
SONY PICTURES CLASSICS

RESTLESS

Starring

Henry Hopper
Mia Wasikowska
Ryō Kase
Schuyler Fisk
Jane Adams

Directed by Gus Van Sant

Written by Jason Lew

Produced by Brian Grazer, Ron Howard,
Bryce Dallas Howard and Gus Van Sant



Opening Night, Un Certain Regard, 2011 Cannes Film Festival

2011 Toronto International Film Festival

www.restlessmovie.com

95 min | Rated PG-13 | Release Date (NY/LA): September 16, 2011

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CAST

Enoch Brae
Annabel Cotton
Hiroshi Takahasi
Elizabeth Cotton
Mabel
Dr. Lee
Rachel Cotton

Henry Hopper
Mia Wasikowska
Ryō Kase
Schuyler Fisk
Jane Adams
Chin Han
Lusia Strus

CREW

Director
Screenplay
Producer

Executive Producer

Co-Producer
Director of Photography
Editor
Original Music
Production Design
Art Direction
Set Decoration
Costume Design
Casting by

Gus Van Sant
Jason Lew
Brian Grazer
Ron Howard
Bryce Dallas Howard
Gus Van Sant
David Allen Cress
Eric Black
Michael Sugar
Sarah Bowen
Erica Huggins
Brett Cranford
Harris Savides, ASC
Elliot Graham, ACE
Danny Elfman
Anne Ross
Benjamin Hayden
Sara Parks
Danny Glicker
Francine Maisler, CSA

SYNOPSIS

Annabel Cotton (MIA WASIKOWSKA) is a beautiful and charming terminal cancer patient with a deep felt love of life and the natural world. Enoch Brae (HENRY HOPPER) is a young man who has dropped out of the business of living, after an accident claimed the life of his parents. When these two outsiders chance to meet at a funeral, they find an unexpected common ground in their unique experiences of the world. For Enoch, it includes his best friend Hiroshi (RYŌ KASE) who happens to be the ghost of a Kamikaze fighter pilot. For Annabel, it involves an admiration of Charles Darwin and an interest in how other creatures live. Upon learning of Annabel's imminent early passing, Enoch offers to help her face her last days with an irreverent abandon, tempting fate, tradition and even death itself.

As their unique love for each other grows, so do the realities of the world that they have felt closing in on them. Daring, childlike, and distinctly rare – these two bravely face what life has in store for them. Fighting pain, anger and loss with youth, playfulness and originality, these two misfits turn the tables on life and play by their own rules. Their journey begins to collide with the unstoppable march of time, as the natural cycle of life comes to claim Annabel.

Directed by Gus Van Sant, *Restless* follows Annabel and Enoch's complex and moving journey together as it culminates in their acceptance of themselves. The relationships they share with their friends, families and each other teach them their greatest lessons of all - that every end begets its own kind of rebirth, and love is deathless.

ABOUT THE PRODUCTION

“We have so little time to say any of the things we mean. We have so little time for any of it.”

- Hiroshi the Ghost in *Restless*

Young love has long been the stuff of great drama, from Shakespeare’s star-crossed Romeo and Juliet to the tear-jerking sentiment of *Love Story*. Now, from screenwriter Jason Lew and director Gus Van Sant comes a timeless and unique story that breathes new life into the old familiar tale. *Restless* tells the story of a young man hiding from his life, and the vibrant young woman who brings him out of his shell. Echoing and evoking memorable film classics such as Hal Ashby’s *Harold and Maude* and recent indie hits such as *Garden State*, *Restless* aims for the head as well as the heart, offering rich characters and a deceptively simple story that will leave a lingering impression on film audiences.

Featuring newcomer Henry Hopper as shy and alienated teenager Enoch Brae, *Restless* takes place over the course of a cold American autumn. While nature heads towards a long slumber, young Henry makes his way through the world already frozen; devastated by the memory of his parents’ death in an automobile accident. Yet in the midst of his self-imposed exile, Enoch finds his worldview changing because of the presence of charming and intelligent Annabel Cotton, played by Mia Wasikowska.

The relationship between Enoch and Annabel anchors the film, and the characters resonate as timeless because of their depth and maturity, a product of the collaboration between the film’s principal creators. Writer Jason Lew was a classmate at New York University with producer Bryce Dallas Howard, and *Restless* was initially the product of a series of short plays and vignettes that allowed them to explore the story and the characters. “Ultimately, I wanted to see if I could marry them and fuse them all together into one story,” Lew says today, “and I banged out the rough draft of a play.”

After he moved to Los Angeles, Lew’s friends, including Howard, suggested adapting the play into a screenplay. “Jason’s not a calculating writer; he’s all passion,” says Howard. “The

play is heartbreakingly beautiful, but theater and film are very different. As he adapted it into a screenplay, a stronger story emerged. Everything that made it special as a play remained, and bigger elements were introduced that made it a piece of cinema.”

Howard’s passion for the project is what spurred her to make this film her producing debut. “This film is like her baby,” says Wasikowska. “She was on set, every day, working extremely hard. She’s dedicated, and, being an actor herself, she’s so caring and understanding. She worked to make sure everyone was comfortable.” Howard also knew that this small, intimate project would need careful shepherding as it made its way through the production process. “I wanted it to be at a place where I felt it was going to be totally protected,” she explains. “After receiving interest from several producers, the production company that showed the most genuine passion for this screenplay happened to be Imagine Entertainment, my father’s company. In the past I had been hesitant as an actor to work with my Dad. I honestly didn’t want us to ever be accused of nepotism. But my primary responsibility with *Restless* was to find a home for this film that exhibited a shared vision of what was possible. It was undeniable that that was Imagine, Brian Grazer and my father. And after working together these past few years, I must admit – I don’t think there was a better person in the world to mentor, support, and protect this project than my own dad.”

The involvement of Imagine and veteran Oscar®-winning producers Ron Howard and Brian Grazer helped bring about the participation of Gus Van Sant. One of the cinema’s most original and iconoclastic voices, Van Sant was perhaps the ideal choice to bring a mature and professional sensibility without losing any of the screenplay’s unique spirit. Indeed, many of Van Sant’s more successful and memorable films are about characters that represent youthful energy and passion on the edge of a painfully cold world. Even though the subject matter is quite different, the story of Enoch and Annabel echoes the troubled journeys taken by heroes of Van Sant’s previous films as diverse as *My Own Private Idaho*, *Good Will Hunting*, *Elephant*, and *Milk*.

Lew’s timeless screenplay also seems to delight in drawing on familiar ideas from the past. Annabel and Enoch, although thoroughly believable as contemporary characters, are in

such unique and gripping emotional situations that one barely realizes that the film doesn't bother to show them using cell phones or computers. Their relationship to each other and the world around them is decidedly tactile and low-tech: Enoch passes the time losing games of "Battleship" to Hiroshi, while Annabel idolizes Charles Darwin and proudly calls herself a "naturalist." Of course, the historical and scientific imaginations of the characters are far from an accident. As a Kamikaze pilot, Hiroshi has a unique relationship with death which both Annabel and Enoch find compelling, while Annabel's observations about animal behavior highlight the ways in which death and dying prove necessary to understand the value of life.

"It was the beautiful love story that interested me," explains Van Sant. "It's a love story that is about a new relationship formed outside the family at a time that it is impossible for the family members to face the sadness of losing a loved one."

"Gus doesn't want to do the same thing you've seen before. He wants to tell stories that are emotionally relevant and visually unique," says the film's editor, Elliot Graham. "He wants to get to the heart of what the characters are feeling. He wants to tell that story truthfully and honestly, and that affects how he shoots it, how he edits it, his music cues, how the actors perform, everything."

"I've never met anyone as engaging and thoughtful about the whole process of making a film," enthuses Jason Lew about Van Sant. "He treats everyone with an equal amount of respect and camaraderie. Even his rehearsal process is less about densely going through lines and choreographing scenes and more about immersing us into the world of the film."

At the center of the story is Henry Hopper's Enoch Brae. It is his struggle that defines the film and his arc that takes the audience to a place of hope. "Enoch is very poetic in a lot of ways," says Jason Lew. "I felt strongly connected with him. It was nice to see this guy go from being stuck to coming out the other side okay. I think he's really brave." Hopper is the son of the late actor-writer-director Dennis Hopper. The younger Hopper had been seeking to act in films, but was looking for just the right project – something that spoke to him and his sensibilities. "I wanted a project that I felt passionately about," he says. "When I read the

screenplay, I was emotionally struck by the characters and their situations. It deals with being a young person in a very refreshing way. It's about the youthful meanderings, progression, the learning to grow with another person. That's what makes it compelling."

The relationship between Enoch and Annabel is complicated: he is struggling to comprehend his place in the world, when he meets a girl unlike any other – a girl full of life, but possibly nearing the end of it. The honesty with which Lew portrays these characters is what drew the actors to the roles. "I never want to write characters that are just symbols," he says. "I want to give them a whole life. Being on set and watching my screenplay come to life was like waking up from a dream and all of a sudden the dream is in your room. I've lived with these characters for years, and to meet them was a very strange and wonderful thing."

"Annabel sees something in Enoch that he's not aware of," Henry Hopper continues. "She sees him for the unique person that he is. Despite how heavy their experiences are, together they find a playful way of approaching things. She changes his whole approach to life."

"The best way I can describe Annabel is that she's full of life," says Mia Wasikowska. "Despite everything, she has an amazing capacity to love life; she finds beauty in very small, simple things. Enoch has been deeply affected by what's happened to him, and I think when they meet each other, they bring out the best aspects of each other. Their relationship is very special, in that they teach each other and help each other not to be afraid. They are the missing puzzle piece in each other's life. Even though the story of Annie and Enoch spans such a small amount of time, from the beginning they have a close bond."

Producer Bryce Dallas Howard says that the chemistry between Hopper and Wasikowska was a key ingredient to making the drama work. "You just can't orchestrate that," she says. "Mia is timeless; she's elegant, but also quirky and eccentric. Henry is just so alive and real. He's a little dangerous, but also completely vulnerable. Together, they are kindred spirits and that translates onto the screen."

The supporting cast around Hopper and Wasikowska includes Japanese actor Ryō Kase who plays Hiroshi, the ghost who guides Enoch through his journey. “I loved the way Jason was able to paint an image with words and off-beat humor,” says Kase. “At the beginning of the film, I think Hiroshi doesn’t know why he’s with Enoch, but something is pulling him to help. I think he thinks that if he can figure out what it is, with Enoch’s help, he can release his own restless feelings.”

Schuyler Fisk plays Elizabeth, Annabel’s sister. “Elizabeth is very overprotective of her sister,” says Fisk. “She wants to spend as much time with her as she can, but she also has to let Annabel go and let her sister live her own life – meet people, have new experiences, and fall in love.” From the very beginning, Fisk felt at home in the role. “I went in to audition and it just felt right,” she says. “It was just really comfortable, because I just felt like Elizabeth. I felt connected with her – it was very natural.”

By chance, *Restless* is a project that features the talents of several “second generation Hollywood” artists. In addition to Howard and Hopper, whose fathers worked in the industry since childhood, Fisk is the daughter of actress Sissy Spacek and noted production designer Jack Fisk. Schuyler Fisk says that becoming involved in a creative endeavor, like a motion picture, comes naturally. “I grew up watching how both my parents loved being in the collaborative world of making films,” she says. “They are a great resource for me. We always talk to each other – read each other’s scripts, throw out ideas, whatever helps each other. I can ask them for advice and they’re never pushy about it. I have a feeling that Henry and Bryce also have a close relationship with their families, but it’s not something we talk about. It just never comes up.”

While family ties might be little more than a curious point of discussion, the cast is united in their praise of director Gus Van Sant. Van Sant is a revered filmmaker, not just by audiences and critics for the work he produces, but also by actors for the way he respects their ability and protects their environment, as well as by crew members for the collaborative process he embraces. Working on a Van Sant film means being a valued and contributing part of a respectful and very calm team, from beginning to end. That engenders commitment and loyalty.

“I’ve been a huge fan of Gus for years, so I was really excited to work with him,” Wasikowska continues. “He runs such a cool, low-key set – there’s no fuss. There’s no celebrity culture. It’s just a bunch of talented people coming together to make something they love, something really special.” “Working with Gus is the most amazing experience,” adds Fisk. “I didn’t really know what to expect – I hadn’t talked to anyone about how he works – I just immediately notice that on the set, there’s a relaxed vibe. Everyone is respectful, everyone gets along, and everyone is kind.”

One of Van Sant’s directorial techniques – borrowed from director Terrence Malick, and which Van Sant first experimented with on *Milk* – is to direct the actors to perform the scene silently, without dialogue, with the actors moving through their lines internally, expressing their emotions with their eyes and faces. “Every single shot we did, we did a silent take,” says Hopper. “The idea is the actors to feel the energy between each other and go with the rhythm of the scene. Doing the silent take brings so much to light – stuff that you don’t realize or understand when you’re speaking over it.”

“Sometimes you get the best reaction out of the actors on silent takes,” editor Elliot Graham suggests. “Even if it’s a dialogue scene, we might cut from somebody talking to somebody not talking, and that not-talking moment is a beautiful moment captured in the non-dialogue takes that we wouldn’t have gotten otherwise.” “Silent takes are useful when you realize that the words aren’t needed to explain the scene,” explains Van Sant. “There are other reasons – it helps us in editing to have that footage - but I have been shooting them because usually, somewhere, you need to let the silence tell the story.”

It’s all part of a process of collaboration that begins on the first day of photography and ends with a locked picture. For example, in the editing room, “Gus will always let me do whatever it is I think I should try with a cut,” Graham says. “He’ll never tell me how to cut a scene in advance. He’ll rarely give me feedback the first several times I show him a scene. Because I’m not on the set, I have some distance from the scene, the script, and the location, and he wants me to use that distance to explore the footage. He’ll let me try different things –

different music, different cuts, cutting a lot, not cutting a lot – to see if I bring something new to it that he hadn't thought of.”

“Gus is a very sensitive filmmaker,” Howard says. “He’s very intuitive. He has the courage to just sit and let something happen. There will be surprises and there will be magic and there will be moments that fall a little short of his expectations. That’s when he goes in and lifts it up and it becomes alive. He has an ability to see what already exists and not mess with that, but to create on that. It’s magical what he does in that regard.”

Van Sant also had the luxury of working in Portland, Oregon, his home for many years and the place where he has shot many motion pictures. “Gus is so connected to what Portland represents,” Howard explains. “He understands this city so intimately. There were scenes that we did literally in his backyard.” Even though Jason Lew had originally imagined the story in the northeast, Portland proved to be a fortuitous substitute. “We wanted a dark sky in the film, and Portland has that in the fall and winter,” says Van Sant. “Maine, the original setting, has very similar weather, so we thought it would be OK to move the setting.”

“Portland in the fall and the winter has the beautiful red and green and yellow of the leaves changing,” editor Elliot Graham observes, “and then it’s a very gray, rainy place – but beautiful. It’s very evocative of the mood of the film and of where the characters are in their lives.”

Charged with capturing that gorgeous scenery was Harris Savides, the film’s director of photography. *Restless* is the sixth feature film on which Van Sant and Savides have collaborated. “We met on a Levi’s commercial,” Van Sant says. “I had heard that Madonna worked with him a lot, and I wanted to work together with him also. Ever since, we have just seemed to get on and have done so many things at this point.”

“Because Harris has worked with Gus many times before,” Howard notes, “their rapport is very natural and things move along quickly. There’s this energy between them, and there is a

flow to the day because of it. Every single shot is like a painting, but it's not self-conscious. It never seems forced. He makes everything in this world just beautiful.”

Danny Glicker's task was creating costumes that would reveal the characters within. “The way I work is to really try to understand the silhouette and what that does to inform the character,” Glicker explains. “I start to build the world once we start that conversation, because the most important thing about my job is to get to the soul of the character. I'm interested in exploring with the actors exactly what it is we want to express and how they need to feel in each sequence.”

Van Sant and his production team also are aided by a Danny Elfman soundtrack that is at once both quirky and haunting. Elfman and Van Sant had worked together before, so the director was able to trust Elfman's instincts from the beginning. “We needed something delicate, and I felt Danny could give us something quite nice,” Van Sant says. “He usually feels me out by playing some cues to see what I think is right. Then, after we settle on a sound, he fills it out, which is always so astounding to hear. The soundtrack is buttressed by the presence of expressive songs by performing artists as varied as the Beatles, Sufjan Stevens, and Nico.

Ultimately, the collaboration fostered by Van Sant flourished under the careful watch of Bryce Dallas Howard, whose long history with the project and respect for Lew's work was a guiding force. “Bryce and Jason have been good friends for years,” says Henry Hopper. “So much of this movie is so personal to Jason that I think Bryce of course wanted to protect the project, but also protect her friend. She has an incredible sensibility and taste.” Schuyler Fisk adds, “Bryce is deeply moved by this story. She was very helpful, and so accessible – there if you need her, but never getting in the way.”

The passion and commitment of every member of the production team is evident in *Restless*, which offers completely unique characters who help each other with the secrets of love in the face of loss, managing to be as bittersweet, surprising, and precious as life itself.

COSTUMING *RESTLESS*: A Closer Look at the Work of Danny Glicker

Veteran costume designer and Oscar® nominee Danny Glicker's resume includes assignments as diverse as indie hits like *Transamerica*, mainstream dramas like *We Are Marshall*, the hit television series "True Blood," and star-driven films like *Up in the Air*. For *Restless*, his second feature with director Gus Van Sant (after *Milk*), Glicker had to create costumes that helped to define complex, nuanced characters who are seemingly ordinary on the outside but remarkable within. "It was exciting to go in and really focus on a very specific, detailed and meticulous way of building these characters' lives," Glicker says of the film.

Actress Schuyler Fisk, who plays Elizabeth Cotton in the film, illustrates Glicker's process and its effect best when she says that, "the way Danny works is so detailed and so specific. He's really helped me find Elizabeth. He asks questions that I hadn't thought about, like 'Did she have a job in college, and what was it? What did she have to wear to that job? What's her job now? What's her budget? What's her style like and why?' Behind every choice of every piece of clothing that's in Elizabeth's closet, there's a reason for it. And so it's been really fun every morning to get into Elizabeth's wardrobe and think about each piece and why she's wearing that."

Producer Bryce Dallas Howard says of Glicker's work that, "in creating characters with a very specific sense of style, Danny did something with the costumes that is totally distinctive. It doesn't feel self-conscious or too studied."

For Enoch Brae, played by Henry Hopper, Glicker chose a vintage, lived-in look. Glicker uses a combination of both actual and re-created vintage in an attempt to style a wardrobe for Enoch that would be reflective of his experience – clothes things that he might find in his attic or picked up in a thrift shop. Enoch's whole world is falling apart, even his clothing.

Mia Wasikowska's Annabel also inspired a vintage look – combining clothes from the 1920s and 30s with pieces from the 1960s to create an altogether fresh, new look. "Mia is endlessly inspiring to work with," Glicker says, "because she can wear a lot of colors in a way

that most people can't. I'm really inspired by the colors of the thirties, colors that we don't see much anymore. There are some really beautiful, warm and rich yellows from that era that are very autumnal; they're so much about leaves changing, but they're also vibrant and about life. Mia can wear these colors and make them seem fresh and contemporary."

So distinctive are the costume choices for Annabel that Schuyler Fisk was able to draw inspiration for her own character – inspired by a comment from her actress mother, Sissy Spacek. "My mom had a really good idea," Fisk reveals, "that, after Annabel passes and Elizabeth is going to the memorial service, she could have something of Annabel's to wear."

"Elizabeth wears Annabel's vintage Victorian magnifying glass pendant on a freshwater pearl necklace," Glicker explains. "I thought it would be a perfect piece for Elizabeth to wear because it is something that Annabel wears frequently, and it directly connects to Annabel's passion for nature and her willingness to view life in detail, fearlessly, with passion and up close."

For the character of Hiroshi – a ghost of a Kamikaze pilot – Glicker says that great attention was paid to be sure that the costume was accurate. "We worked very closely with experts who specialize in Japanese military garments," he says. "We were working with actual Kamikaze uniforms from the forties. Some of it is very unpolished – for example, the Japanese flag on his arm is hand-sewn. It is not a beautiful piece; it's a very delicate piece. It's not meticulous; it's actually falling apart, and it's that detail of falling apart, not being sharp, that's so important."

This attention to detail helped Ryō Kase slip into his character that much more easily. "Danny is really sincere. He makes actors feel very comfortable and happy," Kase says. "The details of his work are so beautiful. His costume really helped me to place this role. He's one of the best costume designers I've ever met."

ABOUT THE CAST

HENRY HOPPER (Enoch Brae) grew up in Venice, California. He comes from a family of actors. He studied acting at the Lee Strasberg Institute, and also went to the California Institute for the Arts. From childhood, he has had an interest in all art forms, including writing, painting and music. *Restless* is his first professional acting job.

MIA WASIKOWSKA (Annabel Cotton) is a trained ballerina turned actress, who has been challenging herself as a performer since the age of 9. Wasikowska was introduced to US audiences as the tormented and suicidal teen “Sophie” in HBO’s Golden Globe®-nominated series “In Treatment.” In recognition of her performance, Wasikowska was honored by the Los Angeles based organization Australians in Film (whose Host Committee includes Cate Blanchett, Naomi Watts, Nicole Kidman and Hugh Jackman) with the “Breakthrough Actress” Award.

In 2009, Wasikowska was seen in a supporting role in Ed Zwick’s film *Defiance* (opposite Daniel Craig, Liev Schreiber, and Jamie Bell), a film of three brothers who escape from Nazi-occupied Poland into the Belarusian forest where they encounter a village of Russian resistance fighters. She also appeared in a supporting role in Mira Nair’s *Amelia*, starring Hilary Swank and Richard Gere.

Most recently, Wasikowska starred in the acclaimed *Jane Eyre* opposite Jamie Bell. Last year, she starred as the title character in Tim Burton’s retelling of the Lewis Carroll novel, *Alice in Wonderland*. The Disney live and 3-D animated film was shot primarily in Los Angeles and London, and co-stars Johnny Depp, Anne Hathaway, Michael Sheen, and Alan Rickman. She also appeared in Lisa Cholodenko’s Oscar®-nominated *The Kids Are All Right*, sharing a SAG Award Nomination for Best Ensemble with co-stars Julianne Moore, Annette Bening, Mark Ruffalo, and Josh Hutcherson.

Wasikowska began her acting career in her home country of Australia, landing a recurring role on the popular medical drama “All Saints.” Upon landing her first major role in

the independent film *Suburban Mayhem*, Wasikowska was recognized by the Australian Film Institute Awards for “Best Young Actor.” She followed up these projects with acclaimed performances in *Lens Love Story; September*; and in the horror film *Rogue* alongside Michael Vartan and Radha Mitchell. Her other film credits include Scott Treem’s independent *That Evening Sun* opposite Hal Holbrook.

Wasikowska will again co-star with Jamie Bell in the upcoming *Stainless Steel* with Dame Judi Dench. She will also appear in Rodrigo Garcia’s *Albert Nobbs* (written by and co-starring Glenn Close), and *The Wettest Country in the World* with Gary Oldman. Wasikowska resides in Canberra, Australia with her parents and two siblings.

RYŌ KASE, 加瀬 亮 Kase Ryō (Hiroshi Takahashi) was born in Yokohama, Japan, but grew up in Bellevue, Washington until he was seven. He made his film debut in 2000 in Sogo Ishii’s *Gojo reisenki: Gojoe*. Since then, he has starred in over fifty movies. His first appearance in a US movie was 2006, when he portrayed Shimizu, one of the young Japanese soldiers, in Clint Eastwood’s *Letters from Iwo Jima*.

SCHUYLER FISK (Elizabeth Cotton) has appeared in several feature films and television shows since her childhood, with her debut role at the age of eleven in *The Baby-Sitters Club* followed shortly by Nickelodeon’s beloved family film *Snow Day*. In 2002, she starred in the Jake Kasdan film *Orange County* alongside Jack Black and Colin Hanks. Fisk also landed guest roles on the series “One Tree Hill” and “Law & Order: Special Victims Unit,” as well as the film *American Gun*, which was nominated for three Independent Spirit Awards.

In 2006, Fisk starred in the film *I’m Reed Fish* with Jay Baruchel, for which she wrote and performed the song “From Where I’m Standing.” As a musician, Fisk has also contributed original songs to *The Last Kiss* and *Penelope*. Her first release, *The Good Stuff*, debuted on *Billboard*’s Heatseekers Chart and at Number One on the iTunes Singer/Songwriter Chart. Her

sophomore album, *Blue Ribbon Winner*, was released in March 2011. More information about her music career can be found at schuylerfisk.com.

JANE ADAMS (Mabel Tell) has appeared in many feature films including *The Wackness*; *The Brave One*; *Little Children*; *Lemony Snicket*; *Eternal Sunshine of the Spotless Mind*; *Orange County*; *The Anniversary Party*; *Wonder Boys*; and *Songcatcher*. She also starred in the memorable independent film *Happiness*.

Currently, Adams stars on HBO's comedy, "Hung" as Tanya. Her television credits also include "Frasier," "Relativity," and "Citizen Baines," as well as several guest appearances on shows such as "In Plain Sight," "House M.D.," and "Family Ties." A veteran of the theatre scene in her hometown of Seattle, Adams is a graduate of Juilliard. Her Broadway credits include *I Hate Hamlet* (Outer Critics Circle Award), *The Crucible*, and *An Inspector Calls* for which she received a Drama Desk and Tony Award.

CHIN HAN (Dr. Sam Lee) is best known for his role as Mr. Lau in Warner Bros' box office smash, *The Dark Knight*, opposite Christian Bale, Morgan Freeman, Heath Ledger, Aaron Eckhart, Maggie Gyllenhaal, and Gary Oldman. He was also seen in Roland Emmerich's *2012*, along with an ensemble cast of John Cusack, Amanda Peet, Chiwetel Ejiofor, Danny Glover, Thandie Newton and Woody Harrelson. He has recently been racking up unforgettable performances in such film and television projects as Thom Fitzgerald's critically-acclaimed *3 Needles*, a powerful AIDS drama, starring alongside Lucy Liu, Chloe Sevigny and Sandra Oh, and the award-winning Asian anthology series "Alter Asians."

Known earlier in his theater career for acting in classical comedies like Moliere's *L'ecole Des Femmes* and Shakespeare's *Twelfth Night*, he soon caught the attention of advertising giant J. Walter Thompson, and was promptly cast as the face of Citibank for a national print and television campaign in Singapore. The commercial made such an impact, that he was immediately offered a lead in Singapore's first English-language television series "Masters of the

Sea,” a prime-time soap produced by the Television Corporation of Singapore. A spin-off series, “Troubled Waters,” was to follow.

On stage, Han made his directorial debut with the acclaimed Asian premier of the Broadway hit *The Blue Room*. Han has since produced and directed numerous plays and musicals, including the official musical adaptation of Ang Lee’s *The Wedding Banquet*. Chin Han currently spends his time in both Asia and Los Angeles.

LUSIA STRUS (Rachel Cotton) was born and raised in Chicago, where her edges were forged in the city’s Ukrainian Village and honed at some of the most prestigious theatres in her hometown. Her credits include several productions at Steppenwolf Theatre including *Hysteria* (directed by John Malkovich) and her commissioned solo show, *it ain’t no fairy tale* (which went on to New York and Los Angeles where it received The *LA Weekly* Award for Outstanding Solo Performance); many appearances at Chicago Shakespeare; *Henry IV: 1&2* at The Royal Shakespeare Company in Stratford, England and off-Broadway in New York. She is a longstanding member of The Neo-Futurists (Chicago and NYC) and a recipient of The Joseph Jefferson Award for Principal Actress.

Strus has appeared in many films including *50 First Dates*; *Miss Congeniality 2*; and *Stir of Echoes*. She has also made guest appearances on “Crossing Jordan,” “Early Edition,” and “Cupid,” and appeared for two seasons on Nickelodeon’s “Ned’s Declassified School Survival Guide.”

ABOUT THE FILMMAKERS

GUS VAN SANT (Director) Audiences and critics alike have taken note of Van Sant's movies since he made his feature film directorial debut in 1985 with *Mala Noche*, which won the Los Angeles Film Critics Association award for Best Independent/Experimental Film. His body of work also includes *Drugstore Cowboy*, starring Matt Dillon and Kelly Lynch; *My Own Private Idaho*, starring River Phoenix and Keanu Reeves; *Even Cowgirls Get the Blues*, starring Uma Thurman; and *To Die For*. The latter screened at the Cannes and Toronto International Film Festivals, and earned Nicole Kidman a Golden Globe® Award for Best Actress.

Van Sant's next feature, *Good Will Hunting*, brought him a Best Director Academy Award® nomination. The film was nominated for eight other Oscars® including Best Picture, winning for Best Supporting Actor (Robin Williams) and Best Original Screenplay (Ben Affleck and Matt Damon). Van Sant followed that up with his controversial remake of Alfred Hitchcock's *Psycho*, which was the first feature shot-for-shot recreation of a film; and *Finding Forrester* with Sean Connery, before returning to his independent film roots with *Gerry*, co-scripted with its actors, Matt Damon and Casey Affleck. That filmmaking experience in turn inspired him to write and direct *Elephant*, shot on location in his hometown of Portland, Oregon, with a cast of novice actors. The film won both the top prize (the *Palme d'Or*) and the Best Director award at the 2003 Cannes International Film Festival.

At the 2005 Cannes International Film Festival, Van Sant's *Last Days*, starring Michael Pitt and Lukas Haas, was honored with the Technical Grand Prize (for Leslie Shatz' sound design). Van Sant once again cast novice actors to star in his next project, *Paranoid Park*, which he adapted from Blake Nelson's novel of the same name. The film earned him the 60th Anniversary Prize at the 2007 Cannes International Film Festival.

Throughout his career, he has continued to make short films. These works include an adaptation of William S. Burroughs' short story *The Discipline of D.E*, which screened at the New York Film Festival. In 1996, he directed Allen Ginsberg reading his own poem, *Ballad of the Skeletons*, to the music of Paul McCartney and Philip Glass; this short premiered at the

Sundance Film Festival. Other shorts include *Five Ways to Kill Yourself*; *Thanksgiving Prayer* (also with William S. Burroughs); *Le Marai's* (a segment of the feature “*Paris, je t'aime*”); and *Mansion on the Hill* (part of 2008's U.N.-funded project 8).

Born in Louisville, Kentucky, Van Sant earned a B.A. at the Rhode Island School of Design before moving to Hollywood. Early in his career, he worked in New York creating commercials for Madison Avenue. Eventually he settled in Portland, Oregon, where in addition to directing and producing, he pursued his other talents – painting, photography, and writing. In 1995 he released a collection of photos entitled *108 Portraits*, and in 1997 he published his first novel, *Pink*, a satire on filmmaking. A longtime musician himself, Van Sant has directed music videos for many top recording artists including David Bowie, Elton John, The Red Hot Chili Peppers, and Hanson.

In 2009, Van Sant was nominated for a second time for an Academy Award® for his direction of *Milk*, which received a total of eight Academy Award® nominations and garnered Oscars® for Best Actor (Sean Penn) and Best Original Screenplay (Dustin Lance Black).

JASON LEW (Writer) is an actor and writer currently based out of Los Angeles. After growing up in eastern Maine, Lew moved to New York City to attend NYU's Tisch School of the Arts, where he studied acting, directing, and design. Upon graduating, he spent several years performing at various off-Broadway and downtown venues in New York. During this time he established a varied body of performance work that included classic, new, and avant-garde plays.

He also began his career as a writer during this time penning, and often directing, several one-act and full length plays that enjoyed productions and readings throughout New York and New England. Lew was able to transition his writing for stage onto the screen with *Restless*, his first feature-length script.

Lew's film career as an actor started with a starring role in the independent feature *All*

God's Children Can Dance, and continues with prominent roles in features *The Experiment* and *Recalled*.

BRIAN GRAZER (Producer) Academy Award®-winning producer Brian Grazer has been making movies and television programs for more than 25 years. As both a writer and producer, he has been personally nominated for four Academy Awards®, and in 2002 he won the Best Picture Oscar® for *A Beautiful Mind*. In addition to winning three other Academy Awards®, *A Beautiful Mind* also won four Golden Globe® Awards (including Best Motion Picture Drama) and earned Grazer the first annual Awareness Award from the National Mental Health Awareness Campaign.

Over the years, Grazer's films and TV shows have been nominated for a total of 43 Oscars® and 131 Emmys®. At the same time, his movies have generated more than \$13.5 billion in worldwide theatrical, music and video grosses. Reflecting this combination of commercial and artistic achievement, the Producers Guild of America honored Grazer with the David O. Selznick Lifetime Achievement Award in 2001. His accomplishments have also been recognized by the Hollywood Chamber of Commerce, which in 1998 added Grazer to the short list of producers with a star on the Hollywood Walk of Fame. In 2003, ShoWest celebrated Grazer's success by honoring him with its Lifetime Achievement Award. In 2007, Grazer was chosen by *Time Magazine* as one of the "100 Most Influential People in the World." Grazer and his creative partner Ron Howard were honored by the Producers Guild of America with the Milestone Award in January 2009 and again by NYU's Tisch School of Cinematic Arts with the Big Apple Award in November 2009.

In addition to *A Beautiful Mind*, Grazer's films include *Apollo 13*, for which he won the Producers Guild's Daryl F. Zanuck Motion Picture Producer of the Year Award as well as an Oscar® nomination for Best Picture of 1995; and *Splash*, which he co-wrote as well as produced, and for which he received an Oscar® nomination for Best Original Screenplay of 1986.

Grazer also produced the film adaptation of Peter Morgan's critically acclaimed play *Frost/Nixon*, directed by Ron Howard. The film, was nominated for five Academy Awards® including Best Picture, and was also nominated for The Darryl F. Zanuck Producer of the Year Award in Theatrical Motion Pictures by the PGA. His most recent collaboration with Howard was *The Dilemma* starring Vince Vaughn and Kevin James. Grazer is currently developing *The Dark Tower*, based on the Stephen King novels. He is in post-production on *J. Edgar*, directed by Clint Eastwood and starring Leonardo DiCaprio; *Cowboys & Aliens*, directed by Jon Favreau and starring Daniel Craig and Harrison Ford; and *Tower Heist*, starring Ben Stiller and Eddie Murphy, directed by Brett Ratner.

Grazer's more recent films include *Robin Hood* with Russell Crowe, directed by Ridley Scott; the adaptation of Dan Brown's bestselling novel *Angels & Demons*, starring Tom Hanks; the drama *Changeling*, directed by Clint Eastwood and starring Angelina Jolie; the Ridley Scott directed drama *American Gangster*, starring Russell Crowe and Denzel Washington; the big screen adaptation of the international bestseller *The Da Vinci Code*; *The Inside Man*, directed by Spike Lee and starring Denzel Washington, Clive Owen and Jodie Foster; *Flightplan*; *Cinderella Man*; the Sundance acclaimed documentary *Inside Deep Throat*; *Friday Night Lights*; *8 Mile*; *Blue Crush*; the Coen Brothers' *Intolerable Cruelty*; *Dr. Seuss' How the Grinch Stole Christmas*; *The Nutty Professor*; *Liar, Liar*; *Ransom*; *My Girl*; *Backdraft*; *Kindergarten Cop*; *Parenthood*; *Clean and Sober*; and *Spies Like Us*.

Grazer's television productions include Fox's hit Golden Globe® and Emmy® Award winning Best Drama Series "24"; NBC's Peabody Award winning series "Friday Night Lights" and current hit comedy "Parenthood"; and Fox's "Lie to Me," starring Tim Roth. Additional television credits include Fox's Emmy® Award winning Best Comedy "Arrested Development," CBS's "Shark" NBC's "Miss Match," WB's "Felicity," ABC's "SportsNight," and HBO's "From the Earth to the Moon," for which he won the Emmy® for Outstanding Mini-Series.

Grazer began his career as a producer developing television projects. It was while he was executive-producing TV pilots for Paramount Pictures in the early 1980s that Grazer first met his longtime friend and business partner Ron Howard. Their collaboration began in 1985 with the

hit comedies *Night Shift* and *Splash*, and in 1986 the two founded Imagine Entertainment, which they continue to run together as chairmen.

RON HOWARD (Producer) Academy Award®-winning filmmaker Ron Howard is one of this generation's most popular directors. From the critically-acclaimed dramas *A Beautiful Mind* and *Apollo 13* to the hit comedies *Parenthood* and *Splash*, he has created some of Hollywood's most memorable films.

Howard's latest film was the comedy *The Dilemma* starring Vince Vaughn and Kevin James. Prior to that, he directed the adaptation of Dan Brown's best-selling novel *Angels & Demons*, starring Tom Hanks, a sequel to *The Da Vinci Code*, another blockbuster starring Hanks. Howard also produced and directed the film adaptation of Peter Morgan's critically acclaimed play *Frost / Nixon*. The film was nominated for five Academy Awards® including Best Picture, and was also nominated for The Darryl F. Zanuck Producer of the Year Award in Theatrical Motion Pictures by the PGA.

Prior to that, Howard's credits as director and/or producer include *Cinderella Man* with Russell Crowe; *A Beautiful Mind*, which earned Howard Oscars® for both Best Picture and Best Director, along with many other awards and the first annual Awareness Award from the National Mental Health Awareness Campaign. Howard's skill as a director has long been recognized. In 1995, he received his first Best Director of the Year award from the DGA for *Apollo 13*. The true-life drama also garnered nine Academy Award® nominations, and received Best Ensemble Cast and Best Supporting Actor awards from the Screen Actors Guild. Many of Howard's past films have received nods from the Academy, including the popular hits *Backdraft*; *Parenthood*; and *Cocoon*, the last of which took home two Oscars®. Howard was honored by the Museum of Moving Images in 2005 and by the American Cinema Editors in 2006. Howard and his creative partner Brian Grazer were honored by the Producers Guild of America with the Milestone Award in January 2009, and again by NYU's Tisch School of Cinematic Arts with the Big Apple Award in November 2009. Howard is currently developing *The Dark Tower*, based on the Stephen

King novels, and is in post-production on *Cowboys & Aliens*, directed by Jon Favreau and starring Daniel Craig.

Howard's other credits include the historical epic *Far and Away*, starring Tom Cruise and Nicole Kidman. He directed Mel Gibson, Rene Russo, Gary Sinise and Delroy Lindo in the 1996 suspense thriller *Ransom*. Other films include the blockbuster *Dr. Seuss' How the Grinch Stole Christmas* starring Jim Carrey; the fantasy epic *Willow*; *Night Shift*, starring Henry Winkler, Michael Keaton and Shelley Long; the suspenseful western, *The Missing*, starring Cate Blanchett and Tommy Lee Jones; and the comedies *Gung Ho* with Michael Keaton and *EdTV* with Matthew McConaughey.

Howard has also served as an executive producer on a number of award-winning television shows, such as the HBO's "From the Earth to the Moon"; Fox's Emmy® Award-winning "Arrested Development," which he also narrated; and NBC's current hit "Parenthood."

Howard and Brian Grazer first collaborated on the hit comedies *Night Shift* and *Splash* (Howard's first collaboration with Tom Hanks). The pair co-founded Imagine Entertainment in 1986 to create independently produced feature films. The company has since produced a variety of popular feature films, including such hits as *American Gangster*; *Friday Night Lights*; *The Nutty Professor*; *The Nutty Professor II: The Klumps*; *Bowfinger*; *The Paper*; *Liar, Liar*, and *The Changeling*.

Howard made his directorial debut in 1978 with the comedy *Grand Theft Auto*. He began his career in film as an actor. He first appeared in *The Journey* and *The Music Man*, then as Opie on the long-running television series "The Andy Griffith Show." Howard later starred in the popular series "Happy Days," and drew favorable reviews for his performances in George Lucas' blockbuster *American Graffiti* and *The Shootist*, the last film starring John Wayne.

BRYCE DALLAS HOWARD (Producer) recently starred in Clint Eastwood's drama *Hereafter*, with Matt Damon and in the third installment of the *Twilight* saga, *Eclipse*. Previous

to that, she starred in Kenneth Branagh's adaptation of the Shakespeare's *As You Like It*, opposite Kevin Kline and Alfred Molina, for which she earned a Golden Globe® nomination. Her other recent credits include starring opposite Christian Bale in *Terminator: Salvation*, directed by McG; and in the feature film adaptation of the Tennessee Williams play *The Loss of a Teardrop Diamond*, where she starred opposite Chris Evans, Will Patton and Mamie Gummer. In addition to her role as producer on *Restless*, she also co-wrote a screenplay entitled *The Originals*.

Howard's additional film credits include Sam Raimi's *Spider-Man 3*; M. Night Shyamalan's *Lady in the Water*, co-starring Paul Giamatti; and the Lars von Trier film *Manderlay*, the filmmaker's follow-up to *Dogville*. She made her feature film debut starring in the M. Night Shyamalan film *The Village*, opposite Adrien Brody, Joaquin Phoenix and Sigourney Weaver.

In 2006, Howard made her directorial debut with the short film *Orchids*, a project she took on as part of *Glamour Magazine's* "Reel Moments" program. After leaving the Tisch School of the Arts at New York University, Howard immediately began working on the New York stage, including playing the role of "Marianne" in the Roundabout's Broadway production of *Tartuffe*, "Rosalind" in the Public Theatre's *As You Like It*, "Sally Platt" in the Manhattan Theater Club's production of Alan Ayckbourn's *House/Garden* and as "Emily" in the Bay Street Theater Festival production of *Our Town*.

DAVID ALLEN CRESS (Executive Producer) previously produced Gus Van Sant's *Paranoid Park*, along with Neil Kopp. *Paranoid Park* was nominated for an Independent Spirit Award and received the 60th Anniversary Prize at the Cannes Festival. Following that, Cress produced Van Sant's *Mansion on the Hill*, for the film 8, aimed at promoting the UN's 8 Millennium Development Goals. Cress came to features through producing a combination of award winning advertisements, music videos, and short films collecting prizes at Sundance, Cannes, Clio, One Show, AICP and SXSW film festival.

BRETT CRANFORD (Co-Producer) attended college in his home state of Oklahoma, receiving a Bachelors of Science degree with an emphasis in accounting from East Central University in 1986. Upon graduation, Cranford was accepted into an accelerated graduate program at Oklahoma City University, and graduated with a Masters of Business Administration degree, emphasis in management, in 1987. He then passed the exam for Certified Public Accountants and became licensed to practice in the state of Oklahoma.

In 1989, Cranford made the decision to move to Los Angeles accepting a position with Kaufman and Broad Housing, a *Fortune* 500 company. Within six months, he had been promoted to Senior Accountant. In 1992, he left the company to begin working for Barbara Maxwell, C.P.A., a Beverly Hills accounting firm specializing in the audit of independent film projects and business management for celebrity clients. At this point, he transferred his C.P.A. license to California where he remains a member of the California Association of Certified Public Accountants.

In 1994, Cranford transitioned into the position of Production Associate for Hallmark Hall of Fame Productions. While with the production company, he worked on sixteen movies-of-the-week filming domestically in such places as Portland, Oregon and Richmond, Virginia as well as internationally in Mount Beauty, Australia and Dublin. While shooting for Hallmark on the backlot of Warner Bros. Studios, Cranford's talents were recognized by the Vice President of Warner Bros. Television. He was put under contract with them in various capacities ranging from the Production Coordinator of "Gilmore Girls" to Associate Producer of "Without a Trace" for the next seven years. Other projects he worked on while at Warner Bros. were *The Dukes of Hazzard*; *L.A. Confidential*; *Freedom*; and *The Court* with Sally Fields.

In early 2005, Cranford chose to pursue a career producing independent films. His first project was for Ravenwolf Films titled *The Grey Man*, which was chosen for the Montreal Film Festival. It was followed by Gus Van Sant's film *Paranoid Park*, the 60th Anniversary Award Winner at the 2007 Cannes Film Festival. He then completed work on Van Sant's short film project for the United Nations titled *8* before starting *Street*, starring Vivica A. Fox. These

projects were followed by the dramedy *The Assistant* with Jane Seymour and Joe Mantegna, as well as *Some Days Are Better than Others*, starring indie rock musicians James Mercer of The Shins and Carrie Brownstein of Sleater Kinney. Cranford has recently completed work on the William Hurt film *The River Why*, and *Golf in the Kingdom* starring Malcolm McDowell and Frances Fisher, both films being based on the acclaimed novels of the same name.

HARRIS SAVIDES, A.S.C. (Director of Photography) first collaborated with Gus Van Sant on the film *Finding Forrester* in 2000, and has since lensed many of Van Sant's acclaimed projects including *Gerry*; *Elephant*; *Last Days*; and *Milk*. *Restless* is their sixth film working together. Savides also has worked in the past with acclaimed directors like Noah Baumbach (*Greenberg*; *Margot at the Wedding*), Sofia Coppola (*Somewhere*), David Fincher (*Zodiac*; *The Game*), Ridley Scott (*American Gangster*), and Woody Allen (*Whatever Works*). Other credits include *Illuminata*; *The Yards*; and *Birth*.

After receiving his degree from the School of Visual Arts, Savides established himself as a photographer and video music director, and has earned awards for his work for artists such as R.E.M., Madonna, and Chris Isaak.

ANNE ROSS (Production Designer) began working in film production while still in high school, as an intern to the late Oscar®-winning documentary filmmaker Charles Guggenheim. She went on to attend New York University, graduating with a double major in film and art history. Her NYU days put her in contact with famed production designer Dean Tavoularis, whom she assisted on Francis Ford Coppola's *Bram Stoker's Dracula*. She later worked on such features as Philip Kaufman's *Rising Sun*; James L. Brooks' *I Love Trouble*; and Roman Polanski's *The Ninth Gate*.

Ross' recent credits include Sofia Coppola's *Somewhere* and *Lost in Translation*, and Noah Baumbach's *Margot at the Wedding* and *The Squid and the Whale*. Earlier credits include James Toback's *Black and White* and Richard Shepard's *Mercy*, as well as music videos for such

artists as R.E.M., The Strokes, and Air (on “Playground Love,” co-directed by Sofia and Roman Coppola). She has also designed commercials for (among other top clients) Calvin Klein, Samuel Adams, and Citibank.

DANNY GLICKER (Costume Designer) was honored with an Academy Award® nomination as well as the Costume Designers Guild Excellence in Period Film nomination for his work on his previous collaboration with Gus Van Sant, *Milk*, starring Sean Penn, who received the Best Actor Academy Award® for his portrayal of Harvey Milk.

Glicker previously had received the Costume Designers Guild Excellence in Contemporary Film Award for his designs on Duncan Tucker’s drama *Transamerica*, starring Felicity Huffman.

His he has worked twice for director Jason Reitman, including the acclaimed *Up in the Air* and Reitman’s debut film *Thank You for Smoking* starring Aaron Eckhart. Among his other recent motion picture credits are two projects with Alan Ball: “Towelhead,” starring Toni Collette, Aaron Eckhart and Maria Bello; and “True Blood,” HBO’s Southern Gothic vampire series starring Academy Award® winner Anna Paquin; McG’s *We Are Marshall*, based on the November 1970 airline tragedy that took the lives of virtually the entire football team and coaches of Marshall University; the horror hit *The Hills Have Eyes*; and two collaborations with the Polish brothers: *The Astronaut Farmer*, starring Billy Bob Thornton and Virginia Madsen, and their visionary *Northfork* starring James Woods and Nick Nolte.

Additional design work includes Michael Cuesta’s celebrated and controversial drama *L.I.E.* with Brian Cox and Paul Dano; Craig Lucas’ drama *The Dying Gaul* with Patricia Clarkson and Peter Sarsgaard; and Marcos Siega’s black satire *Pretty Persuasion* starring Evan Rachel Wood and James Woods. Glicker was profiled by *The Hollywood Reporter* as one of the most hard-working and imaginative artistic prodigies in their inaugural Next Gen Crafts edition spotlighting future Hollywood talent. His upcoming credits include the Walter Salles-directed adaptation of Jack Kerouac’s *On the Road*.

ELLIOT GRAHAM, A.C.E. (Editor) marks his second collaboration with acclaimed director Gus Van Sant on this *Restless*, following Graham's Oscar®-nominated work with Van Sant on *Milk*. As an editor, Graham has collaborated several times with director Bryan Singer; he edited the blockbuster features *X2: X-Men United* and *Superman Returns*, as well as the pilot episode of the hit series "House M.D.," His other feature editing credits include Robert Luketic's *21*, starring Jim Sturgess, and Bill Paxton's *The Greatest Game Ever Played*, starring Shia LaBeouf. In August 2007, *The Hollywood Reporter* selected him as one of three film editors spotlighted in their "Future of Craft" special issue. Graham has a B.A. in history from New York University, as well as a B.F.A. in film from that NYU's Tisch School of the Arts.