time that either van Groeningen or Impens had shot a film on a soundstage. “We did extensive miniature work, 3-D modeling, experimenting, location scouting and movie watching,” recalls Tobman. “I drew up each of the rooms and then I cut them up on pieces of paper and presented them to Felix and Ruben like a jigsaw puzzle. We would assemble it in different configurations, then tear it apart and put it back together again.”

Nic’s bedroom is based on pictures of his real-life childhood room. “So many drug addicts and people in pain want to shut nature out and live in shadow,” says the designer. “So Nic’s bedroom is designed in opposition to the rest of the house. The windows have blinds and heavy curtains. The walls are a darker color. Nic is an incredible illustrator. He made collages and did pen illustrations that were pretty dark.

On a lighter note, Morales points out that the only connection between the set and the non-existent first floor was a false stairwell that went down only around six feet. “So as the cast descended to the stage floor, they would literally bend their knees so it looked like they were going down further.”

The Sheff’s seemingly unlimited creativity came into play when recreating the family home. Karen Sheff’s acclaimed art can be seen on an easel in a scene when Tierney is painting and on the walls of the Marin County house. In addition, Jasper Sheff, now in his 20s, worked

as a production assistant on the film and created some of Nic's artworks including the ones in a journal David discovers adorned with sexually explicit and violent images, as well as facsimiles of work that he and his sister Daisy created as children.

"We discovered an incredible resource that we didn't know we had in Jasper Sheff," says Tobman. "His drawings look exactly like Nic's."

Up North

On April 30, 2017, the **Beautiful Boy** cast and crew decamped for Marin County and San Francisco to film exteriors. They began at Goat Rock Beach in Jenner, California, where David and Nic regularly surfed. They also used local landmarks like Tomales High School, Bodega Market, Point Reyes Lighthouse, the Point Reyes Bear Valley Trail and North Beach, as well as driving shots in and around Inverness.

David and Karen Sheff visited the set on North Beach, where a scene featuring a "healthy" Nic playing with his younger brother and sister was filmed. "It was almost like we were watching one of our home movies," says David, "if it had been directed by Felix with cinematography by Ruben."

Tobman says shooting in Northern California naturally elevated the visuals. "It felt like those great movies where nature plays a character. There are twisted trees and weather-beaten homes that speak of a beautiful place that's met with saltwater and hardship. It was the least set-designed part of the film."

Other, more urban exteriors were shot at the Ohloff Recovery Center (Nic's first rehab facility), at Fort Baker's 19th-century concrete battery with panoramic views of San Francisco and the Golden Gate Bridge, and throughout the city's Haight-Ashbury and Tenderloin neighborhoods.

"The scenes we shot in the Tenderloin with Nic and Lauren are heartbreaking," says Chalamet. "They help to explain why the two keep going back to this life. When you look around the Haight or the Tenderloin, to a young person it can seem so carefree — just your contemporaries walking around looking to party or hook up."

Dressing the Part

For costume designer Emma Potter, **Beautiful Boy** was a wonderful chance to help tell an important story through wardrobe. “David and Karen were very helpful in providing us with a wealth of family snapshots,” she says. “There were so many funny little details, but one of the key things I noticed was the ways Nic changes.”

In the photos, Nic goes from insecure teenager to self-centered drug addict and then vulnerable adult. “The earlier, happier versions of him wore a lot of primary colors. As his drug use begins, he moves through more secondary colors and as an adult it’s all neutral tones.”

Potter’s work with Chalamet had the added challenge of accommodating the young actor’s weight loss and gain. In preparation for production, Chalamet had lost 20 pounds. “He was losing weight as we were doing fittings,” she says. “We began the movie when he was at his thinnest and backtracked from there.”

The gritty street photography of Lincoln Clarkes, Jim Goldberg and Mike Brodie documenting life on the streets in the late 1990s and 2000s inspired the wardrobe for Lauren and the other denizens of the Haight. “One of my favorites was of a girl who was clearly in a very bad way with drugs,” Potter remembers. “Yet her little backpack had a Disney character on it. We also hired local street people in San Francisco as extras. They already looked the part with long dreads, lots of tattoos, unusual colored hair and bits and pieces.”

A Message of Hope

What sets this film apart is its point of view. “It feels like a window onto the disease of addiction that we hadn’t seen before,” Kleiner says. “Addiction is the great equalizer. We’ve been trained to associate it with income status and moral failing. In reality, addiction is a disease that is rooted in non-moral circumstances, but it is taboo in our culture to talk about it that way. If you acknowledge it as a disease, it is not something that should create shame.

“In addition, most films that deal with addiction do so from the point of view of the addict,” adds the producer. “Looking at this through the perspective of a father who is trying to keep his family together was new.”

Together, the books Beautiful Boy and Tweak cover a period of about eight years, which encompass visits to seven treatment centers and 13 relapses for Nic Sheff. While the books deliver an unflinching look at the uncertainty and pain families like the Sheffs endure, they also paint a compassionate and optimistic portrait of a father and son held together by a love that transcends their problems. The movie **Beautiful Boy**, say the filmmakers, chooses to concentrate on the latter.

“Addiction is in the DNA of the movie,” Kleiner says. “But what makes us care is this loving but conflicted relationship between father and son. The story is heartbreaking, but also inspiring and hopeful. It puts forth an ideal of parenting as not giving up in the face of difficulty. As David, Steve Carell embodies the kind of parent that we all would like to be. It’s easy to love when things are good. It’s very difficult when your son is in the throes of addiction.”

Nic Sheff, who continues to write and is also an advocate for families struggling with addiction, says that even though **Beautiful Boy** is largely faithful to his and his father’s accounts, it has provided a fresh perspective on his own experience. “Watching the film, I got a chance to relive my past and see events in a way I hadn’t thought about,” he says. “Plan B, Amazon and Felix gave me and my family an incredible reminder of everything we went through. Beyond experiencing the film as a work of art, it made me grateful to be alive and healthy.

“It was so surprising to see just how much it got right and how real it felt,” he adds. “You don’t see anyone wanting to get high because it’s fun. It comes from a place of pain, and that’s an important thing to show. I hope people come to understand the feelings that were driving me and have driven so many others to use. I hope people who are using know they are not alone and there is a way through.”

David Sheff has also become an activist, educating groups and individuals about the disease of addiction and treatment and recovery. “As many as 150 people die every day from

overdoses,” he says. “The only way we’re going to surmount that problem is to recognize this as a disease. A lot of people still feel like addiction is a choice. No one chooses to be addicted.”

When he visits schools, community centers and hospitals, David hears countless stories from people whose children didn’t make it through. “A kid might have been prescribed Vicodin or OxyContin because they broke their leg,” he recounts. “Soon they started using heroin and then they overdosed and died. When I saw the movie, I was reminded every second of how blessed I am to have my son.

ABOUT THE CAST

STEVE CARELL (David Sheff) is an Academy Award-nominated actor who has established himself as a multitalented force in Hollywood. First gaining recognition for his contributions as a correspondent on Comedy Central’s “The Daily Show with Jon Stewart,” Carell has successfully segued from the small screen to above-the-title status on the big screen, both in big-budget films and arthouse indies. For his revelatory performance as John du Pont in Bennett Miller’s *Foxcatcher*, alongside Mark Ruffalo, Channing Tatum and Vanessa Redgrave, Carell received nominations for an Oscar and SAG, BAFTA and Golden Globe awards.

Carell stars in Robert Zemeckis’ *Welcome to Marwen*, which tells the true story of Mark Hogancamp, a victim of a violent assault who constructs a miniature World War II village in his yard to aid his recovery. Based on the 2010 documentary *Marwencol*, the drama co-stars Leslie Mann, Merritt Weaver and Janelle Monáe. Next, Carell co-stars opposite Christian Bale and Amy Adams in *Backseat*, a biographical drama directed by Adam McKay about former U.S. Vice President Dick Cheney. Carell will portray former defense secretary Donald Rumsfeld.

Previously, Carell starred opposite Emma Stone in Jonathan Dayton and Valerie Faris’ *Battle of the Sexes*, receiving a Screen Actors Guild award as well as a Golden Globe nomination, and was part of the directors’ acclaimed *Little Miss Sunshine* ensemble, sharing in a SAG Award for Outstanding Performance by a Cast in a Motion Picture. The actor also appeared in Richard Linklater’s *Last Flag Flying*, with Bryan Cranston and Laurence Fishburne; Woody Allen’s *Café Society*, alongside Blake Lively, Parker Posey and Jesse

Eisenberg; Adam McKay's *The Big Short*, for which he received a Golden Globe nomination; Peter Sollett's *Freeheld*, opposite Julianne Moore and Ellen Page; Peter Segal's *Get Smart*, with Anne Hathaway and Alan Arkin; and Glen Ficarra and John Requa's *Crazy, Stupid, Love*, opposite Julianne Moore, Ryan Gosling and Emma Stone.

Carell lent his vocal talents to the 2010 animated feature *Despicable Me*, in the lead role of Gru. The international smash hit led to two highly successful sequels. His other voice work includes *Dr. Seuss's Horton Hears a Who!* and *Over the Hedge*.

Carell's first lead role in a feature film came in 2005's *The 40-Year-Old Virgin*, which he co-wrote with director Judd Apatow. The film became a worldwide box-office sensation and AFI named it one of the 10 Most Outstanding Motion Pictures of the Year. His subsequent film credits include *Seeking a Friend for the End of the World*, *Hope Springs*, *The Incredible Burt Wonderstone*, *The Way, Way Back*, *Alexander and the Terrible, Horrible, No Good, Very Bad Day*, *Anchorman: The Legend of Ron Burgundy* and *Anchorman 2: The Legend Continues*. On the small screen Carell completed an eight-year run playing the hilariously pompous boss Michael Scott on the Emmy-nominated NBC comedy "The Office," adapted from Ricky Gervais' acclaimed British series of the same name. Carell was nominated for six Emmys for Best Lead Actor in a Comedy Series and won a Golden Globe. He was also nominated four times for a SAG award and won two as part of the show's ensemble.

In 2016 Carell and his wife Nancy co-created the TBS police comedy series "Angie Tribeca," starring Rashida Jones. Carell serves as executive producer, writer and director on the show.

Born in Massachusetts, Carell now resides in Los Angeles with his wife. He is the proud father of a daughter and a son.

TIMOTHÉE CHALAMET (Nic Sheff) was nominated for an Academy Award® for Best Actor for his critically acclaimed performance as Elio in Luca Guadagnino's Oscar-nominated film *Call Me By Your Name*, making him the youngest Best Actor nominee since 1939. Written by James Ivory and based on the 2007 novel by André Aciman, the drama was released by Sony Pictures

Classics in the fall of 2017. Chalamet also received Best Actor nominations for Screen Actors Guild, Golden Globe and BAFTA awards, while winning Independent Spirit, New York Film Critics and Los Angeles Film Critics honors. He was also recognized for his breakthrough performance by the National Board of Review, won the Gotham Award for Breakout Actor, and was nominated for the EE BAFTA Rising Star Award. Chalamet also starred in Greta Gerwig's *Lady Bird*, opposite Saoirse Ronan, and shared in a SAG Award nomination for Outstanding Performance by a Cast in a Motion Picture.

Chalamet is currently filming *The King*, directed by David Michôd (*Animal Kingdom*). Co-written by Joel Edgerton and Michôd, the film is based on the Shakespeare plays "Henry IV, Parts I and II" and "Henry V," in which a young disgraced prince Hal (Chalamet) inherits the crown at a turbulent time in English history and must learn what it means to be a king, guided by his one true friend, Falstaff (Edgerton).

Chalamet's upcoming and recent film credits include *Hot Summer Nights*, for director Elijah Bynum, and Woody Allen's *A Rainy Day in New York*, opposite Elle Fanning and Selena Gomez. Additional film credits include Scott Cooper's *Hostiles*, opposite Christian Bale; Christopher Nolan's *Interstellar*; Julia Hart's *Miss Stevens*; and Jason Reitman's *Men, Women & Children*.

In 2016 Chalamet received Drama League and Clive Barnes award nominations as well as the Lucille Lortel Award for Best Actor for his performance in the world premiere of John Patrick Shanley's play "Prodigal Son." The actor was first noticed in the second season of Showtime's "Homeland," opposite Claire Danes and Damian Lewis.

Chalamet currently resides in New York City.

MAURA TIERNEY (Karen Barbour) is a consummate actress who has cultivated a well-respected career across film, television and theater. She currently stars on the Showtime series "The Affair," for which she won a Golden Globe Award and was also nominated for Emmy and Critics' Choice awards.

Tierney recently starred opposite John Carroll Lynch and Matt Bomer in *Anything*, an indie about the infinite possibilities of love. Her other film credits include *Baby Mama*, with Tina Fey and Amy Poehler; *Semi-Pro*, opposite Will Ferrell and Woody Harrelson; *Diggers*, alongside

Paul Rudd and Ken Marino; *Welcome to Mooseport*, opposite Ray Romano and Gene Hackman; *Instinct*, with Anthony Hopkins and Cuba Gooding Jr.; *Nature Calls*, co-starring Patton Oswalt and Johnny Knoxville; *Primary Colors*, alongside John Travolta; *Liar Liar*, opposite Jim Carrey; *Insomnia*, with Al Pacino, Hilary Swank and Robin Williams; and *Primal Fear*, co-starring Richard Gere and Ed Norton.

On the small screen, Tierney earned kudos for her Emmy-nominated role across eight seasons of the top-rated NBC series "ER." She previously spent four years on the critically acclaimed NBC series "NewsRadio." Most recently, she was seen in Amazon's science-fiction anthology series "Philip K. Dick's Electric Dreams," with an impressive lineup of actors including Steve Buscemi, Bryan Cranston and Vera Farmiga. She also had an arc on the 2012 and 2013 seasons of "The Good Wife" as well as the critically acclaimed "Rescue Me." She also starred opposite Rob Morrow in ABC's "The Whole Truth."

Tierney has also made a name for herself in the theater. She made her Broadway debut in 2013, starring alongside Tom Hanks in Nora Ephron's "Lucky Guy." She also starred in "North Atlantic," with Frances McDormand and toured with "A Town Hall Affair." In 2006 she starred in the Off Broadway production of Neil LaBute's "Some Girl(s)," at the Lucille Lortel Theater, joining the cast with Eric McCormack, Fran Drescher, Judy Reyes and Brooke Smith. Additionally, she starred in Nicky Silver's "Three Changes," with Dylan McDermott, and in Yasmina Reza's award-winning "God of Carnage," at the prestigious Gate Theater in Dublin.

Born and raised in Boston, Tierney currently divides her time between Los Angeles and New York.

AMY RYAN (Vicki Sheff) is a critically acclaimed actress widely known for her work on both the big and small screen, as well as the stage. Her performance in Ben Affleck's *Gone Baby Gone* was recognized with Academy Award, Golden Globe and SAG Award nominations for Best Supporting Actress. Ryan recently wrapped Nisha Ganatra's film *Late Night*, written by Mindy Kaling and co-starring Kaling and Emma Thompson. She'll soon be seen in Rowan Athale's *Strange But True*, opposite Greg Kinnear, Blythe Danner and Margaret Qualley. Previously, she shared in the 2015 SAG Award for Outstanding Performance by a Cast in a Motion Picture won by the stars of Alejandro González Iñárritu's Oscar winner *Birdman*. Ryan's other film credits

include *Central Intelligence*, *Louder Than Bombs*, *Bridge of Spies*, *Goosebumps*, *Don Verdean* and *Abundant Acreage Available*.

Ryan is also acknowledged for her work on the small screen, including her memorable characters Holly Flax on “The Office,” Adele on “In Treatment” and Officer Beatrice “Beadie” Russell on “The Wire.” On stage, Ryan made her Broadway debut in Wendy Wasserstein’s “The Sisters Rosensweig.” For her work in the 2000 production of “Uncle Vanya,” she was nominated for a Tony Award for Best Featured Actress in a Play. Ryan received her second Tony nod for her portrayal of Stella in “A Streetcar Named Desire.” Ryan has also appeared in London’s West End, co-starring in Neil LaBute’s “The Distance From Here.”

KAITLYN DEVER (Lauren) has garnered tremendous respect at a young age with her dynamic and impactful performances in film and television. In 2012 her roles in *Bad Teacher* and the TV series “Last Man Standing” and “Justified” were honored with separate nominations at the 33rd Annual Young Artist Awards. Dever recently completed production on Olivia Wilde’s directorial debut *Booksmart*, starring opposite Beanie Feldstein, Billie Lourd and Noah Galvin. Dever and Feldstein star as two overachieving high-schoolers who set out to cram four years of fun into one night before they graduate. Dever will also star in Jason Reitman’s upcoming film *The Front Runner*, opposite Hugh Jackman, Vera Farmiga and J.K. Simmons. The story follows Senator Gary Hart’s 1988 presidential campaign as it is derailed by a scandalous love affair.

Dever’s additional film credits include Lynn Shelton’s *Outside In*, opposite Jay Duplass and Edie Falco; Kathryn Bigelow’s *Detroit*, with John Boyega and Hannah Murray; Peer Pedersen’s *We Don’t Belong Here*, alongside Catherine Keener and Anton Yelchin; Kyle Wilamowski’s *All Summers End*, with Tye Sheridan; Jason Reitman’s *Men, Women & Children*, alongside Jennifer Garner and Ansel Elgort; Lynn Shelton’s *Laggies*, opposite Keira Knightley, Chloë Grace Moretz and Sam Rockwell; James Ponsoldt’s *The Spectacular Now*, starring Shailene Woodley and Miles Teller; Destin Daniel Cretton’s *Short Term 12*, opposite Brie Larson; Clint Eastwood’s *J. Edgar*, starring Leonardo DiCaprio; and Jake Kasdan’s *Bad Teacher*, alongside Cameron Diaz.

On the small screen, Dever was a regular on ABC's "Last Man Standing" for six seasons, playing the youngest, toughest and most athletic daughter in the Baxter family. The series co-starred Tim Allen, Nancy Travis and Molly Ephraim. She has guest starred on series such as "The Mentalist," "Party Down," "Modern Family," "Private Practice" and "Curb Your Enthusiasm."

Dever currently resides in Los Angeles.

TIMOTHY HUTTON (Dr. Brown) was honored with an Academy Award, a Golden Globe and a Los Angeles Film Critics Association Award for his star-making performance in Robert Redford's *Ordinary People*. More recently he has been seen in Ridley Scott's *All the Money in the World*, John

Krasinski's *Brief Interviews With Hideous Men*, Roman Polanski's *The Ghost Writer*, Jonathan Liebesman's *The Killing Room*, Cheryl Hines' *Serious Moonlight* and Dagen Merrill's *Broken Hill*. His other film credits include *Taps*, *Daniel*, *The Falcon & the Snowman*, *Made in Heaven*, *Q&A*, *The General's Daughter*, *French Kiss*, *Beautiful Girls*, *Sunshine State*, *Kinsey*, *Secret Window*, *The Good Shepherd* and *Lymelife*.

On the small screen, Hutton starred in the hit TNT series "Leverage" from 2008 to 2012. He was nominated for an Emmy for ABC's "American Crime" and his starring role in "A Long Way Home" netted another Golden Globe nomination. Hutton also produced and starred in Showtime's "Mr. & Mrs. Loving," played the title role in the acclaimed "Aldrich Ames: Traitor Within," co-starred in the docudrama "WW3" and was the executive producer, director, music supervisor and star of A&E's "Nero Wolfe," a critically acclaimed series of telefilms based on Rex Stout's famed detective novels.

Currently, Hutton has a heavy recurring arc on Amazon's "Tom Clancy's Jack Ryan" and stars in the forthcoming Netflix series "The Haunting of Hill House," for Mike Flanagan.

As a member of New York's Circle Repertory Co., Hutton originated the lead role in the Broadway production of Craig Lucas' "Prelude to a Kiss" and starred in "Babylon Gardens." He also appeared in the Los Angeles stage production of "The Oldest Living Graduate," a role he later reprised for a live broadcast on NBC.

Also a presence behind the camera, Hutton has directed a number of music videos including "Drive," by the Cars; "Not Enough Love," by Don Henley; and "Freedom," a Neil Young

concert film. He also directed the episode of Steven Spielberg's "Amazing Stories" titled "Grandpa's Ghost," which was adapted from a story Hutton wrote. His feature film directorial debut was *Digging to China*, starring Kevin Bacon, Mary Stuart Masterson and Evan Rachel Wood, which premiered at the Sundance Film Festival to a standing ovation. Additionally, Hutton directed Nicole Burdette's "Busted" for the New York-based theater company Naked Angels.

ANDRE ROYO (Spencer) has the rare ability to give the characters he plays depth and emotion without overshadowing his castmates. For evidence, see Royo's amazing turn as Bubbles on HBO's critically acclaimed drama "The Wire" or his portrayal of Thirsty Rawlings on the Fox hit "Empire." He also delivered memorable performances on Amazon's "Hand of God" and Showtime's "Happyish." On the big screen he recently appeared in *Hunter Gatherer*, in a role for which he won the Best Actor Award at the SXSW Film Festival. Up next for Royo is the sci-fi indie *Prospect*.

The first time Royo appeared on the big screen was in John Singleton's *Shaft*. He went on to appear in an eclectic array of features such as *Red Tails*, *Hellbenders*, *Remnants*, *The Collection*, *August*, *Super*, *Calloused Hands*, *The Spectacular Now* and *Lila & Eve*. The actor's other television credits include "Fringe," "Heroes," "Agent Carter," "Navy Street," "Elementary," "Prime Suspect," "How to Make It in America," "Party Down," "Numb3rs," "Criminal Minds" and "Kingdom."

ABOUT THE FILMMAKERS

FELIX VAN GROENINGEN (Director) is a Flemish director, screenwriter and producer. This is his first English-language film. His previous film, *Belgica*, premiered at the 2016 Sundance Film Festival, where he won the Directing Award (Dramatic World Cinema). Van Groeningen's internationally acclaimed breakthrough *The Broken Circle Breakdown* earned a 2014 Oscar nomination for Best Foreign Language Film and a César for Best Foreign Film. Previously, *The Misfortunates* premiered in the Directors' Fortnight at Cannes. Van Groeningen is a graduate of Belgium's Royal Academy of Fine Arts. He currently resides in Antwerp, Belgium.

LUKE DAVIES (Writer) is a renaissance man: an award-winning poet, novelist, essayist and screenwriter. Born in Australia and based in Los Angeles, he was nominated for an Oscar for his screenplay for Garth Davis' *Lion*, based on Saroo Brierley's book [A Long Way Home](#). The adaptation, which starred Dev Patel, Nicole Kidman and Rooney Mara, was also nominated for five additional Oscars and four Golden Globes. Davies won the BAFTA for Best Adapted Screenplay in 2017. Davies wrote the screenplay for "Catch-22" and is currently producing the miniseries for Anonymous Content, Hulu and Paramount Television. George Clooney will direct.

Davies' novels include the cult bestseller [Candy](#), [Isabelle the Navigator](#) and [God of Speed](#). [Candy](#), which was shortlisted for Australia's NSW Premier's Awards, was made into a 2006 film directed by Neil Armfield and starring Heath Ledger, Abbie Cornish and Geoffrey Rush. Davies' screenplay won an AWGIE (Australia's equivalent to the WGA award) and an AACTA (Australia's Oscar) for Best Adapted Screenplay.

His screenplay for *Life*, about the friendship between James Dean and *Life* magazine photographer Dennis Stock, was directed by Anton Corbijn and starred Robert Pattinson, Dane DeHaan, Joel Edgerton and Sir Ben Kingsley. It premiered at the Berlin Film Festival in 2015.

Davies' short film *Air*, his first as writer-director, starred Andrew Garfield and premiered at the Marfa Film Festival in 2010. That same year ABC Books published his children's book, [Magpie](#). His play "Stag" was produced for Sydney Theatre Company's Wharf2Loud stage in 2006.

Davies has published five volumes of poetry. [Interferon Psalms](#) won the inaugural Prime Minister's Literary Award for Poetry, Australia's largest and most prestigious literary prize. The collection [Totem](#) won the South Australian Literary Award for Poetry, the Age Poetry Book of the Year and the overall Age Book of the Year Award, an unusual feat for a book of poetry. In 2004 Davies was awarded the Philip Hodgins Memorial Medal for Poetry. His volume [Absolute Event Horizon](#) was shortlisted for the National Book Council Poetry Prize. [Running with Light](#) won the Judith Wright Poetry Prize at the Queensland Premier's Literary Awards.

Also a nonfiction writer, Davies saw his memoir/essay [The Cisco Kid](#) become a finalist in the 2011 Los Angeles Press Club Journalism Awards. He has been featured as a storyteller

on the award-winning NPR programs “This American Life” and “Unfictional.” In 2010 Davies won Australia’s top essay prize, the John Curtin Prize for Best Essay, for “The Penalty Is Death,” his 15,000-word essay about Andrew Chan and Myuran Sukumaran, two drug runners on Bali’s death row. (They were executed in 2015, to great public controversy.)

DAVID SHEFF (Author) is the author of *Clean: Overcoming Addiction and Ending America’s Greatest Tragedy*, the follow-up to his *New York Times* No. 1 bestseller, *Beautiful Boy: A Father’s Journey Through His Son’s Addiction*. *Clean* is the result of the years Sheff spent investigating the disease of addiction and America’s drug problem, which he sees as the greatest public health challenge of our time. In 2009 Sheff was named to the “Time 100,” *Time magazine’s* list of the World’s Most Influential People. The Partnership for Drug-Free Kids honored him with a Special Tribute Award “in recognition of his voice and leadership for families who are struggling with addiction.” Sheff was also honored with the College on Problems of Drug Dependence (CPDD) Media Award, American College of Neuropsychopharmacology (ACNP) Media Award and American Society of Addiction Medicine (ASAM) Media Award.

Published in 2008, Sheff’s *Beautiful Boy* was based on his article “My Addicted Son,” which appeared in *The New York Times Magazine*. The article won a special award from the American Psychological Association for “outstanding contribution to the understanding of addiction.” *The book* was published in a dozen languages and was named the year’s Best Nonfiction Book by *Entertainment Weekly*. It was one of Amazon’s “Best Books of 2008,” and won a Barnes & Noble Discover Award.

Sheff also contributed to HBO’s “Addiction: *Why Can’t They Just Stop?*” Along with *The New York Times Magazine*, he has written for *The New York Times*, *Wired*, *Rolling Stone*, *Outside*, *The Los Angeles Times Magazine*, *Playboy*, *Esquire*, *Observer Magazine* (England), *Foreign Literature* (Russia) and *Shueisha* (Japan). He has conducted seminal interviews with John Lennon and Yoko Ono, Ai Weiwei, Ted Taylor, Barney Frank, Steve Jobs, Tom Hanks, Betty Friedan, Keith Haring, Jack Nicholson, Carl Sagan, Salman Rushdie, Fareed Zakaria and others. He also wrote an award-winning documentary about John Steinbeck’s

The Grapes of Wrath and a radio special about Harper Lee's *To Kill a Mockingbird* (both for National Public Radio).

Sheff's other books include *Game Over*, called "the bible of the videogame industry" by *The Wall Street Journal*; *China Dawn*, about the internet revolution in China; and *All We Are Saying* (Literary Guild Selection), based on David's interviews with John Lennon and Yoko Ono in 1980. Sheff graduated from the University of California, Berkeley. He lives with his family in Northern California.

NIC SHEFF (Author) has served as a writer on AMC's "The Killing," Freeform's "Recovery Road" and Netflix's "13 Reasons Why." He has developed TV series with Warner Bros., USA Network, Amazon and Paramount Television. However, Sheff is best known as the author of the bestselling addiction memoirs *Tweak* and *We All Fall Down*. He is also the subject of his father's memoir *Beautiful Boy*, also a *New York Times* bestseller.

Sheff's first novel, *Schizo*, was published to critical acclaim in 2014. He has appeared on "The Oprah Winfrey Show," CNN (with Sanjay Gupta), ABC (with Diane Sawyer), "Fresh Air with Terry Gross" and "The Today Show." His articles have been published in *Newsweek*, *Nerve*, *Wired*, *The San Francisco Chronicle* and *Vanity Fair*.

Sheff lives in Los Angeles with his wife, two hound dogs and one cat.

BRAD PITT (Producer) is not only one of today's strongest and most versatile film actors, he is also a successful film producer through his company Plan B Entertainment. In the past few years, Pitt won an Academy Award as a producer of *12 Years a Slave*, directed by Steve McQueen (the film also won Oscars for screenwriter John Ridley and supporting actress Lupita Nyong'o); led a five-man tank crew in David Ayer's World War II epic *Fury*; starred in and produced *By the Sea*, alongside Angelina Jolie; played a supporting role in *The Big Short*, an Oscar winner for Best Adapted Screenplay; and was the lead in *War Machine*, a provocative satirical comedy from David Michôd. He also produced the two latter films with his Plan B shingle.

Pitt will next be seen in James Gray's *Ad Astra* opposite Ruth Negga and Tommy Lee Jones, and Quentin Tarantino's *Once Upon a Time in Hollywood*, alongside Leonardo DiCaprio and Margot Robbie.

Previously, Pitt co-starred in Robert Zemeckis' *Allied*, opposite Marion Cotillard; Marc Forster's *World War Z*; and Ridley Scott's *The Counsellor*, with Michael Fassbender. He also teamed up again with Andrew Dominik for *Killing Them Softly*. For their first collaboration, *The Assassination of Jesse James by the Coward Robert Ford*, Pitt was named Best Actor at the Venice Film Festival. In 2011 Pitt gave two of his most complex and nuanced performances in Bennett Miller's *Moneyball* and Terrence Malick's *Tree of Life*, films he also produced. Both films were Best Picture Oscar nominees. Pitt won the New York Film Critics Circle Award and the National Society of Film Critics Award for these roles, in addition to Screen Actors Guild, Golden Globe, BAFTA and Oscar nominations for his work in *Moneyball*.

It was Pitt's role in Ridley Scott's Academy Award winner *Thelma & Louise* that first brought him national attention. He soon went on to deliver memorable performances in Robert Redford's *A River Runs Through It*, Dominic Sena's *Kalifornia* and Tony Scott's *True Romance*. Pitt also received critical acclaim for his performances in David Fincher's *Se7en* and *Fight Club*. He was an Academy Award nominee for his performance in Fincher's *The Curious Case of Benjamin Button* and Terry Gilliam's *Twelve Monkeys*, winning a Golden Globe for the latter role. Pitt also received Golden Globe nominations for Edward Zwick's *Legends of the Fall* and Alejandro González Iñárritu's *Babel*.

Pitt was a member of star-studded casts in Steven Soderbergh's *Ocean's Eleven*, *Ocean's Twelve* and *Ocean's Thirteen*. His other film credits include Quentin Tarantino's *Inglourious Basterds*, Joel and Ethan Coen's *Burn After Reading*, Doug Liman's *Mr. and Mrs. Smith* and Guy Ritchie's *Snatch*.

As a producer, Pitt and his company Plan B Entertainment have been responsible for producing numerous award-winning and commercially successful films including *The Departed*, *The Assassination of Jesse James by the Coward Robert Ford*, *The Tree of Life*, *World War Z*, *12 Years a Slave*, "The Normal Heart," *Selma*, *Moonlight*, *The Big Short*, *Okja*, *The Lost City of Z* and *War Machine*. Plan B is currently in production on Barry Jenkins' film *If Beale Street Could Talk*.

and Adam McKay's Dick Cheney biopic *Backseat*. On the television side, they are working on "Sweetbitter" for Starz.

DEDE GARDNER (Producer) is an Academy Award-winning producer and co-president of Brad Pitt's production company, Plan B Entertainment. Throughout her career, she has produced such acclaimed films as Barry Jenkins' *Moonlight*, which earned an Academy Award for Best Picture; Adam McKay's *The Big Short* and Ava DuVernay's *Selma*, both of which received Academy Award nominations; Ryan Murphy's television series "Feud" and his Emmy Award winner "A Normal Heart," an HBO telefilm; Steve McQueen's *12 Years a Slave*, another Oscar winner; and Terrence Malick's Palme d'Or-winning and Academy Award nominee *The Tree of Life*. In 2017 she released Mike White's *Brad's Status*, James Gray's *The Lost City of Z*, David Michôd's *War Machine* and Bong Joon-Ho's *Okja*.

Gardner is currently in post-production on Adam McKay's *Backseat*, James Gray's *Ad Astra* and an untitled feature directed by Miranda July. She is also in production on *The King*, Plan B's second feature with David Michôd, and exploring new film endeavors with auteurs such as Andrew Dominik, Dennis Kelly and David Fincher. Additionally, Plan B is currently exploring series projects with Netflix, Amazon, HBO and FX.

JEREMY KLEINER (Producer) is an Academy Award-winning producer and co-president of Brad Pitt's Plan B Entertainment. He produced 2017's Academy Award winner *Moonlight* (A24), directed by Barry Jenkins; 2014's Oscar winner *12 Years a Slave*, directed by Steve McQueen; and Academy Award nominees *The Big Short*, directed by Adam McKay, and *Selma*, directed by Ava DuVernay. His other recent productions include James Gray's *The Lost City of Z*, David Michôd's *War Machine* and Bong Joon-Ho's *Okja*. Plan B is currently in post-production on Barry Jenkins' film *If Beale Street Could Talk*, Adam McKay's *Backseat* and James Gray's *Ad Astra*.

On the television side, Jeremy is an executive producer on the Netflix series "The OA," from creators Brit Marling and Zal Batmanglij, which is in post production on its second season, and prepping the second season of "Sweetbitter" (Starz), along with Barry Jenkins's limited series adaptation of Colson Whitehead's *The Underground Railroad* (Amazon). Kleiner and Dede

Gardner oversee Plan B's film and television development and production slate, which includes projects with David Fincher, Ryan Coogler, Tony Kushner and Dennis Kelly, among others.

NAN MORALES (Executive Producer) is a seasoned motion picture producer instrumental in every aspect of the filmmaking process. Working closely with a wide variety of filmmakers, Morales' involvement spans from creative story development to scheduling and budgeting and continues into post production and visual effects turnovers for delivery.

Morales' diverse choice of films has included the critically acclaimed *Selma*, directed by Ava Duvernay, which garnered an Oscar nomination for Best Picture and amassed numerous awards. Other recent credits include *The Spongebob Movie: Sponge Out Of Water*, *Paper Towns* and *Mike & Dave Need Wedding Dates*.

Morales' additional credits include *Step Up Revolution*, *What's Your Number?*, *Extraordinary Measures*, *Youth in Revolt*, *Management*, *The Marc Pease Experience*, *Year of the Dog* and *Freedom Writers*. She also served as co-producer on the film *Coach Carter* for Paramount Pictures.

Her first producing project, which she co-wrote, was the short film *Lulu Askew* starring Stanley Tucci, Lisa Eichhorn and Jennifer Coolidge.

She served as vice president of feature production management at Paramount, where she oversaw several box office hits including *Lara Croft: Tomb Raider*, *Save The Last Dance*, *Sleepy Hollow*, *Runaway Bride*, *Election*, *Face Off*, *In & Out*, *Star Trek: First Contact*, *Primal Fear* and *Clueless*.

Morales is currently executive producing *Sonic The Hedgehog* and will be reuniting with Plan B in 2019 for *The Underground Railroad* with director Barry Jenkins. She was born and raised in Los Angeles. When not on location, spends her time between her homes in Portland, Oregon and L.A.

ETHAN TOBMAN (Production Designer) is an award-winning production designer whose feature film credits include *Room*, starring Brie Larson in an Oscar-winning performance, and

Wilson, with Woody Harrelson. He also worked on the forthcoming releases *Kin*, with James Franco, and *The Torture Report*, starring Jon Hamm and Adam Driver.

Tobman was born in Montreal, Canada. He attended NYU's Tisch School of the Arts, where his short film *Remote* was selected for the Cannes International Film Festival. His professional highlights in recent award-winning music videos and live performances include Beyoncé's "Formation," "Lemonade" and her 2017 Grammy performance; Kendrick Lamar's "All the Stars," Ariana Grande's "No Tears Left to Cry," OK Go's "The Writing's on the Wall," Eminem's "Not Afraid" and Madonna's "Gimme All Your Luvin'."

RUBEN IMPENS (Director of Photography) is an award-winning cinematographer who has worked on a wide range of projects from small-scale productions to major television series and feature films, as first or second assistant camera operator. His work as a director of photography has been equally varied, spanning more than 50 commercials and 12 short films. Impens lensed his first feature film, *Steve + Sky*, in 2003. Since then he has shot 17 feature films including *Raw*, *The Broken Circle Breakdown*, *Café Derby* and *The Sky Above Us*. At the age of 18 it became clear to Impens that film was the career path for him. He studied photography and visual arts at the Royal Academy of Fine Arts (KASK), in Ghent, Belgium. He then went to Amsterdam to work as a trainee at a camera rental company, working his way up in the camera department on various productions.

NICO LEUNEN (Editor) continues his collaboration with Felix van Groeningen and cinematographer Ruben Impens. They previously worked together on the films *The Misfortunates*, *The Broken Circle Breakdown* and *Belgica*.

Leunen graduated from the Sint Lukas School for film in Brussels in 1998, earning a Master in Experimental Film degree. Soon after that he discovered a natural feeling for editing. Since then he has worked on more than 60 feature films and full-length documentaries. In 2013 Leunen received the prestigious Culture Award of Flanders for Film for his contribution to Flemish cinema. In 2015 he was invited to become a member of the Academy of Motion Picture Arts and Sciences.

Leunen lives in Brussels with his partner, the film director Fien Troch.

EMMA POTTER (Costume Designer) has designed the costumes for a wide array of films, including two with director James Ponsoldt: *The Circle* and *The End of the Tour*. She also worked on Ryan Coogler's award-winning boxing drama *Creed*, starring Michael B. Jordan and Sylvester Stallone. Potter recently completed Season 3 of Nic Pizzolatto's "True Detective" series for HBO, this one starring Mahershala Ali. Her additional credits include Antonio Campos' *Christine*, Joachim Trier's *Louder Than Bombs*, Josh Mond's *James White* and actor/director Paul Bettany's *Shelter*.

Potter attended the School of the Art Institute of Chicago and from there honed her craft on smaller art films. She began her film industry career as a costume supervisor and assistant costume designer on films such as Danny Boyle's *127 Hours* and *Sugar*, directed by Anna Boden and Ryan Fleck.

Produced in Association with

BIG INDIE PICTURES

Unit Production Manager

NAN MORALES

First Assistant Director

GEORGE BAMBER

Second Assistant Director

ADAM CUTHBERT

Co-Producer

MARSHA L. SWINTON

CAST

In Order of Appearance

David Sheff	STEVE CARRELL
Karen Barbour	MAURA TIERNEY
Nic Sheff (12 yrs old)	JACK DYLAN GRAZER
Daisy Sheff	OAKLEY BULL
Nic Sheff	TIMOTHÉE CHALAMET
Annie Goldblum	AMY AQUINO
Vince	CARLTON WILBORN
Julia	STEFANIE SCOTT
Julia's Mother	MARYPAT FARRELL
Dr. Brown	TIMOTHY HUTTON
Diane	AMY FORSYTH
Nic Sheff (5 yrs old)	KUE LAWRENCE
Kid	BRANDON CIENFUEGOS
Kid	CHESKA CORONA
Kid	MANDEIYA FLORY

Flight Attendant	MARTHA T. NEWMAN
Nurse @ Bellevue	MINERVA GARCIA
Airline Attendant	NIKKI SNIPPER
Vicki	AMY RYAN
Spencer	ANDRE ROYO
Speaker @ 12 Step Meeting	ANASTASIA LEDDICK
Nic Sheff (8 yrs old)	ZACHARY RIFKIN
Minister	EDWARD FLETCHER
Wedding Guest	JUSTIN TOWNES EARLE
Father @ Graduation	SEANN GALLAGHER
Principal @ Graduation	BROOKLIN THACHER
Lauren	KAITLYN DEVER
Gack	JULIAN WORKS
EMT	SASHA KELLY JACKSON
Meeting Leader	TOM BEYER
Rose	LISAGAY HAMILTON
Stunt Coordinator	MARK NORBY
Surf Coordinator	PATRICK MILLIN
Marine Coordinator	MIKE BRADY
Stunt Surf Double "David"	CLAY CULLEN
Stunt Surf Double "Nic"	GAVIN FRANK
Stunt Driver "Karen"	KELLY RICHARDSON
Stunt Driver "Nic"	ALEXANDER SMITH
Rescue Boat Operators	KRIS JEFFREY MARK DOBSON
Utility Stunts	ROCKY CAPELLA
Post Production Supervisor	NANCY KIRHOFFER
Art Director	PATRICK SULLIVAN
Set Decorator	JENNIFER LUKEHART

Property Master	WILL BLOUNT
Assistant Property Masters	MARTIN MILLIGAN DON BRACKEN
Lead Person	JEFFERSON MURFF
Set Dressers	ERIK SODERSTROM DON ELLIOT MIKE CUTLER
On Set Dresser	BART HUBENTHAL
Buyers	JILL CARVALHO MELISSA FRANKEL
Art Department Coordinator	MOLLY HUNTER FLICK
Set Dec Staff Assistant	TAYLOR BROCK
Set Designers	ARIC CHENG ERNIE AVILA JOHN BERGER
Graphic Designers	ADEE SERRAO KAREN TENEYCK
Art Department Staff Assistant	JIM STANNARD
Props Staff Assistant	BRIELLE BLOUNT
"A" Camera1st AC	JEFF PORTER
"A" Camera2nd AC	SARAH BRANDES
A Camera Operator / SteadyCam	JODY MILLER
Digital Imaging Techican	LONNY DANLER
Digital Loader	NATASHA MULLAN
Video Assist	DAVID 'GOLDY' GOLDSMITH
Production Sound Mixer	LISA PINERO
Boom Operator	RANDY L. JOHNSON
Sound Utility	DANIEL QUINTANA
Gaffer	BRIAN BARTOLINI
Best Boy Electric	ROGER AWAD
Set Electricians	JORDAN LAPSANSKY JOEL POTTER JOHNNY MADISON JOSH ALLEN

	STEVE HUGHES JESSE AUSTIN
Rigging Gaffer	TOBY LE CHEMINANT
Rigging Best Boy	MICHAEL MURRAY
Rigging Electricians	ANSELMO VARGAS GREG BREZOVEC
Dimmer Board Operator	GABE HAYES
Key Grip	LESTOMITA
Best Boy Grip	DANA BAKER
"A" Camera Dolly Grip	ALAN 'MOOSE' SHULTZ
Grips	JACK GLENN DAISUKE 'DICE' MIYAKE JERRY BERTOLAMI PARKER SHULTZ ALLEN LIU
Rigging Key Grip	RICK HARRIS
Rigging Best Boy Grip	STEELE HUNTER
Rigging Grips	BRANDON HARRIS BRIAN BISHOP
Special Effects Coordinator	JOHN ZIEGLER
SFX Technician	RYAN MEINARDUS
Costume Supervisor	NANCY CAPPER
Key Costumer	SARA WALBRIDGE CASTRO
Costumer Mr. Carell	BOB MOORE
Costumers	RACHEL OHMAN LAUREN MORELLI LORI HARRIS
Costume Staff Assistant	TAYLOR BAKKENSON
Makeup Department Head	JEAN BLACK
Makeup Artists	ROLF KEPPLER ELISA MARSH

Hair Department Head	FRIDA ARADOTTIR
Key Hair	RITA TROY
Hair	JENNNIFER BELL
Script Supervisor	BARRY CALDWELL
Supervising Location Manager	JOHN PANZARELLA
Key Location Manager	LESLIE THORSON
Key Assistant Location Managers	LAURA BROWN JT PANZARELLA CHRISTOPHER F. FUENTES
Assistant Location Manager	MARK GAFFNEY
Animals	ANIMALS FOR HOLLYWOOD
Head Trainer	DAVID ALLSBERRY
Trainer	MARK HARDEN
Production Accountant	STEEV BEESON
1 st Assistant Accountant	RYAN HINTZ
Key 2 nd Assistant Accountant	NEDDA AZIZIAN
2 nd Assistant Accountant	LEIA PARKER
Payroll Accountant	STEVE TROMBATORE
Accountant Clerks	SARAH SNYDER O'NEIL CARTER
Post Production Accounting	TREVANNA POST, INC. JENNIFER FREED CATHY GURVIS MEG NORTON
Production Coordinator	JULES CARIDEO
Assistant Production Coordinator	VINCENT BEFI
Production Secretary	HOLLY DELLOCONO
Travel Coordinator	NATALIE BORLAUG
Office Pas	JASPER SHEFF

VINCENT CASTELLINI ROSS RISLEY

2 nd Second Assistant Director	ALANA KATZNER
Casting Associate	AMBER WAKEFIELD
Casting Assistant	LAUREN RICHER
Assistant to F. Maisler	MOLLY ROSE
Background Casting	RICH KING ROB SWANSON
Stand-in "David"	KEVIN MAIER
Stand-in "Nic"	CHRIS RUGGIERO
Stand-in "Vicki"	ROCHELLE HERMAN
Still Photographer	FRANCOIS DUHAMEL
Key Set Production Assistant	LAURA BROOKS
Production Assistants	CHIP HAMILTON JESSE CARMONA ZACHARY CHAMPAGNE KEVIN WELLS ETHAN ABRAMS
Studio Teacher	MILLIE HIRSCH
Assistants to J. Kleiner	CAROLINE CARRNS GABBY SHEPARD
Assistants to D. Gardner	CHRISTINA OH JULIA LLOYD GEORGE
Assistants to B. Pitt	NAZIA KHAN
Assistants to N. Morales & F. van Groeningen	RACHEL MORGAN
Construction Coordinator	MIKE DIERSING
Construction Foreman	TOM WHITE
Location Foreman	CLIFF CAROTHERS
Paint Foreman	JEREMY TURLEY
Labor Foreman	CHANDLER ROBERTS
Plaster Foreman	ALEX SCUTTI
Toolman	VLAD PELINOVSKI

Propmakers	DAN HARRIS DAN FREY MIKE BERNAL RODERICK CURRY
Plasterer	BRETT DULEK
Laborers	ERIC PELINOVSKI CHRISTIAN DULEK
Painters	MICHELE ANGELO FARETTA HECTOR HERNANDEZ
Greens	FRANK MCELLOWNEY DANNY MCELLOWNEY
Standby Greens	MATT DAVILA
On Set Painter	GUY EDWARDS
Transportation Coordinator	BILLY RAY HASS
Transportation Captain	CASEY BODEN
Transportation Co-Captain	MARK A. JAMES
Dispatcher/DOT Compliance	ARELENE RAMIREZ
Transportation Drivers	CAMMIE CAIRA DARRELL JANSON KELLY HUSTI SCOTT HOWARD KLINT WHITE MICHAEL PATRONETE CESAR SOLIS XAVIER MENDOZA DALE HERBERT III BERT FERNANDEZ MARK HALYAK ALLEN STROCKBINE ALEX CONNAUGHTON DENISE THOMAS FRANKIE GEARHART DAN GEARHART LISA HOWARD GARY MAYES TOM DRTINA DEAN MEYER MIKE TELLO DANNY BARRAZA MATTHEW CURRAN LEE NATHANIEL ALEX MORALES MIKE STARNES VICTOR MOORE DAVE MONROE CRAIG ALEXANDER
Craft Service	DAVE KAUSBOWSKI

Craft Service Assistant	KEVIN WEHLEN
Catering	MARIO'S CATERING
Chef	FRANCISCO TRUJILLO
Catering Assistants	GILDARDO MOJICA EFRAN TRUJILLO JOSE LUIS TRUJILLO IRINEO CORNEJO RAUL MORALES JR.
Medics	RODNEY STEPHENS RON PEKKALA

SAN FRANCISCO ADDITIONAL CREW

Production Supervisor	HEIDI ERL
Marine Unit 1 st AD	JANI VOURNAS
2 nd AD	TED LEONARD
Underwater Director of Photography	PETER ZUCCARINI
Underwater 1 st AC	DAVID MCDONALD
Underwater 2 nd AC	AARON KIRBY
B Camera Operator	JEFF GREELY
B Camera 1 st AC	PATRICK MCARDLE
B Camera 2 nd AC	HENRY NGUYEN
Marine Unit	CLAY CULLEN MATT O'CONNOR JOHN ARBUCKLE GLEN YRIGOYN ALEX KRIMM STEVE BOURGET BRIT HORN
2 nd Assistant Accountant	CHRISTINE O'MALLEY
Set Production Assistants	TYLER BLOMSTROM-MOORE ANA RIVAS BRENNAN PICKMAN-THOON RICH PAGAN JOHNNY BRAVO SAM PURDY ALEXANDRE MAUVERNAY TYLER KLINE
Costumers	ANDREA COOPER VALERIE WHITE

	SERENA MONTS VALERIE EMMI MARKUS FOKKEN MICHELLE FALLONE SERENA MONTS MEAGAN SMITH
Location Manager	RORY ENKE
Key Assistant Location Managers	SHARLENE DUALE SIMON LAKE
Assistant Location Managers	FRANCES REYES-BOLINGER DARRICK CHAN KELLY TOM
Background Casting	NANCY HAYES CALLIE RANAHAH
Assistant Hair	KRISTEN KIRCHEN JENNIFER TREMONT
Assistant Makeup	ANDREA PINO MELANIE BIRCH JENNY ZIELON
Property – 1 st Technician	JOHN MICHELETOS
On Set Dresser	MIKE HELBIG
Set Dressers	PETER HUDSON LOU VISCO
Sound Utility	MIKE PRIMMER BRIAN COPENHAGEN
SPFX	JOHN MCLEOD
Production Staff Assistants	BRAD SPENCER JESSICA GREGORIO ADAM YOUNG ELLORA COOMBS
Electricians	SPENCER MULCAHY MIKE BURNS EVAN JONES
Grips	ORLANDO ORONA GREG CHILDERS JIMMY STUART RICH HUNT IAN CHRISS CODY BOSIA BARON COENEN BROOK JOHNSON GILL WRIGHT
Key Craft Service	JAMERS CHANDLER
Craft Service Assistants	SAM REED

	JILL WATTLES ALEX BYRNE
Studio Teachers	DONNELL BARNES SUSAN GILL DANA GREY ELISA GANZ
Medics	MARK BOSIA KENNY O'BRIEN MIKE COLEMAN
Transportation Captain	CLINT CURTIS
Drivers	JENNIFER DUNBAR MILTON JEFFERS DAVID RHOADES GREG ROGERS CHRISTIN CHANEZ CLARK DOLAN RAY MORGAN TONI SACCO JENNIFER ANDEN DIANA CURTIS DAVID GRAY

POST PRODUCTION

Additional Editing	DAVID MARKS TRACI DURAN
First Assistant Editors	TRACI DURAN CHELSEA DINSDALE
Assistant Editors	BERNIE GOMEZ ANDREY RAGOZIN
Post Production Coordinator	DAVID TOWNSEND
Post Production Assistant	JOHN WALEK
Post Production Sound By	WARNER BROS. POST PRODUCTION CREATIVE SERVICES
Re-recording Mixer	ELMO WEBER JEREMY PEIRSON
Supervising Sound Editors	ELMO WEBER ULRIKA AKANDER
ADR Supervisor	ULRIKA AKANDER
Dialogue Editors	ROBERT TROY MICHAEL HERTLEIN CAMERON STEENHAGEN
FX Editor	MARC GLASSMAN
Foley Editor	JON MICHAELS

Foley Artists	CATHERINE HARPER CATHERINE ROSE
Foley Mixer	DARRIN MANN
Assistant Editor	MATTHEW P. HANSON
ADR Recordist	JASON OLIVER
Mix Technician	PHIL LEE
Stage Engineer	JEFF BERLIN
Voice Talent Casting	RANJANI BROW ASHLEY LAMBERT WENDY HOFFMAN
Visual Effects by	SHADE VFX
Visual Effects Supervisor	MITCHELL S. DRAIN
VFX Producer	MOLLY PABIAN
Digital Effects Supervisor	GABRIEL VARGAS
CG Supervisor	ERIC SCHOELLNAST
Visual Effects Coordinators	KARINA BENESH DJOCHOUA BELOVARSKI
Lead Composer	CHARLES BADEN III
Compositors	BRADLEY GAINES WING KWOK KYLE GRAY KENNETH ARMSTRONG TRAVIS NELSON ANTHONY DUNIFER
Digital Matte Painter	MATTHEW RIBEIRO
Visual Effects Editor	RYAN ANDERSEN
Assistant Visual Effects Editor	STEPHEN CHEATUM
Visual Effects	CHRIS DEL CONTE
Executive Producer	
Digital Intermediate by	EFILM
Supervising Digital Colorist	TIM STIPAN

DI Producer	JOSE WILLIAMS
DI Editor	DAVID LEBOVITZ
DI Color Assist	ANDRE RIVAS
Image Science	JOHN QUARTEL
Digital Dailies	EC3
Dailies Colorist	BEN ESTRADA
Dailies Producer	ARTHUR TREMEAU
Dailies Engineer	TERRY MORRISON
Titles By	SCARLET LETTERS
Production Legal Services	REDER & FEIG, LLP
Provided By	SOLMAZ SCHMIDT NOOR AHMED
Legal Clearances	CLEARED BY ASHLEY, INC.
Provided By	ASHLEY KRAVITZ
Consulting By	DAVID SHEFF NIC SHEFF
Music Editor	BRENT BROOKS
Music Coordinator	HENRY VANRODEN

HELICON 1

Written by Dominic Aitchison and Stuart Braithwaite
Performed by Mogwai
Courtesy of Rock Action Records

PROTECTION

Written by Robert Del Naja, Grantley Marshall, Tracey Thorn and Andrew Vowles
Performed by Massive Attack
Courtesy of Virgin Records Ltd. under license from Universal Music Enterprises

ANYWAY YOU DO Written by
C.R. Hagin Performed by Linda
Brannon Courtesy of RAM Records
By arrangement with Fervor Records

TERRITORIAL PISSINGS

Written by Kurt
Cobain and Chester Powers Performed by Nirvana
Courtesy of Geffen Records under license from Universal Music Enterprises

SOUND AND VISION Written and
Performed by David Bowie Courtesy of RZO
Music

SONG TO THE SIREN (TAKE 7) Written by
Tim Buckley and Larry Beckett Performed by Tim
Buckley
Courtesy of Elektra Entertainment
By arrangement with Warner Music Group Film & TV Licensing

SVEFN-G-ENGLAR

Written by Kjartan Sveinsson, Jon Birgisson, Georg Holm and Agust Gunnarsson
Performed by Sigur Ros
Courtesy of XL Recordings Limited

BRIDGE

Written and Performed by Amon Tobin
Courtesy of Ninja Tune

HAITI

Written by Mika Vainio and Ilpo Väisänen
Performed by Pan Sonic
Courtesy of BlastFirstPetite

SANCTICITY

Written and Performed by Coleman Hawkins
Courtesy of Concord Music

GOLDSBORO EXPRESS Written and
Performed by John Coltrane Courtesy of
Concord Music

EDEN 1

Written by John McEntire, Daniel Bitney, John Herndon, Douglas McCombs and Jeffrey Parker
Performed by Tortoise Courtesy of Thrill Jockey
By arrangement with Bank Robber Music

CATCH A FALLING STAR

Lyrics by Paul J. Vance Music by Lee J. Pockriss

PUHUA V2

Written by Mika Vainio and Ilpo Väisänen
Performed by Pan Sonic
Courtesy of BlastFirstPetite

DARLING I NEED YOUR LOVE Written by L.
Stuart and Joseph Newell Performed by The Chips
Courtesy of Tru-Gems Records
By arrangement with Gravelpit Music

BEAUTIFUL BOY (DARLING BOY)

Written and Performed by John Lennon

Courtesy of Capitol Records under license from Universal Music Enterprises

ST. JAMES INFIRMARY

Written by Irving Mills
Performed by The Jeggpap New Orleans Jazzband
Courtesy of The Jeggpap New Orleans Jazzband

HEART OF GOLD

Written and Performed by Neil Young Courtesy of Reprise Records
By arrangement with Warner Music Group Film & TV Licensing

ON GUARD

Written by Johanna Fateman, Kathleen Hanna and JD Samson
Performed by Le Tigre
Courtesy of Le Tigre Records
By arrangement with Terrorbird Med

WISEBLOOD (JOHNNY JEWEL REMIX) Written by
Nika Roza Danilova and John Padgett Performed by Zola
Jesus & Johnny Jewel
Courtesy of Sacred Bones & Italians Do It Better
By arrangement with Terrobird Media

NANOU2

Written by Richard James
Performed by Aphex Twin
Courtesy of Warp Records

SUNRISE, SUNSET

Written by Sheldon Harnick and Jerry Bock Performed by
Perry Como Courtesy of RCA Records By arrangement with
Sony Music Entertainment

OF ONCE AND FUTURE KINGS Written by
David Surkamp Performed by Pavlov's Dog
Courtesy of Rockville Music

SYMPHONY NO. 3, OP. 36 II. LENTO E LARGO, TRANQUILLISSIMO

Written and Performed by Henryk Górecki
Courtesy of Nonesuch Records
By arrangement with Warner Music Group Film & TV Licensing

TREASURE

Written and Performed by Sampha
Courtesy of Young Turks Recordings Limited

Charles Bukowski, "Let It Enfold You" from Betting on the Muse: Poems and Stories.

Copyright © 1996 by Linda Lee Bukowski. Used with permission. "The
New Yorker" and "WIRED" courtesy of Condé Nast

Keith Haring artwork © Keith Haring Foundation. Used by permission "Factotum" by

Charles Bukowski © HarperCollins 2002, used by permission of HarperCollins
Copyright © and Trademark ® Rolling Stone LLC. All rights reserved. Used by Permission
“The Beautiful and Damned” by F. Scott Fitzgerald courtesy of Simon & Schuster, Inc.
“Greatest Hits Volume I & II” – Billy Joel “52nd Street” – Billy Joel “Supernatural” –
Santana Courtesy of Sony Music Entertainment
Archival Playboy Materials. Used with permission. All rights reserved.
Hello Kitty suitcase provided by Sanrio
Images supplied by Thinkstock
Karen Barbour artwork used by permission of Karen Barbour
Nic’s Journal artwork created by and used by permission of Jasper Sheff

Special Thanks

KATE ANDREWS-DAY

CITY AND COUNTY OF SAN FRANCISCO PANDORA

CRAUFURD

DAVID, KAREN, NIC, JASPER & DAISY DIRK IMPENS

GOLDEN GATE NATIONAL RECREATION AREA LIZ LEA

LINDA LEE BUKOWSKI EDYTHE D.

LONDON, PH.D MARTHA NEWMAN

OHLHOFF RECOVERY PROGRAMS, SAN FRANCISCO PARTNERSHIP

FOR DRUG-FREE AMERICA

NATIONAL PARK SERVICE, POINT REYES NATIONAL SEASHORE KENDAL RAE

Acknowledgments

Cameras Provided by

JL FISHER & CHAPMAN / LEONARD STUDIO EQUIPMENT INC.

AVIDs Provided by

RUNWAY POST

Digital Collaboration and Dailies Services

by

PIX SYSTEM

For more information and resources, please visit BeautifulBoyInfo.com

The State of California and the California Film Commission

COPYRIGHT © 2018 AMAZON CONTENT SERVICES LLC ALL RIGHTS
RESERVED.

THIS FILM IS BASED ON ACTUAL EVENTS. HOWEVER, CERTAIN CHARACTERS, CHARACTERIZATIONS, INCIDENTS, LOCATIONS, AND DIALOGUE WERE FICTIONALIZED OR CREATED FOR PURPOSES OF DRAMATIZATION. WITH RESPECT TO SUCH FICTIONALIZATION OR CREATION, ANY SIMILARITY TO THE NAME OR TO THE ACTUAL CHARACTER OR HISTORY OF ANY PERSON, LIVING OR DEAD, OR ANY PRODUCT OR ENTITY, OR ANY ACTUAL INCIDENT, IS ENTIRELY FOR DRAMATIC PURPOSES AND NOT INTENDED TO REFLECT ON AN ACTUAL CHARACTER, HISTORY, PRODUCT OR ENTITY.

Neither Amazon Studios, Big Indie Pictures nor any of their respective parent, affiliate or subsidiary entities have received any compensation or other consideration or entered into any agreement relating to the appearance of any tobacco products in this picture.

Ownership of this motion picture is protected under the laws of the United States and all other countries throughout the world. All rights reserved. Any unauthorized duplication, distribution or exhibition of this film or any part thereof (including soundtrack) is an infringement of the relevant copyright and will subject the infringer to severe civil and criminal penalties.